

**The Influence of Exhibition Texts on Visitor Responses to
*Richard Lindner: Paintings and Watercolors 1948-1977***

INSTITUTIONAL STUDIES

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Report 97-4

Abstract

This report presents the results of a study of the exhibition *Richard Lindner: Paintings and Watercolors 1948-1977* at the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC, in 1996. The purpose of the study was to determine the effect of exhibition texts on the experience of visitors. It is based on visitor responses to a reproduction of a Lindner painting, *The Walk*, 1961.

A substantial percentage of visitors read most of the exhibition text (41% of visitors read at least 75% of the texts); a nearly equal percentage read very little text (34% of visitors read 25% or less); the remaining 25% of visitors read moderate amounts of text (between 26% and 74%). No matter how much text visitors read, their perceptions of *The Walk* were significantly affected just by having viewed Lindner's paintings. Those who read exhibition texts were much more likely to leave the exhibition with a fuller understanding of Lindner's painting. They were also much more likely to associate loneliness and estrangement with *The Walk*, an interpretation that was emphasized by the curator in the exhibition texts.

Acknowledgments

The *Richard Lindner: Paintings and Watercolors 1948-1977* exhibition study at the Hirshhorn Museum and Sculpture Garden (HMSG) was undertaken by the Institutional Studies Office (ISO) at the request of Judith Zilczer, the curator. The Smithsonian's Special Exhibition Fund provided funding for the study. This report summarizes the results. Its purpose is to share with the museum community what we learned about visitors' experience with the exhibition texts.

At HMSG, Judith Zilczer was our primary liaison throughout all aspects of the study and report writing. She helped us set the research agenda and her enthusiasm provided encouragement and support. Teresia Bush provided valuable insight during questionnaire development and Belinda Kan, an HMSG intern, assisted in the data collection. In addition, Carol Parsons provided the notecards used as gifts for interview participants.

The interviews were conducted by ISO staff and professional interviewers Tricia Kalland, Brian Hartman, Paula Miller and ISO intern, Karen Chiang. Karen also assisted in questionnaire development and preliminary analysis of the data.

Finally, the study could not have been conducted without the participation of the visitors who took the time to respond to our questions and offer comments.

Errors in interpretation are the responsibility of the authors.

Zahava D. Doering, Director
Institutional Studies Office

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**The Influence of Exhibition Texts on Visitor Responses to
*Richard Lindner: Paintings and Watercolors 1948-1977***

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Summary

Judith Zilczer, the curator of *Richard Lindner: Paintings and Watercolors 1948-1977* asked the Institutional Studies Office to study the exhibition in order to determine the effect of the exhibition texts on the experience of visitors. We based our study on visitor responses to a reproduction of a Lindner painting, *The Walk* (1961).

The Lindner audience included a substantial number of visitors who read a lot of text (41% of visitors read at least 75% of the texts) and an almost equally large group who read only a little (34% of visitors read 25% or less).

No matter how much text visitors read, however, their perceptions of *The Walk* were significantly affected just by having viewed Lindner's paintings. In particular, the experience of the exhibition heightened visitors' awareness of Lindner's use of exposed breasts and corsets in his imagery, and raised questions about the artist's attitude towards women. This perceptual change, in turn, led visitors to interpret *The Walk* more as an expression of the artist's psyche and less as an independent symbolic image.

Those who did read exhibition texts were much more likely to leave the exhibition with a fuller understanding of Lindner's painting, especially the importance of New York City and the stylistic development of his work.

Those who read texts were also much more likely to associate loneliness and estrangement with *The Walk*, an interpretation that was emphasized by the curator. All other interpretations, appreciations, and observations regarding *The Walk* were just as likely to be made by visitors who had not seen the exhibition as they were by those who had seen the exhibition.

In addition, the study suggests that direct quotes by Lindner were especially memorable for visitors, that ideas presented in panels might have been more influential than those expressed in extended labels, and that the impact of a particular item of information might have been directly related to the number of times it was mentioned in the exhibition texts. By their own reports, visitors were most influenced by biographical and interpretive information.

Introduction

From October, 1996 until January, 1997, the Hirshhorn Museum and Sculpture Garden at the Smithsonian Institution in Washington, D.C. presented a retrospective exhibition of paintings and watercolors by Richard Lindner (1901-1978). Lindner was born in Germany, fled to Paris in 1933, and immigrated to America in 1941. He first made a name for himself as a graphic artist, turning to painting as his vocation in the late 1940s.

Lindner's paintings usually feature symbolic figures based on an enigmatic, private imagery. In order to make the content of these paintings more accessible to visitors, the curator of the exhibition, Judith Zilczer, prepared seven interpretive texts mounted as wall panels in the exhibition. Each panel (275 words on average) contained at least one quotation from Lindner on the topic of the panel.¹ In addition, 15 of the 71 works in the exhibition had extended labels (75-200 words each) that discussed the works in detail, including quotations from the artist, biographical information, and interpretation.

The curator asked the Institutional Studies Office to study the exhibition in order to determine the effect of the exhibition texts on the experience of visitors.

Method

We based our study on visitor responses to a laminated color reproduction of a Lindner painting, *The Walk* (1961), that had been chosen for the exhibition but that could not be included in it (see p. 18). Each individual selected for interview was asked to respond to a series of open-ended questions about the painting. These inquiries led in a graduated way from general questions about perceptions to increasingly specific questions about interpretation (see Appendix 1, p. 14).

The photo of *The Walk* was shown 1) to a representative sample of 103 visitors entering the Lindner exhibition (Entrance Group), and 2) to a different, but equally representative sample of 153 visitors leaving the Lindner exhibition (Exit Group). The entering visitors had no exposure to the Lindner exhibition or to its texts, while the exiting visitors had encountered both the exhibition and its texts. Since entering and exiting visitors did not differ in any of their background characteristics, we assume that differences between entering and exiting visitors in their perception or interpretation of *The Walk* reflect the combined result of the experience of the exhibition and the reading of exhibition texts.

In addition, we conducted the same kind of interview with a random sample of 72 visitors in the permanent collection galleries of the Hirshhorn before the Lindner

¹The first of these panels was a general introduction and the remaining six followed a chronological sequence ("From Europe to America: 1901-48," "Symbolic Figure Paintings: The 1950s," "Lindner and 'Outsider Art'," "Street Spectacle: The 1960s," "Pop Icons in the 1960s," "Return to Symbolism: The 1970s").

exhibition opened (Control Group). These interviews showed that visitors to the Lindner exhibition closely resembled the usual Hirshhorn audience.

Visitors were asked to provide demographic information, along with information on the frequency with which they attend art museums, and to self-rate their knowledge of modern art. Exiting visitors were additionally asked what they discussed with other people in the exhibition, when they entered the exhibition, what percentage of the exhibition texts they had read, whether or not they were influenced by what they read in the exhibition, and, if they were influenced by what they read, how were they influenced.

Visitors were extremely cooperative in sharing their responses to *The Walk* (86.5% of visitors participated). These responses were tape-recorded, transcribed in their entirety, coded independently by two analysts, and then analyzed.

A separate publication, Supplementary Notes (Research Note 97-3) for this document, provides detailed tables and demographic information about *Lindner* visitors.

Results: Entrance vs. Exit

There were major differences between visitors entering the exhibition and visitors exiting the exhibition in their response to *The Walk*. These differences are summarized in Table 1.

Table 1
Differences in Remarks Between Entrance Group and Exit Group
(in percent)

Category of remark	% of Entering visitors who mention it	% of Exiting visitors who mention it	Related Exhibition text	Chi-square Measure of Difference (1, N=257), p<=.05
Breasts	12	27	None	8.05
Corset	14	28	1 label	6.97
Pail	12	5	None	4.82
Urban setting	7	18	3 panels, 1 label	5.80
Alienation/estrangement	4	15	6 panels, 2 labels	8.34
Lonely	4	15	2 panels, 2 labels	7.85
Symbol of women	23	13	None	4.51
Lindner attitude to women	10	22	1 label	5.85
Date 1960s	13	29	1 panel	4.13

Breasts. The most obvious difference was in what respondents noticed when they looked at the picture of *The Walk*. Exiting visitors, for example, were more than twice as likely to make reference to the figure's partially exposed breasts, compared to entering visitors.

Lindner's exposed-breasts imagery is evident in at least 25 of the 73 works in the exhibition. Since it is not discussed in the exhibition texts, we can attribute this difference in percentage of mentions between entering and exiting visitors entirely to the visual experience of the exhibition.

There were also differences in the ways that these two groups interpreted the exposed breasts motif. Exiting visitors were more likely than entering visitors to relate the motif to Lindner's life. One out of 12 exiting visitors (8%) related the motif to Lindner's attitude towards women. None of the entering visitors who mentioned the exposed breasts of the figure in *The Walk* suggested that they reflected any attitude of the artist.

Exiting visitors used the words "obsession," "fixation," or "fascination," and phrases like "disturbed sexual concepts" to explain the breast motif in terms of Lindner's mental state. Nothing in the label or text copy directly discussed Lindner's sexual interests, although some visitors made their own links between the subjects of Lindner's paintings and biographical information provided in the exhibition texts:

I read that he was married to this young girl later on in life and it's something to do with, I'm sure, his sexuality, and, like, prostitutes, like streetwalkers, that kind of stuff. And, you know in almost all his paintings he's got these breasts that are kind of like targets and I think that's very bizarre. Here too I guess. (ID 24)*

Corset. Exiting visitors also had good reason to notice Lindner's use of the corset motif. At least 7 of the 71 works in the exhibition portray corsets. As in the case of the partially exposed breasts, exiting visitors were twice as likely as entering visitors to refer to this item of apparel in describing the figure in *The Walk*² ("I notice she's wearing a corset. I saw that because I've seen a lot of his paintings depict that." ID 37)*

Although all the exiting visitors used the word corset to describe it, nearly half of the entering visitors who referred to the corset (6% of all entering visitors) used other words, such as "vest," "bodice," "chastity belt," "straps," "belts," "chest-wear," or "breastplate."

* See Appendix 2, p. 15 for this visitor's demographic characteristics.

²Both breasts and corset were mentioned by 12 percent of Exiting visitors and 4 percent of Entering visitors.

The panel texts and label texts mention corset a handful of times in describing the figures in Lindner's paintings, but the corset imagery is extensively discussed only once in the exhibition, in the extended label text for a 1954 watercolor titled "The Corset." (The complete label text can be found in Appendix 3, p. 16)

One out of seven exiting visitors who mentioned corset when describing *The Walk* (4% of all exiting visitors) gave some indication, either direct or indirect, that they had read this label. The main point that they picked up was that Lindner's mother had run a corset business. ("I guess, the fact that his mother ran a corset factory is, sort of made a lot more, the paintings made more sense in light of that because he seems to really have a fascination with the things." ID 165)*

Some exiting visitors used this label information to construct a personal interpretation of what the corset imagery reveals about Lindner's state of mind:

There's no beauty in his women. They're not, they don't speak softly and, you know, radiate beauty. It's kind of a more, to me, a gross expression. I don't see inner beauty coming out of them, I see gross exterior and I notice that he, on his corsets, he said his mother had a corset business and I kind of got the idea that maybe he was dominated over by his mother. (ID 106)*

The corset was usually interpreted as suggesting sexuality, constriction, or something military-like. The sexual interpretation was exclusively found among exiting visitors (7% of exiting visitors), probably because the extensive imagery of exposed breasts encouraged this reading. The constriction and military interpretations were found equally among both entering and exiting visitors (2-3% each). The military interpretation arose from the tendency of some visitors to associate the figure's hat with a helmet, the cape with a military uniform or armor, and the glove with a gauntlet.

Pail. In addition to differing in their mentions of breast and corset, entering and exiting visitors differed in their perception of what the figure is holding. Entering visitors were nearly three times more likely to describe this item as a pail, bucket, or basket, compared to exiting visitors.

The image of the item held in the figure's left hand is ambiguous. Whether one reads it as a pail or a pocketbook depends on one's interpretation of the context. Exiting visitors were more inclined to see it as a pocketbook because they were almost three times more likely than entering visitors to read the background as an urban setting.

Urban setting. No single element in the background of *The Walk* clearly points to an urban setting. Six works in the exhibition reference the city through their titles

* See Appendix 2, p. 15 for this visitor's demographic characteristics.

(*The Street, 42nd Street, West 48th Street, New York City IV, Fifth Avenue, and FBI on East 69th Street*), but their imagery does not directly depict the physical environment of the city.

Exiting visitors are probably picking up their greater inclination to read the background of *The Walk* as an urban environment through the texts that describe Lindner's relationship to New York City.

Lindner and New York are discussed in one extended label (*F.B.I. on East 69th Street*) and mentioned in passing in the introductory panel. The topic is extensively discussed in the panel entitled, "Street Spectacle: The 1960s" and the panel "Pop Icons in the 1960s." In "Street Spectacle" Lindner is quoted as saying,

I am not really an American---I am a New Yorker, a product of New York, which anybody is after many years of living in this city and liking the city. In New York, everybody's a performer; the city is an enormous stage twenty-four hours a day.

In this text panel he also says about his work from this period, "Often the theme is loneliness. I have a feeling that Americans are afraid of being alone---"

In the exhibition text panel "Pop Icons" Lindner is quoted as saying,

My figures are the impressions of a tourist visiting New York. . . . I am a tourist on a visit to America who has come to see all the sights. In this respect Saul Steinberg and I have a lot in common, we were both tourists, both arrived at much the same time, we are friends and of course we see New York much better than anyone who was born there. I am a tourist everywhere---meaning 'observer.'

These quotations seem to have had a strong impact on visitors. Three ideas were especially prominent among the exiting visitors who demonstrated in their interview that they had read a specific exhibition text: loneliness/alienation, Lindner as observer/tourist, and Lindner in New York City. Most of these references, in turn, point directly to these two panels and to the quotes cited above. One in six exiting visitors (17%) gave evidence that they had picked up at least one of these three themes from the panel text.

Alienation. Exiting visitors were nearly four times more likely than entering visitors to see the figure in *The Walk* as lonely, isolated and disconnected. Similarly, exiting visitors were nearly four times more likely than entering visitors to say that alienation is a theme of *The Walk*. (Altogether 7% of the Entrance group and 25% of the Exit group mentioned either loneliness or alienation in discussing *The Walk*.)

We attribute this greater tendency to see loneliness and alienation primarily to the general emphasis on loneliness, alienation, and estrangement in the exhibition texts.

Altogether the exhibition texts raise nine themes as interpretive aids to Lindner's work: estrangement, alienation, loneliness, identity, the hollowness of modern existence, absurdity of the human condition, moral crises/decay, tragedy, and sexual estrangement. When we count the mentions of these themes in the exhibition texts, the emphasis on estrangement, loneliness, and alienation becomes clear, as shown in Figure 2.

Figure 2
Frequency of Interpretive Themes in Exhibition Texts
(in number of mentions)



Visitors did not refer to the other six interpretive themes in the exhibition texts when discussing *The Walk*.

Symbol of women. Compared to exiting visitors, entering visitors were almost twice as likely to interpret the figure as a symbol of women or of the role of women in society. Most of these visitors saw the figure as representing either the constrictions placed on women in society, women as sexual objects, or women as powerful or dominant. A few entering visitors, in the absence of information about Lindner or his other work, saw this painting as an expression of his concern for women. ("Well, maybe, if this is a mixture of roles of a woman that he's, maybe he could be keen to demonstrate the various activities and roles of a woman. Maybe he's a feminist." ID 222)*

No exiting visitor imagined Lindner to be a feminist. A number of visitors in the Exit Group said that they were personally uncomfortable with the way he portrays

* See Appendix 2, p. 15 for this visitor's demographic characteristics.

women. (... "we thought that a lot of the images were a little offensive just because it didn't seem like the women were in very high regard, so we just kind of flew by it. Just kind of scurried through like, yes, yes, ok." ID 8)*

Lindner's attitude towards women. Exiting visitors were more than twice as likely as entering visitors to see the figure in *The Walk* as an expression of the thinking or experience of the artist. The exhibition, by its retrospective nature, seems to have changed the central interpretive issue from "what does this woman represent" to "what does Lindner think about women."

As a retrospective, the exhibition placed the central focus on the artist's life. In view of the frequency with which he portrayed women (50 of the 73 works in the exhibition include women), and the unusual nature of most of these representations, Lindner's attitude towards women became an important issue for exiting visitors. ("We talked about why he paints women the way he does and did we like it or not." ID 155)*

In the exhibition texts there are a few references to Lindner's use of women as subjects. The topic is directly discussed only in one extended text label for a pair of paintings of partially unclothed women ("Untitled No. 1" and "Untitled No. 2," 1962). For the complete label text, see Appendix 3, p. 16. The final paragraph of this text was important to some visitors because it gave them a basis for resisting their inclination to criticize Lindner:

Respondent (R): I'm not real sure why he always depicts his women this way.

Interviewer (I): Are there any particular elements that suggest confusion to you?

R: Well, yeah, it's just the continual proportional, it's off balance proportionally. At least this one doesn't have a breast sticking out the side like so many of them do.

I: What does the painting suggest to you about the artist?

R: That he had repressed feelings about women.

I: Repressed feelings and were they positive or?

R: Women or sex. No, negative.

I: What suggests the negative feelings? What makes you think that he has this negative relationship with the female.

R: I don't know, the constriction of the corsets all the time and the misproportion just doesn't seem positive.

I: Did any of the text you read in the exhibition influence the way you think about Lindner's work?

R: Yeah, it probably made me feel less negatively toward him and his portrayal of women. Men seemed fairly normal, but women certainly do not seem normal in his depictions.

* See Appendix 2, p. 15 for this visitor's demographic characteristics.

I: You said . . .

R: If I hadn't read some of it, I would have more of a negative feeling towards him personally.

I: An animosity?

R: Yeah.

I: What about him changed that for you?

R: He said it was not sexual or erotic. (ID 167)*

Not all visitors were ready, however, to accept the authority of the exhibition text. For some, their own experience of Lindner's paintings remained primary. ("...the part where he says that he's not really involved with eroticism. I would disagree with that." ID 90)*

Date 1960s. Aided by the chronological layout, the panels for individual decades, the orderly progression of Lindner's stylistic development, and particular texts, visitors left the exhibition better able to date his work. Among entering visitors only 13 percent were able to place *The Walk* in the proper decade (1960s). Nearly twice as many of them (24%) thought it was painted in the 1930s, the most popular choice among the Entrance Group. On the other hand, 29 percent of exiting visitors correctly dated *The Walk* to the 1960s.

The Influence of the Exhibition Texts

We have noted that entering and exiting visitors differed in both their perception and interpretation of *The Walk*. To what extent were these differences due to the exhibition texts?

In two cases, "Pail" and "Symbol of women," the percentage of mentions is lower among exiting visitors than among entering visitors. These differences represent the effects of other changes, in particular the increased tendency of exiting visitors to identify the setting as a city and to focus on Lindner's attitude towards women rather than on the possible symbolic content of the imagery.

In one case, "Breasts," the difference between entrance and exit is due entirely to the visual experience of the exhibition, since there is no specific text reference.

In the remaining six cases, ("Corset," "Urban setting," "Alienation/estrangement," "Lonely," "Lindner's attitude towards women," and "Date 1960s") differences might have been influenced by the exhibition texts. The remarks of some visitors explicitly cite passages from panels and labels, but these few mentions are only one indicator of the possible impact of reading in the exhibition.

* See Appendix 2, p. 15 for this visitor's demographic characteristics.

We obtained stronger evidence of text influence by dividing the exiting visitors into two groups, those who reported having read an above average percentage of text and those who reported having read an average or below average percentage (see Appendix 4, p. 17). When text contributes substantially to the difference in how many visitors make a particular remark, we should see a similar significant difference between these two groups. Four categories ("Urban setting," "Alienation/estrangement," "Lonely," and "Date 1960s") show significant differences between these two reading groups, as shown in Table 2.

Table 2
Differences in remarks between levels of reading
 (Exit Group only, in percent)

Category of remark	% of Avg or Below Avg Readers who mentioned it	% of Above Average Readers who mentioned it	Chi-square Measure of Difference (1, N=158)
Urban setting	11	25	4.99, p<.05
Alienation/estrangement	8	23	6.77, p<.01
Lonely	8	22	6.54, p<.05
Date 1960s	22	37	4.13, p<.05

We conclude from this that the higher percentage of references to corset and to Lindner's attitude towards women among exiting visitors was probably not due to the influence of exhibition texts. On the other hand, the significant differences between entrance and exit mentions of an urban setting, alienation or estrangement, loneliness, and the correct dating of *The Walk* were all significantly influenced by reading the exhibition texts. In particular, nearly three times as many visitors became aware of alienation, estrangement and loneliness in Lindner's painting as a result of the exhibition texts.

Reading Exhibition Texts

Exiting visitors were asked to estimate what percentage of the exhibition texts they read. Half of them said they had read 50 percent or less and half said they had read 50 percent or more (average 53%).³ About one third of exiting visitors (34%) said that they had read 25 percent or less of the texts, one quarter (24%) read between 26 percent and 74 percent, and 41 percent read 75 percent or more.

Altogether nearly half of exiting visitors (45%) gave some indication during their interview that they had read an exhibition text. Two out of three of these visitors

³Standard Deviation (SD) = 37%.

(31% overall) made a reference that was clear enough for us to identify the exact source. The remainder (14%) gave evidence of having read an exhibition text, although we could not identify precisely which text they were referring to.

For these visitors who made some reference to exhibition texts, the average self-estimate of the amount of text they read is 72 percent.⁴ In other words, naturally enough, the visitors who made a reference to text tended to be above average readers, i.e., they estimated that they had read more than half of the texts in the exhibition.

Those who reported reading an above-average percentage of text were more likely than other visitors to be frequent visitors to the Hirshhorn and to other art museums, to read books and magazines about art, and to be considered art enthusiasts by their friends. They also spent more time in the Lindner exhibition.

Visitors did not spend long in the exhibition overall. The average time in the exhibition for all exiting visitors was 25 minutes.⁵ One in six visitors (17%) stayed 40 minutes or longer. Another one in six (17%) stayed between 30 and 40 minutes. About three in six (47%) stayed between 10 minutes and 30 minutes, and the final one in six (20%) stayed less than 10 minutes. Those who gave evidence of having read texts in the exhibition stayed in the exhibition, on average, three minutes longer (28 minutes).⁶

One visitor clearly described the benefit of reading both factual and interpretive exhibition texts:

To some extent it's just, a lot of it is just factual information -- this is where he grew up, this is when he came to the U.S., this is what he's saying about his own work. I mean, that's probably the most interesting. For me, it was the most interesting part of the general as well as the specific descriptions whenever Lindner is talking about his own work and to some extent it is helpful, because a lot of it, for example, there's a group portrait. You get a description of who are the different people, so that is in a sense, very basic, very factual information. Whenever it sort of moves into interpretation, and whenever I'm luckily willing to make the same kind of interpretive step, then I can appreciate that, but it's not necessarily helpful. I can sort of think about it, do I agree with it or not, but it's not something that I, well, in a sense, I do need it because it forces me to think do I agree with it or not. So, ultimately it is helpful, not necessarily because I agree with it, but it forces me to think.
(ID 147)*

⁴SD=28%.

⁵SD=19 minutes. Half stayed 20 minutes or less and half stayed 20 minutes or more.

⁶SD=21 minutes. Half were there 23 minutes or less and half were there 23 minutes or more.

* See Appendix 2, p. 15 for this visitor's demographic characteristics.

Perhaps because the retrospective format of the exhibition focused so much attention on Lindner, visitors seem to have been especially drawn to texts that provided information on his life. One in five exiting visitors (20%) cited some aspect of Lindner's biography in their discussion of *The Walk*. ("I mean, the text is very helpful. Having no background in art, I enjoy, I like having text there to explain the context of where he lived and where he stood in the art community, how he felt about things." ID 176)* Quotations by Lindner seem to have had the greatest impact.

Altogether half of the exiting visitors (49%) said that they had been influenced by the exhibition texts (20% said they had not been influenced). When they described how they had been influenced, nearly half (44% of them) cited biographical information, and one in six of them (18%) mentioned a description of Lindner's major themes. One in seven of them (15%) mentioned some element of interpretation ("Well, [without the texts] I wouldn't have understood Marilyn Monroe in that one where she's the light in the dark and the sex in the shadow and the fear." ID 19).*

The nature of Lindner's imagery made some visitors especially grateful for interpretive texts:

I think it [i.e., text] is always helpful, especially in this kind of painting -- where it's not just an emotional thing, but it has a lot of symbolic meaning to the artist -- to kind of understand somewhat what he's trying to say because you may not have the same reaction and since I've not lived in New York, I lived in Maine, my way of saying something would be really different so I might not - we speak a different language so the explanations really helped and, next time, if I see just a painting hanging, you know, often you just see one and you look at it and go, hum, interesting colors or whatever, but you don't get as much out of it. (ID 123)*

Visitors who said that they were not influenced by the Lindner exhibition texts gave two primary reasons -- either they had no interest in the texts (6% of all exiting visitors) or they considered the visual experience to be primary (4% of all exiting visitors).

* See Appendix 2, p. 15 for this visitor's demographic characteristics.

Other Inferences

We can raise further questions about the impact of the Lindner exhibition text by combining the results shown in Table 1 with those in Table 2.

The four types of remarks influenced by reading, as shown in Table 2, were the same four in Table 1 that included texts on panels. This suggests the possibility that panel texts may have affected visitors in the Lindner exhibition more than label texts, perhaps because they were more visible.

In addition, the strengths of the differences between entrance and exit, as shown by the Chi-square values in Table 2, parallels the number of times that a subject was mentioned in the exhibition texts, as shown in Table 1. This can imply that the more a topic was mentioned in the texts, the more likely it was to be noticed.

Conclusion

This study demonstrates that both viewing the paintings and reading the texts affected the response of visitors to Lindner's work. The experience of the art made visitors more sensitive to common figurative elements in Lindner's painting and more attentive to the relationship between Lindner's way of thinking and his painting. Reading the text, on the other hand, aided visitors in dating and interpreting Lindner's work. It also made them significantly more likely to see *The Walk* as an expression of loneliness or alienation in an urban environment.

Appendix 1
Questions asked of respondents about *The Walk*

What I would like you to do is to talk out loud about the different things that are going through your mind while you are looking at the picture. Such as, what you are looking at, what you happen to be thinking about. It is as if you were thinking out loud.

What do you notice first?

What stands out for you in the painting?

Does it remind you of anything?

What kind of feeling or emotion does the painting suggest for you?

What do you think Lindner wanted to express in this painting?

Approximately, when do you think the painting was done?

What does the painting suggest to you about the artist?

Does the style remind you of any other modern artists? Who?

Do you find the painting interesting? Why or why not.

EXIT INTERVIEW ONLY:

Did you discuss Lindner or his paintings while you were in the exhibition?

What did you discuss?

Did any of the text you read in the exhibition influence the way you think about Lindner's work?

In what way?

Why not?

Thank you for taking the time to talk with me. Here is a notecard for participating.

Appendix 2
Demographic characteristics of visitors quoted in this text

ID	Gender	Age	Residence	Number of previous visits to HMSG	Percent of text read	Minutes spent in the exhibition
8	Female	22	MD/VA Suburbs	1 to 3	5	40
19	Female	80	MD/VA Suburbs	10 +	98	30
24	Male	43	MD/VA Suburbs	10 +	100	10
37	Male	17	Other U.S.	1 to 3	25	17
90	Male	43	Other U.S.	Never	100	23
106	Female	65	Other U.S.	Never	99	20
123	Female	49	Other U.S.	10+	100	90
147	Male	31	Other U.S.	1 to 3	90	53
155	Female	21	Wash. DC	Never	10	13
165	Male	49	Other U.S.	1 to 3	80	15
167	Female	40	Other U.S.	Never	100	80
176	Male	29	Other U.S.	4 to 9	20	18
222	Male	36	Foreign	Never	**	**

** Not applicable to Entering visitors.

Appendix 3 Extended label texts mentioned in the study

"The Corset" (1954)

In this watercolor, Lindner depicted a woman of amazonian proportions either donning or discarding a whale-bone corset. With her ambiguous gesture, the woman reveals another, elaborately decorated undergarment beneath. That fantastic contraption might represent a girdle, an oversize garter belt, or a second corset. Whatever the identity of the mysterious device, its faceted planes of color recall the geometric patterns of Native American textiles and artifacts that Lindner had begun to collect in his East-side apartment.

Although Lindner's use of corset imagery was based in part on memories of his mother's corset business in Nuremberg, the meaning of such imagery remains elusive. Often imbued with erotic symbolism, the corset was regarded as a modest foundation garment in the nineteenth century. Yet fashion reformers condemned the constricting undergarment as lewd or unhealthy. More recently, the tightly laced corset has been identified as an instrument of patriarchal oppression of women. In Lindner's work, the corset is a complex symbol. Painted during the 1950s, when brassieres and girdles or garter belts had largely replaced the more restrictive, single undergarment, Lindner's corset-clad women are deliberately anachronistic. Their old-fashioned underclothes evoke a bygone era.

"Untitled No. 1" and "Untitled No. 2" (1962)

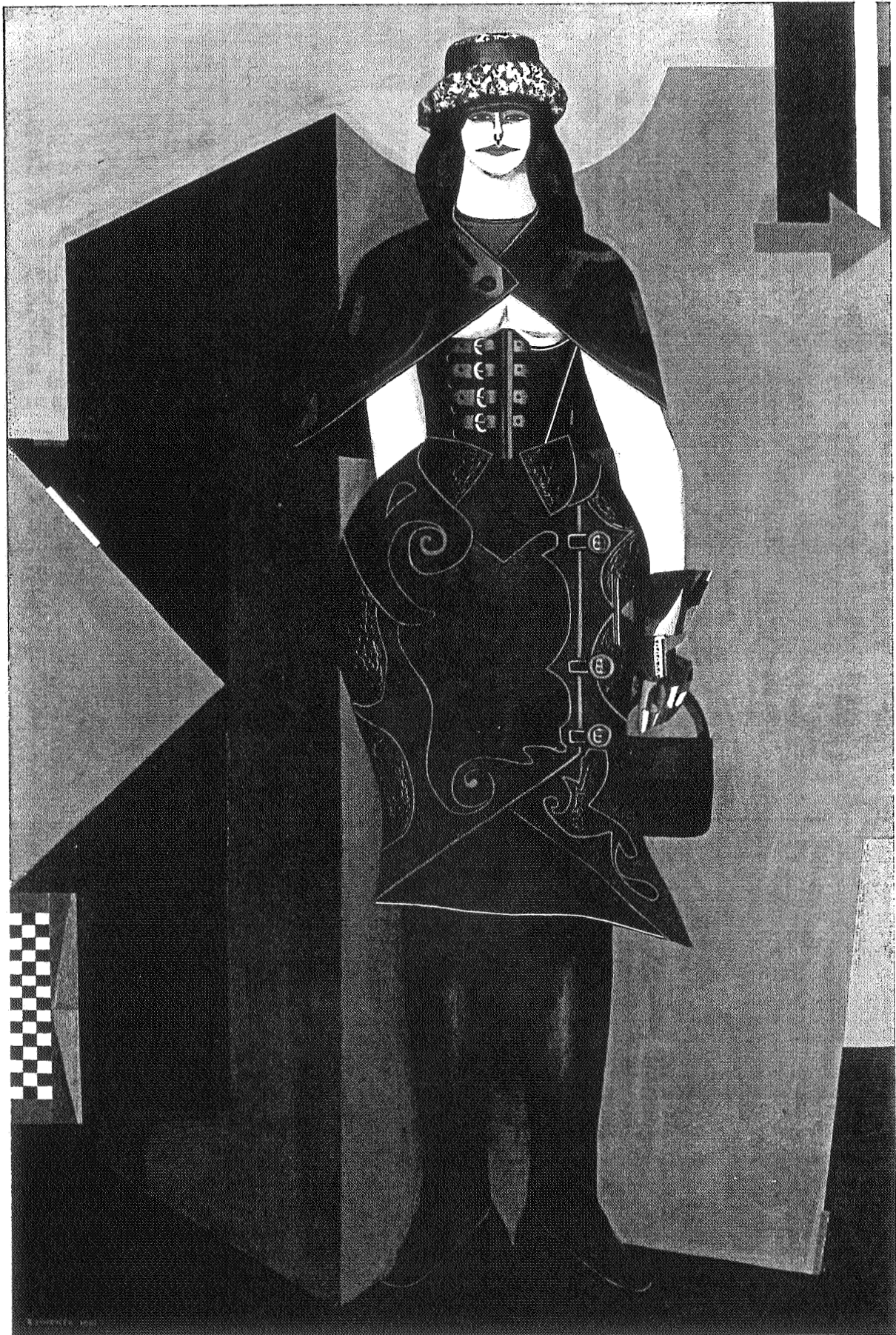
Identical in size and vertical format, Untitled No. 1 (no. 29) and Untitled No. 2 (no. 30), both from 1962, are regarded as pendant paintings. The female figures in each canvas epitomize the dominant female type that would become Lindner's trademark in the 1960s. These titanic women no longer wear anachronistic corsets but instead display more modern attributes---garter belts, stockings, high-heeled pumps, brassieres, and garish makeup. So equipped, these women overwhelm their partners. In Untitled No. 1, the woman's companion is a dog who serves as surrogate for man. Lindner would later explain:

To make human dramas more interesting, I sometimes incorporate other living creatures. . . . I've noticed how dog society resembles human society. They are afraid of losing their job, and do their best to "please the boss."

Lindner would always deny that such paintings of formidable women and estranged couples were either provocative or misogynistic. Instead he contended, "I don't think I'm at all concerned with the erotic. I am especially interested in the secret relationship of male and female." Speaking of his paintings of couples, he observed, "Being two is more lonely than being one, because one is boredom."

Appendix 4
Percent of exhibition text read

<i>Exit Only</i>			
	Actual		Cumulative
	<u>% Distribution</u>		<u>% Distribution</u>
100	17.0	100	17.0
95	1.3	95	18.3
90	7.8		
85	0.5		
80	13.5		
75	1.2	75	41.3
70	1.9		
65	1.0		
60	3.3		
50	10.7	50	58.2
45	0.3		
40	3.9		
35	0.2		
30	2.9		
25	4.1	25	69.6
20	9.4		
15	1.1		
10	4.8		
5	3.0	5	87.9
less than 5.0	<u>12.0</u>	less than 5.0	100.0
Total	99.9		
N	158		



The Walk, 1961. Oil on canvas. 60 x 52 in. (152 x 132 cm). Private Collection.

SUPPLEMENTARY NOTES
to
The Influence of Exhibition Texts on Visitor Responses to
Richard Lindner: Paintings and Watercolors 1948-1977

Institutional Studies Office

Smithsonian Institution



SUPPLEMENTARY NOTES
to
**The Influence of Exhibition Texts on Visitor Responses to
*Richard Lindner: Paintings and Watercolors 1948-1977***

Andrew J. Pekarik and Stacey Bielick

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August 1997

Institutional Studies Office
Smithsonian Institution

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audiocassette, or on disk using WordPerfect. Please call 202-786-2289.

The *Lindner* Visitors

Introduction

This report contains analyses, tables, and information to supplement the paper presenting results from *The Influence of Exhibition Texts on Visitor Responses to Richard Lindner: Paintings and Watercolors 1948-1977* exhibition study. First, additional demographic information is provided about the visitors who were interviewed, including comparisons to general Smithsonian audiences and visitors to a 1991 exhibition at the Hirshhorn Museum and Sculpture Garden (HMSG). This is followed by a discussion of visitors' experience with the Smithsonian, with art museums more generally, and in the exhibition. A final section contains details of the methodology, the questionnaire and related materials.

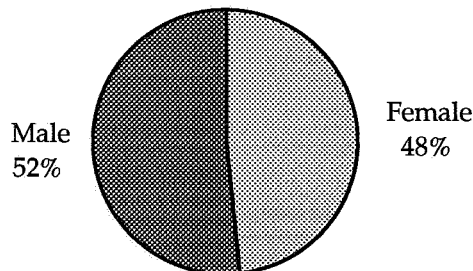
Demographic Characteristics

This section outlines the characteristics of visitors to the *Lindner* exhibition and compares *Lindner* visitors with the overall November Smithsonian audience and with a 1991 study of visitors to the *Comparisons: An Exercise in Looking* temporary exhibition at HMSG. The graphs are based on the tables in the following section, beginning on page 17.

Gender

There were slightly more men in the *Lindner* audience than women. This gender distribution is similar to the overall Smithsonian audience for November, but differs from the gender distribution of the *Comparisons* audience; more women (53%) than men (47%) visited the *Comparisons* exhibition in 1991.

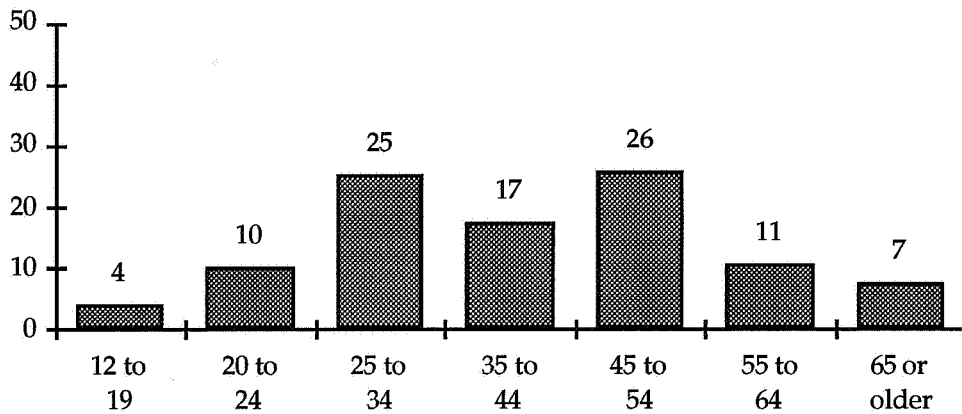
Figure 1
Gender of *Lindner* Visitors
Entrance and Exit Surveys Combined, $N = 257$
(in percent)



Age

The average age and median age of Lindner visitors was 42 (Standard Deviation (SD) = 15.5). Most visitors (68%) were between the ages of 25 and 54. Visitors under age 35 and visitors ages 35 to 54 each comprised about 40 percent of the audience. One in five visitors (18%) was age 55 or older. This age distribution is similar to that of the *Comparisons* exhibition, but differs from the overall Smithsonian audience. The most striking difference is there were far fewer visitors under age 20 at the *Lindner* exhibition (4%) than at the Smithsonian overall (10% ages 12 to 19; 27% including visitors under age 12).

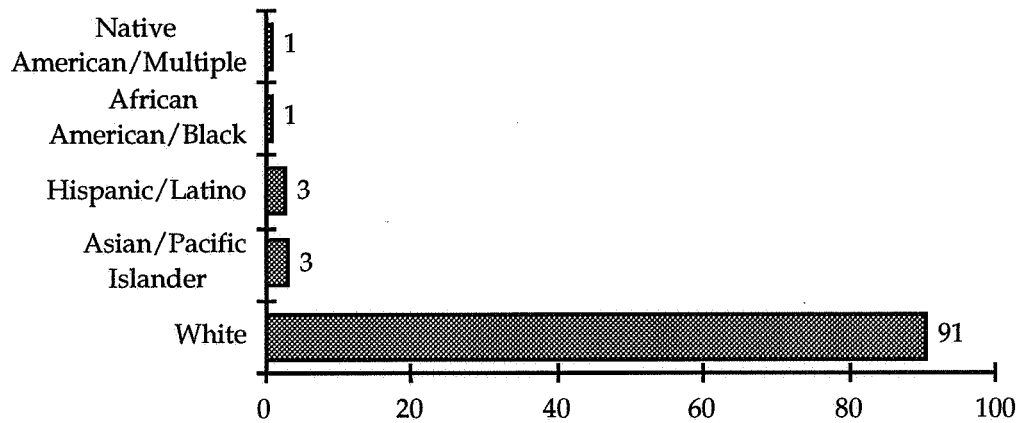
Figure 2
Age of Lindner Visitors
Entrance and Exit Surveys Combined, N = 257
(in percent)



Racial/Ethnic Identification

The *Lindner* audience resembles the overall Smithsonian audience and the *Comparisons* audience in racial/ethnic identification. Overall, 86 percent of visitors to the *Lindner* exhibition were Caucasian. Looking only at visitors who live in the U.S., nine out of ten U.S. visitors were Caucasian (91%). Visitors who identified themselves as members of a U.S. minority group comprised less than ten percent of the *Lindner* audience, the majority of whom were Asian (3%) or Hispanic/Latino (3%).

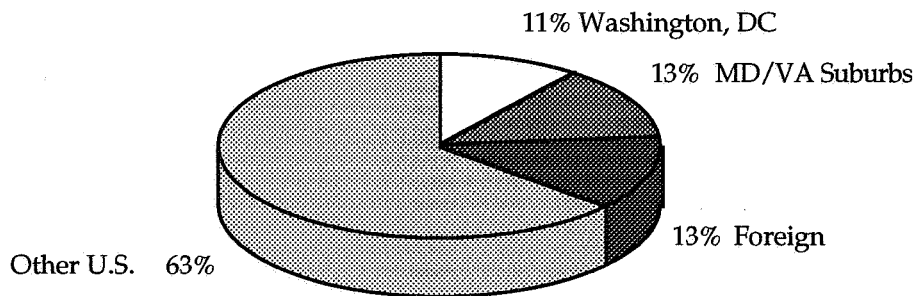
Figure 3
Racial/Ethnic Identification of Lindner Visitors, U.S. Residents Only
 Entrance and Exit Surveys Combined, N = 222
 (in percent)



Residence

The majority of the *Lindner* audience was from outside the Washington, DC Metropolitan Area (63%). One-fourth of visitors were from Washington, DC or the Maryland and Virginia suburbs. Foreign visitors made up 13% of the audience. The residence of visitors to *Lindner* and *Comparisons* were almost identical and also reflect the overall Smithsonian audience with one exception. There is a higher percentage of visitors from the Maryland and Virginia suburbs and a smaller percentage of District visitors in the overall November Smithsonian audience.

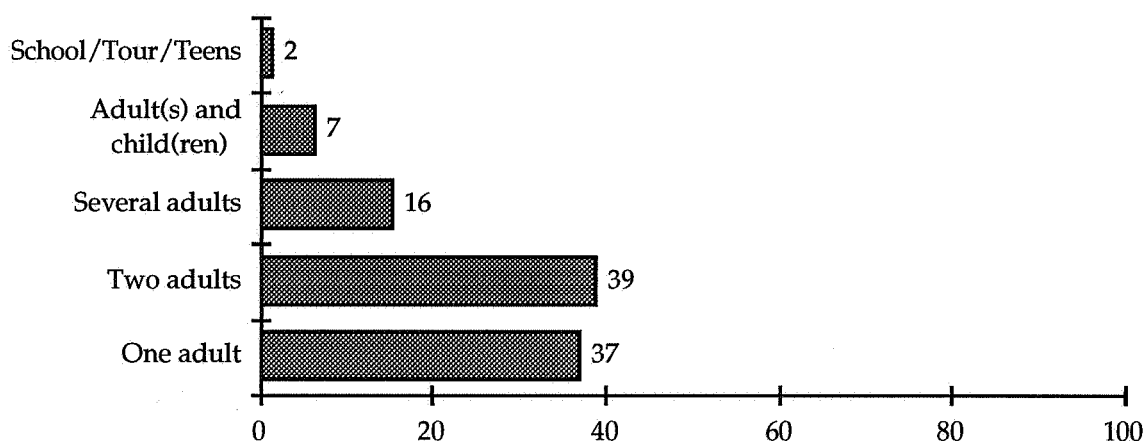
Figure 4
Residence of Lindner Visitors
 Entrance and Exit Surveys Combined, N = 257
 (in percent)



Social Composition of the Visit Group

Most visitors (91%) came to the museum alone or with other adults. Approximately 8 out of 10 visitors came either alone or in a pair. Less than ten percent of visitors came with children. As we noted earlier, fewer visitors under the age of 20 went to see *Lindner*. This age difference is also reflected in the social composition of the visit group where only a small percentage visitors (7%) came to the exhibition with children compared to 34 percent of the overall Smithsonian audience and 16 percent of the *Comparisons* audience.

Figure 5
Social Composition of the Visit Group for *Lindner* Visitors
Entrance and Exit Surveys Combined, N = 257
(in percent)



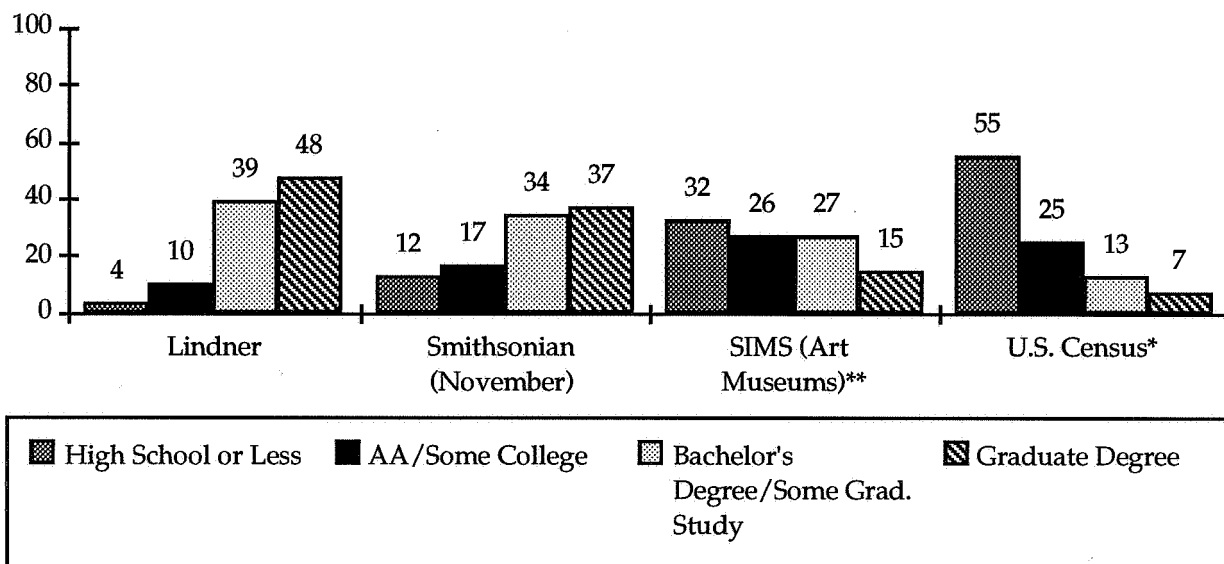
We can speculate that the *Lindner* exhibition was less appropriate for younger visitors than the *Comparisons* exhibition, however, this age and visit group difference could also be attributed to the time of year and any other Mall events occurring during the time of studies (e.g. the Cherry Blossom Festival).

Educational Attainment

Like many Smithsonian visitors and visitors to the *Comparisons* exhibition, visitors to the *Lindner* exhibition were well educated as compared to visitors to art museums in general and to the U.S. population (see Figure C.5).¹ Four out of five visitors to the *Lindner* exhibition, ages 25 or older, had a college or advanced degree (87%).

¹ See Doering, Z.D. and A. Bickford. (1997). *Visitors to the Smithsonian Institution: A Summary of Studies*. (Report No. 97-3). Washington, DC: Smithsonian Institution.

Figure 6
Comparison of Educational Attainment,
Lindner, SIMS (Art Museums) and U.S. Census
 Visitors Ages 25 or Older
 Entrance and Exit Surveys Combined, N = 257
 (in percent)



*1990 U.S. Census of Population and Housing. Educational Attainment of All Persons 25 years and over. U.S. Census Bureau 1990.

** The Smithsonian Institution Marketing Study (SIMS) was completed in May 1994 for the Office of the Assistant Secretary for Institutional Advancement in preparation for the Smithsonian's 150th anniversary celebration.

Characteristics of the Visit

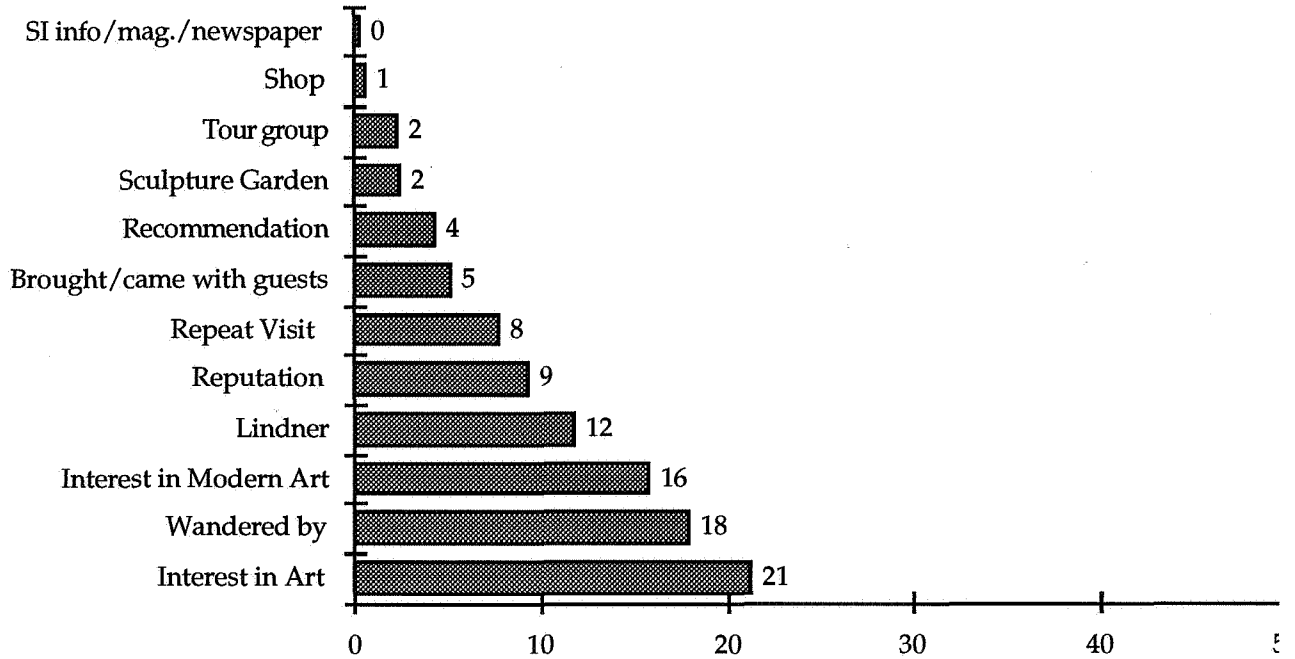
The following section puts the *Lindner* visit in context with the visitor's overall HMSG and Smithsonian experiences. We look at why visitors came to HMSG, their familiarity with the Smithsonian and HMSG and their prior knowledge of the *Lindner* exhibition.

Reason for Visit to HMSG

Approximately one in nine visitors came to the Hirshhorn specifically to see the *Lindner* exhibition (12%). Other visitors came because of their interest in modern art, art in general or because of the reputation of the museum. About one in five visitors (18%) just wandered into the museum as they were walking along the Mall or Independence Avenue.

Visitors who came specifically to see the *Lindner* exhibition differed from visitors who were on a more general visit in a few ways. *Lindner* visitors were older (55+), local and frequent visitors to HMSG and art museums, rated themselves higher, on average, in their knowledge of modern art and were often personally involved in art.

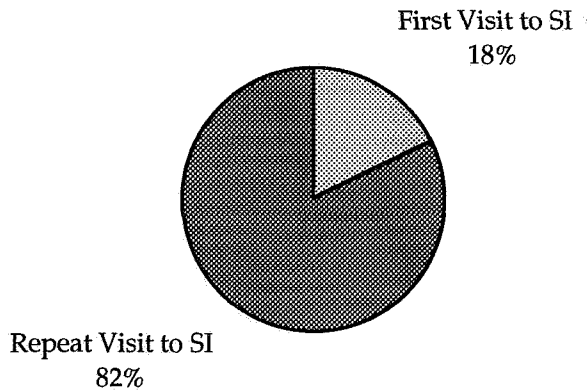
Figure 7
Reason for Visit to HMSG for Lindner Visitors
 Entrance and Exit Surveys Combined, N = 257
 (in percent)



Familiarity with the Smithsonian

Most visitors to *Lindner* had previously visited other Smithsonian museums (82%). The *Lindner* audience was more familiar with the Smithsonian compared to Smithsonian visitors overall. There were about 10% more repeat Smithsonian visitors at the *Lindner* exhibition than at the Smithsonian overall.

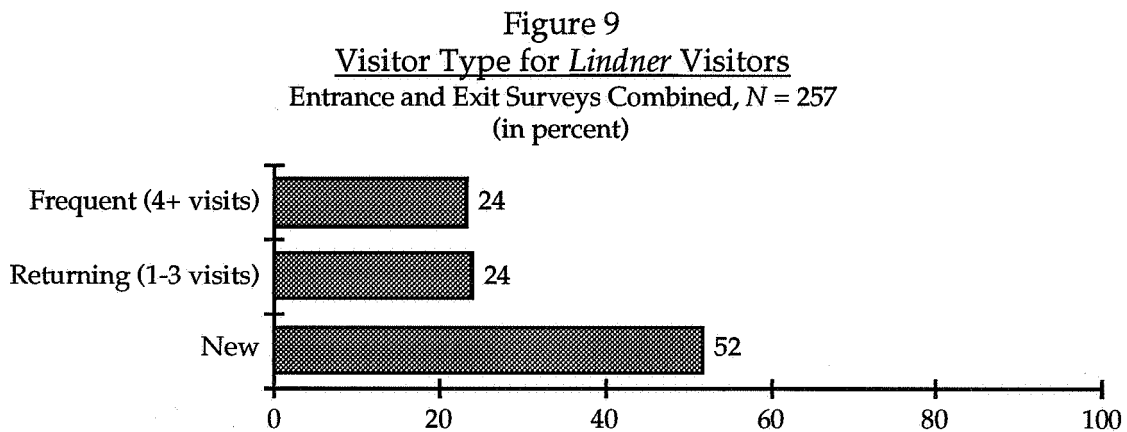
Figure 8
Previous Visits to the Smithsonian for Lindner Visitors
 Entrance and Exit Surveys Combined, N = 257
 (in percent)



Familiarity with HMSG

In several studies we have found that the number of visits people make to a particular museum affects their visit experience. Therefore, visitors' familiarity with HMSG, based on the frequency of their visits, is an important variable for understanding the *Lindner* audience. We classify visitors into three visitor types: New (first-time visitors); Returning (visited one to three times before); or Frequent (visited four or more times in the past).

Approximately half of the visitors to *Lindner* were making their first visit to the Hirshhorn and half were making a repeat visit (52% New visitors, and 24% for both Returning and Frequent visitors). This distribution among new and returning visitors parallels the *Comparisons* audience.



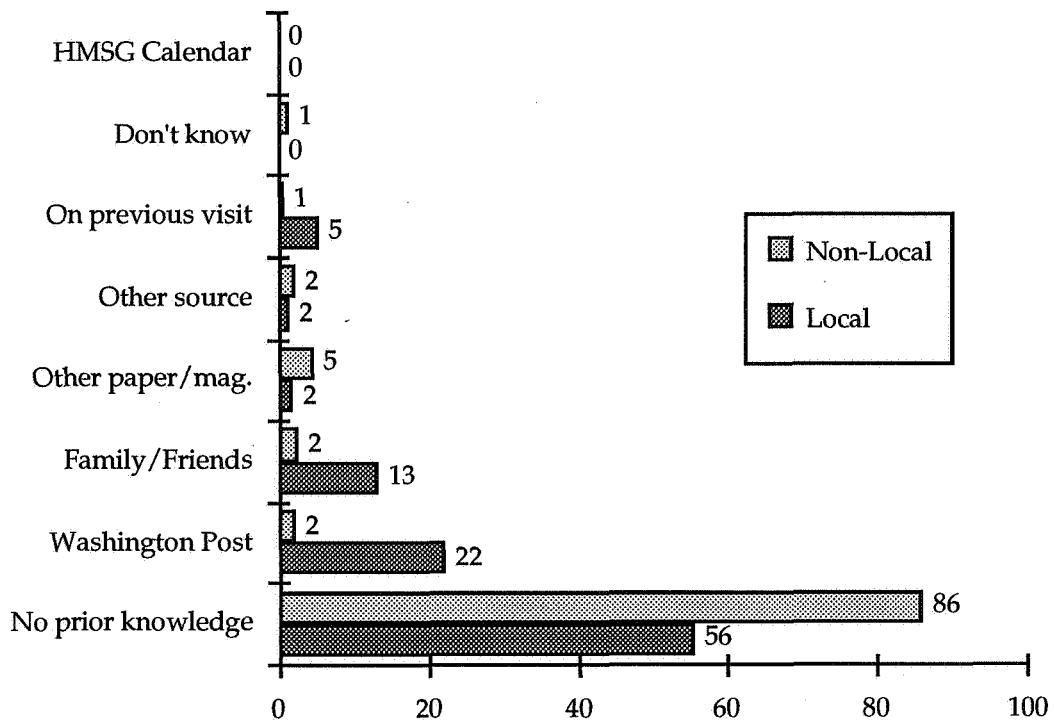
Familiarity with the *Lindner* Exhibition

Four out of five visitors had not heard of the exhibition prior to their visit (79%). Visitors who had heard about the exhibition (21%) learned about it from media reports in the *Washington Post* and other newspapers or magazines and through discussions with family and friends.² As Figure 10 shows, almost twice as many local visitors had prior knowledge of the exhibition (44%) than did non-local visitors (24%).³

² Of the 21% of visitors who had prior knowledge of the exhibition, 12% were coming specifically to see *Lindner* on the day of the interview, and the other 9% were in the museum for other reasons.

³ Local visitors are defined as those visitors who live in the Washington Metropolitan Area. Non-local visitors are visitors residing elsewhere in the United States or who live outside the United States.

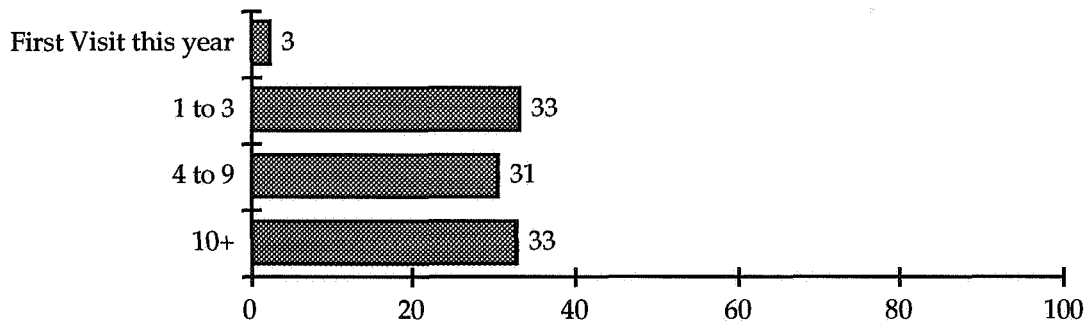
Figure 10
Where Lindner Visitors First Heard of the Exhibition
 Entrance and Exit Surveys Combined, N = 257
 (in percent)



Familiarity with Art Museums

Almost all visitors (97%) to the exhibition had previously visited another art museum in the year preceding the interview (Oct./Nov. 1995 to Oct./Nov. 1996). The number of visits they had made to art museums in the last year was equally distributed, a third each, from one to three visits, four to nine, or more than nine visits.

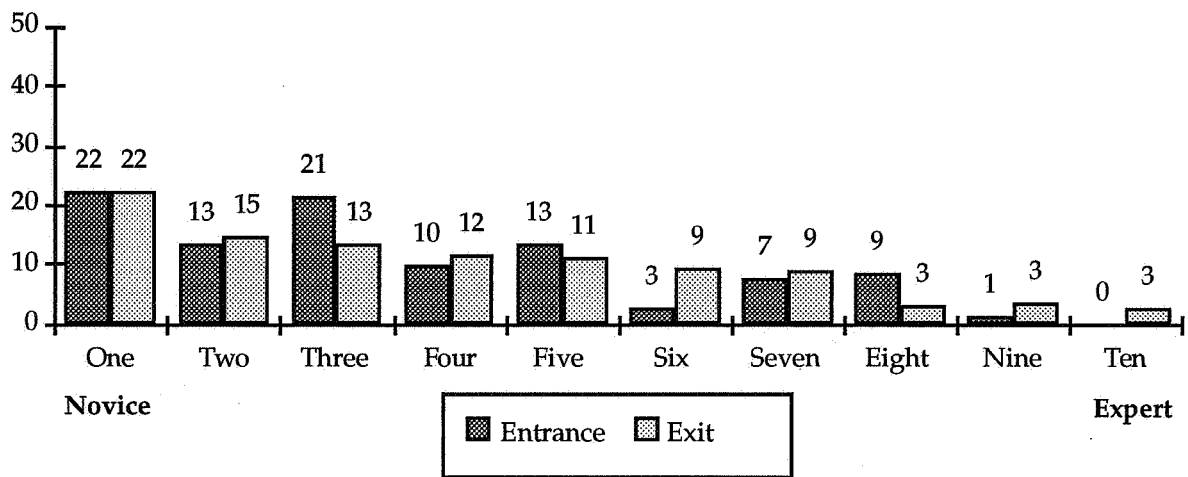
Figure 11
Frequency of Visits to Any Art Museum in the Last Year
 Entrance and Exit Surveys Combined, N = 257
 (in percent)



Familiarity with Modern Art

We asked visitors to rate their knowledge of modern art using a scale from one to ten where one was "novice" and ten was "expert". Overall, half of the *Lindner* audience rated their knowledge of modern art as novice or close to novice. Less than 20 percent of visitors rated their knowledge of modern art toward the high or "expert" end of the scale. There was no significant difference between Entrance and Exit surveys in how visitors rated their knowledge of modern art.

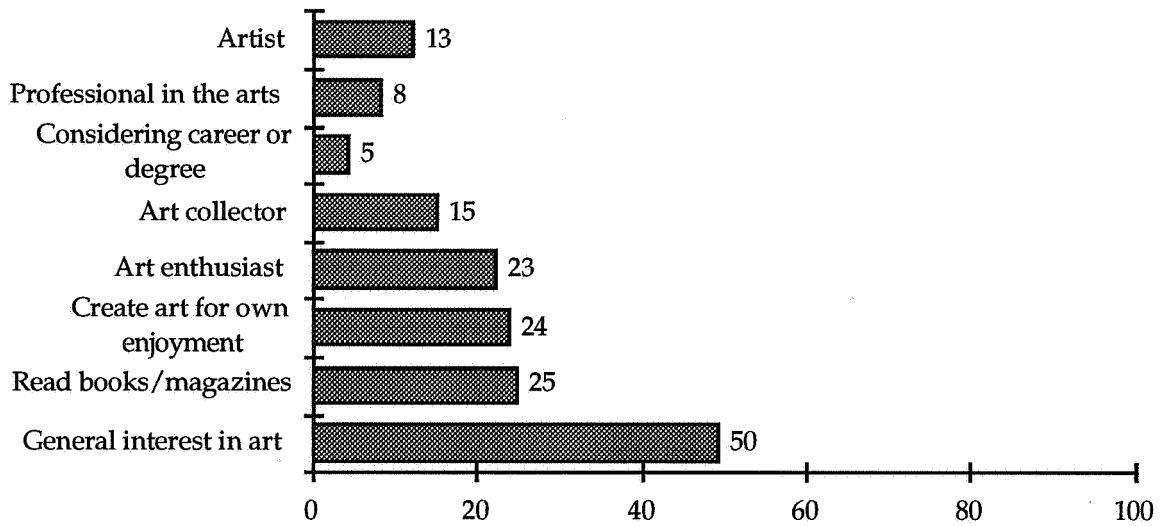
Figure 12
Lindner Visitors' Self-rating of their Knowledge of Modern Art
Entrance and Exit Surveys Combined, N = 257
(in percent)



Art Background

Visitors were shown a card with eight items describing different relationships with art, from "general interest in art" to "professional in the arts," and asked to choose as many as applied to them. *Lindner* visitors generally selected between one and two of these.

Figure 13
Art Background of Lindner Visitors
 Entrance and Exit Surveys Combined, N = 257
 (in percent)



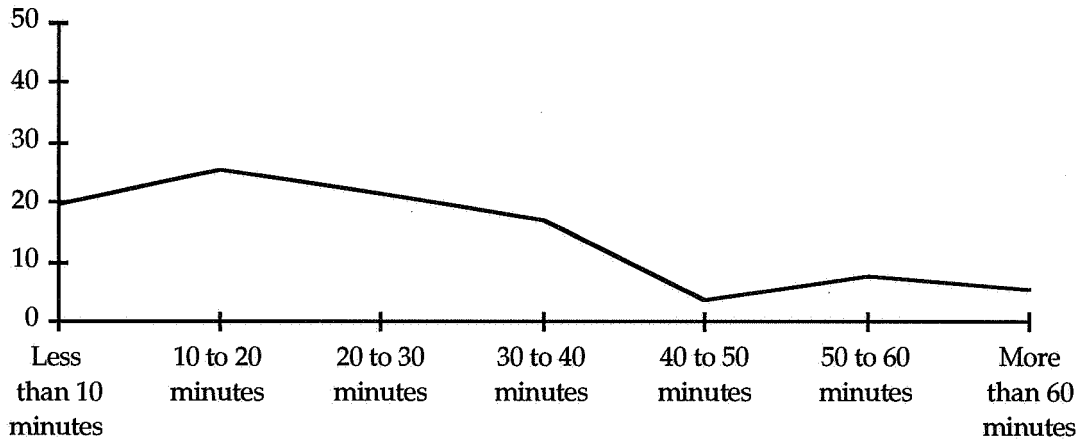
Visitors' Experience in the Exhibition

In the Exit survey, we asked visitors a few questions about the time they spent in the exhibition and how much of the exhibition text they read. Both of these questions are based on visitors' own self-reports of their visit. Self-reports are generally less reliable than the actual observation of visitors in the exhibition, but they can give us an approximate idea of how much time visitors spent and how much of the text they read.

Duration of Visit

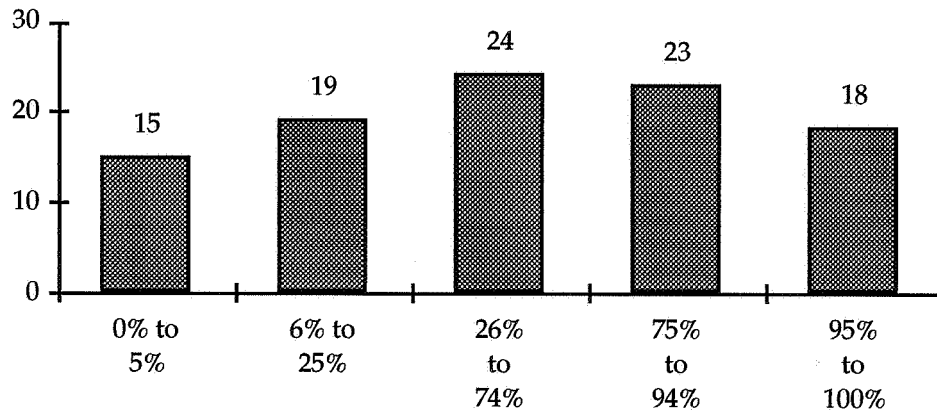
Based on their self-reports, visitors spent an average of 25 minutes in the *Lindner* exhibition ($M = 24.6$, $SD = 18.8$). As Figure 14 illustrates, about half the visitors spent less than 20 minutes in the exhibition. After half an hour, one in three visitors (34%) remained in the exhibition. After about an hour, only one out of seventeen visitors (6%) remained.

Figure 14
Duration of Lindner Visit
 Exit Survey Only, N = 158
 (in percent)



Self-reported Use of Exhibition Texts. Visitors reported reading, on average, approximately half of the labels and text panels ($M = 53\%$, $SD = 36.7$). There were nearly as many visitors at the low end of the distribution (34% read 25% or less) as there were at the high end (41% read 75% or more).

Figure 15
Percent of Text Read
 Exit Survey Only, N = 158
 (in percent)



Visitors who came to HMSG specifically to see the *Lindner* exhibition reported reading, on average, 10 percent more of the labels and text panels (62%) than did visitors on a more general visit to HMSG (52%).

Limitations of the Visitor Profile

The visitors interviewed in this study may not be representative of an entire year's audience to HMSG. Our experience has shown clear seasonal differences among types of visitors. Results from full-year studies from major Mall museums, for example, indicate that summer audiences are dominated by first-time visitors (New Visitors), while winter audiences are dominated by repeat visitors (Frequent Visitors).⁴ On the Mall, attendance is highest and most strongly reflects Washington, DC tourism during the summer months.

Comparison of the Entrance Group and the Control Group

The visitors interviewed in the HMSG permanent collection galleries before the exhibition opened (Control group) did not significantly differ from those who were interviewed at the entrance to the *Lindner* exhibition (Entrance Group) in any demographic features or in background except for one characteristic -- as could be anticipated, more Entrance respondents than Control respondents knew about the *Lindner* exhibition before they came to the Hirshhorn (19% vs. 0%). As one might expect from this, the responses of the Control group and the Entrance group differed in some minor respects.

Two differences in response to *The Walk* suggested that visitors entering the *Lindner* exhibition were more positively inclined towards Lindner and more familiar with the painting of his time.

First, one in eight visitors (12%) entering the exhibition volunteered the opinion that they liked *The Walk*, compared to only one of the 72 visitors interviewed in the permanent collection. Other opinions about the painting were the same between the two groups, including expressions of dislike and evaluative remarks summarized in categories such as "unappealing," "strange," "hard to interpret" and "thought-provoking."

Second, visitors in the Entrance group seem to have been somewhat more familiar with contemporary painting than those in the Control group, even though their self-ratings of their knowledge of modern art were not statistically different. When asked what other modern artists were suggested by *The Walk*, Entrance group visitors and Control group visitors equally cited Picasso and Botero, but Entrance visitors were nearly twice as likely as Control visitors to cite an artist other than Picasso or Botero (26% vs. 14%).

We conclude that there was a slight, but detectable self-selection effect, i.e., the exhibition attracted some visitors who were more responsive to Lindner, either because of personal taste or a higher level of knowledge. At the same time, the exhibition did not draw an audience significantly different from the usual Hirshhorn visitors.

⁴ By our definitions, New Visitors are visiting for the first time. Returning Visitors have been to an institution between one and three times in the past. Frequent Visitors have visited four or more times in the past.

Study Method

Objectives

The main objective of the study was to evaluate the relationship between the interpretive text in the exhibition and visitors' perception, interpretation, opinion and knowledge of the exhibition and/or the artist. Secondary objectives were to describe the Lindner audience, to ascertain any differences between those who read the labels and text panels and those who did not, and to develop new approaches for evaluating text in an art museum.

Specific research questions included:

Were there differences in perception as a result of experiencing the exhibition?

differences in interpretation?

differences in attitude toward the artist?

differences in knowledge?

differences in overall approach to interpretation?

To what extent can these differences be attributed to visitors' exposure to works of the artist or to exhibition text?

can we distinguish between the effect of exposure and effect of text?

Are there differences in the ways that visitors use exhibition texts?

Overall Design

Data for this study were collected in personal interviews, with two systematic scientific samples: visitors entering the *Lindner* Exhibition (Entrance Survey) and visitors exiting the exhibition (Exit Survey).¹ We also conducted a "control" study before the exhibition opened in order to gauge the possible impact of media reporting or other pre-opening information on visitors' knowledge about Richard Lindner and/or the exhibition. Interviewing was conducted between November 5 and 18, 1996 for the exhibition study and between October 11 and 15, 1996 for the control study.

For this project we used a "continuous sampling" technique, a special procedure developed for sampling a mobile population.² We used teams of two or three people (one to select respondents for interviewing plus one or two interviewers) to conduct the study.

¹ The samples were independent.

² The procedure and its rationale are described in Z. D. Doering, A. E. Kindlon and A. Bickford, *The Power of Maps: A Study of an Exhibition at the Cooper-Hewitt National Museum of Design*. Report 93-5. (Washington, D. C.: Smithsonian Institution, 1993).

Interviews were conducted on each day of the week. Exit and Entrance Surveys were coordinated so that the same people could not be selected for both. Visitor cooperation with the study was high, 85.1 percent of eligible respondents completed interviews in the Entrance Survey and 87.4 percent in the Exit Survey, for an overall response rate of 86.5%.³ A total of 103 interviews were completed in the Entrance Survey and 153 interviews in the Exit Survey. The intercepted individuals represent a population of over 3,570 visitors to the exhibition during the survey period. In appreciation for their cooperation, respondents were given notecards from previous exhibitions at the Hirshhorn.

Questions: Entrance and Exit Surveys

To meet our objectives, the questionnaire for the study had to collect information with which to assess the extent to which the text was read and the changes in visitor perspectives as a result of a visit, as well as provide an audience profile.

Questionnaire. The initial portion of both the Entrance and Exit Survey questionnaires collected general information about the visit. Aside from asking about prior visits to HMSG we asked for visitors' sources of information, if any, about the exhibition. We also asked about their art background and knowledge of modern art.

An identical set of personal background characteristics was collected from all visitors: residence, who accompanied the respondent to the Hirshhorn, age, educational attainment, racial/ethnic identification and gender.

The questionnaire also included a section for recording administrative information. This included the time, date and location of the interview, and the reason, if applicable, that an interview was not completed (e.g., Smithsonian employee). An interviewer training manual was developed for the study.⁴

Questionnaire development included experimentation with the order of the questions. That is, we tried not only different items but also different orders. Approximately 30 preliminary questionnaires were administered by Institutional Studies staff as part of questionnaire development.

Qualitative, Audio-recorded Interviewing. In order to determine how a visitor's understanding of Lindner's work was affected by the exhibition, we showed each visitor who was selected for the interview a reproduction of a Lindner painting, *The Walk* (1961), that had been chosen for the exhibition but which could not be included in it. The respondent was asked to respond to a series of open-ended questions

³See below for a discussion of these response rates and the response bias in the study.

⁴General interviewing instructions were based on Institutional Studies, *A Manual for Interviewers*. Prepared for the 1988 National Air and Space Survey. Report 88-3. (Washington, D. C. : Smithsonian Institution, 1988). The general instructions and question-by-question specifications for this study are available from the Institutional Studies office.

about the painting. These inquiries led in a graduated way from general questions about perceptions to increasingly specific questions about interpretation. Interviewers were instructed to follow the sequence and to use the exact wording of the script, but they were also asked to probe with follow-up requests for fuller explanations when responses were unclear or seemed incomplete. These exchanges between interviewer and respondent were recorded on tape recorders and transcribed.

Sample Design and Selection

Interviews were conducted every day and, within each day, there were three interviewing sessions per day (11:00 AM -12:30 PM, 1:30-3:00 PM, and 3:15-4:45 PM).⁵

Sample selection followed procedures established by ISO for its studies.⁶ Within each time interval selected for the survey, a team leader, or "counter," used a mechanical counter and a stop watch to keep track of the number of persons exiting (or entering) the exhibition within 15 minute intervals. The counter also identified the visitors to be intercepted, whenever an interviewer had completed one interview and was ready to begin the next.⁷ For logistical and technical reasons, interviews were not conducted with members of school or tour groups. Thus, our data pertain to "voluntary visitors."

Data Preparation and Coding.

The questionnaires were reviewed in the office to ensure that the data file included the appropriate information for weighting the data, and the codes assigned to the open-ended survey questions.

The taped portion of the interview was transcribed and the text was coded in NUD*IST (version 3), a computer program for text analysis. Content was coded in two stages. The first stage, the most detailed level of coding, used a structure with approximately 400 categories to classify the remarks of the Control Group and the Exit Group. In the second stage, a more concise structure of about 100 categories, based on the patterns that arose in the first stage, was used to classify all Entrance Group and Exit Group remarks. The frequency of responses in all coding categories were compared between entrance and exit using the chi-square test with a significance level of .05. When the significance tests showed that some response categories were significantly different between entrance and exit, we assumed that this reflected the experience of viewing of paintings and/or reading the texts.

⁵ The schedule is on file, ISO.

⁶ See Z. D. Doering, A. E. Kindlon and A. Bickford, *The Power of Maps: A Study of an Exhibition at the Cooper-Hewitt National Museum of Design*. Report 93-5. (Washington, D. C.: Smithsonian Institution, 1993).

⁷ This method of selecting a sample keeps the interviewers fully occupied, compared to an equal interval selection method; the counter is essentially incorporating a self-adjusting selection interval.

Completion Rates and Response Bias

Table 14, at the end of this section, summarizes the results of the field work. As shown, 14.9 percent of all persons intercepted in the Entrance Survey and 12.6 percent in the Exit Survey refused to participate in the survey. The overall refusal rate was 13.5 percent. While a few refusals were due to language difficulties, the majority of refusals were for “other” reasons (e.g., visitors in a hurry, not wanting to detain companions, etc.).

To check for possible bias, we compared separate demographic characteristics available for both visitors who completed interviews and visitors who refused for any reason (from observations). These include type of interview (Entrance vs. Exit), residence, age, gender, and racial/ethnic identification. Our analysis, using multivariate statistical models, shows that individuals entering the exhibition were more likely to refuse when compared to those exiting, all else being equal. In addition, women were more likely to refuse in the Entrance survey in comparison to men in the Entrance survey.⁸

We also used a multivariate model to determine if there was any difference between the demographic characteristics of visitors interviewed in the Entrance and Exit Surveys, since our analysis approach assumed comparable data from both surveys. Respondents in both samples were found to be identical on all characteristics, except that more visitors from the Maryland and Virginia suburbs and fewer foreign visitors were interviewed in the Entrance Survey. Since we had two other data sources, the Exit Survey and the Control Study, to compare residence, we were able to adjust the weights accordingly to reflect the other two sample populations.⁹

⁸ Data on file, ISO.

⁹ Data on file, ISO. In order to adjust the weights for residence we doubled the weights of foreign visitors and reduced by half the weights of suburban visitors in the Entrance survey only. By increasing the weights of one category and reducing the other the weighted N remained close to the original weight and N of the actual population. This process can be illustrated by an equation: For foreign residents in the Entrance survey the equation was (weight x 2 = weight2); for suburban residents the equation was (weight x .5 = weight2). All other weights remained based on the actual number of visitors counted during the interviewing sessions.

Entrance and Exit Survey Tables

Table 1
Gender, Age, Racial/Ethnic Identification
 November 1996, Entrance, Exit and Control Surveys
 (In Percent)

	<i>Type of Interview</i>			
	<i>Control</i>	<i>Entrance</i>	<i>Exit</i>	<i>Entrance & Exit Total</i>
<u>Gender</u>				
Female	47.2	47.6	48.5	48.2
Male	<u>52.8</u>	<u>52.4</u>	<u>51.5</u>	<u>51.9</u>
Total	100.0	100.0	100.0	100.0
<u>Age</u>				
12 to 19	9.7	4.7	3.3	3.8
20 to 24	4.2	13.9	7.5	9.9
25 to 34	26.4	22.0	27.1	25.1
35 to 44	13.9	18.5	16.6	17.4
45 to 54	13.9	25.7	25.7	25.7
55 to 64	16.7	7.3	12.9	10.7
65 or older	<u>15.3</u>	<u>7.9</u>	<u>7.0</u>	<u>7.4</u>
Total	100.0	100.0	100.0	100.0
N	72	99	158	257
<u>Racial/Ethnic Identity--US Only</u>				
Minority	9.8	11.9	7.3	9.1
African American/Black	1.6	1.3	1.4	1.4
Asian/Pacific Islander	6.6	5.4	2.0	3.3
Hispanic/Latino	1.6	1.9	3.9	3.1
Native American/Multiple	0.0	3.3	0.0	1.3
White	<u>90.2</u>	<u>88.1</u>	<u>92.8</u>	<u>90.9</u>
Total	100.0	100.0	100.0	100.0
N	61	89	133	222
<u>Racial/Ethnic Identity--All</u>				
Minority	12.5	15.1	13.0	13.8
African American/Black	4.2	1.1	1.4	1.3
Asian/Pacific Islander	5.6	8.1	6.5	7.1
Hispanic/Latino	2.8	2.8	5.1	4.2
Native American/Multiple	0.0	3.0	0.0	1.2
White	<u>87.5</u>	<u>84.9</u>	<u>87.0</u>	<u>86.2</u>
Total	100.0	100.0	100.0	100.0
N	72	99	158	257

Table 2
Residence
 November 1996, Entrance, Exit and Control Surveys
 (In Percent)

	<u>Type of Interview</u>			<i>Entrance & Exit Total</i>
	<i>Control</i>	<i>Entrance</i>	<i>Exit</i>	
<u>Local Distribution</u>				
Washington, DC	2.8	12.3	9.6	10.6
MD/VA Suburbs	16.7	13.7	12.0	12.7
Other U.S.	65.3	64.3	62.7	63.3
Foreign	<u>15.3</u>	<u>9.8</u>	<u>15.7</u>	<u>13.4</u>
Total	100.0	100.0	100.0	100.0
N	72	99	158	257

Table 3
Social Composition of the Visit Group
 November 1996, Entrance, Exit and Control Surveys
 (In Percent)

<u>Configuration of Group</u>	<u>Type of Interview</u>			
	<u>Control</u>	<u>Entrance</u>	<u>Exit</u>	<u>Entrance & Exit Total</u>
One adult	31.9	37.6	37.0	37.2
Two adults	45.8	39.2	38.9	39.0
Several adults	8.3	16.6	15.0	15.7
Adult(s) and child(ren)	7.0	5.5	7.3	6.7
Adult with child(ren)	4.2	2.6	1.4	1.9
Sev. adults with child(ren)	2.8	2.9	5.3	4.4
Children	0.0	0.0	0.7	0.4
School/Tour/Teens	7.0	1.1	1.8	1.5
School trip	4.2	0.0	0.5	0.3
Tour group	1.4	0.0	0.3	0.2
Group of teens	1.4	1.1	1.0	1.0
Total	100.0	100.0	100.0	100.0
N	72	99	158	257

Table 4
Educational Attainment
 November 1996, Entrance, Exit and Control Surveys
 (In Percent)

	<u>Type of Interview</u>			<i>Entrance & Exit Total</i>
	<i>Control</i>	<i>Entrance</i>	<i>Exit</i>	
<u>Educational Attainment</u>				
<u>Age 12 or Older</u>				
Pre/Grade School	0.0	0.6	0.0	0.2
Some High School	6.9	4.2	3.6	3.8
High School Graduate	8.3	0.2	4.6	2.9
AA/Jr. College/Technical	2.8	1.7	3.9	3.1
Some College	12.5	13.0	8.1	10.0
Bachelor's Degree	36.1	31.9	33.8	33.1
Some Graduate School	5.6	3.9	6.3	5.4
MA/PhD/Professional	<u>27.8</u>	<u>44.6</u>	<u>39.6</u>	<u>41.5</u>
Total	100.0	100.0	100.0	100.0
N	72	99	158	257
 <u>Ages 25 or Older</u>				
High School or Less	9.7	0.0	5.6	3.6
AA/Jr. Coll./Tech/Some Coll.	11.3	8.8	10.5	9.9
Bachelor's/Some Graduate	46.8	37.4	39.6	38.8
MA/PhD/Professional	<u>32.3</u>	<u>53.9</u>	<u>44.3</u>	<u>47.8</u>
Total	100.0	100.0	100.0	100.0
N	62	80	141	222

Table 5
Comparison of Educational Attainment,
U.S. Census, 1994 Smithsonian Institution Marketing Study and Richard Lindner at HMSG
People 25 Years of Age or Older
(In Percent)

	U.S. Census*	SIMS**		Smithsonian	Lindner
	All Persons	Visit Any Museum	Visit Art Museums	November	
<u>Educational Attainment</u>					
High School or Less	54.8	47.6	32.3	12.3	3.6
AA/Some College	24.9	23.0	26.4	16.5	9.9
Bachelor's Degree/Some Grad. Study	13.1	19.5	26.5	34.2	38.8
Graduate Degree	<u>7.2</u>	<u>9.9</u>	<u>14.8</u>	<u>36.9</u>	<u>47.8</u>
Total	100.0	100.0	100.0	99.9	100.0

*1990 U.S. Census of Population and Housing.

Educational Attainment of All Persons 25 years and over. U.S. Census Bureau 1990.

** The Smithsonian Institution Marketing Study (SIMS) was completed in May 1994 for the Office of the Assistant Secretary for Institutional Advancement in preparation for the Smithsonian's 150th anniversary celebration.

Table 6
Occupation - All Ages
 November 1996, Entrance, Exit and Control Surveys
 (In Percent)

	<i>Type of Interview</i>			<i>Entrance & Exit Total</i>
	<i>Control</i>	<i>Entrance</i>	<i>Exit</i>	
<u>Occupation</u>				
Exec/Prof/Management	4.2	14.7	11.7	12.8
Engineer/Architect	2.8	7.7	6.0	6.6
Professional Specialties	26.4	40.1	35.2	37.1
Sales, Tech/Admin. Support	15.3	10.8	14.1	12.8
Service	1.4	1.7	4.9	3.6
Farming/Forestry/Fishing	0.0	0.0	0.5	0.3
Skilled/Semi-skilled Labor	7.0	0.3	0.5	0.4
Active Military	1.4	0.0	0.0	0.0
Student/na	18.1	12.7	8.7	10.2
Other Non-Labor Force	6.9	2.4	1.5	1.8
Writers, Artists, Musicians	11.1	7.4	14.1	11.5
Retired	5.6	2.3	2.9	2.7
Total	100.0	100.0	100.0	100.0
N	72	99	158	257

Table 7
Reason For Visit to HMSG
 November 1996, Entrance, Exit and Control Surveys
 (In Percent)

<u>Reason For Visit</u>	<u>Type of Interview</u>			<u>Entrance & Exit Total</u>
	<u>Control</u>	<u>Entrance</u>	<u>Exit</u>	
Recommendation	5.6	4.4	4.4	4.4
Brought/came with guests	8.3	3.9	6.2	5.3
Tour group	6.9	3.5	1.7	2.4
Shop	0.0	1.6	0.0	0.6
Reputation	15.3	10.2	8.9	9.4
Wandered by	9.7	16.5	18.9	18.0
SI info/magazine/newspaper	2.8	0.0	0.6	0.4
Interest in Modern Art	8.3	21.0	12.7	15.9
Interest in Art	22.2	20.5	21.9	21.4
Sculpture Garden	9.7	1.8	2.9	2.5
Repeat Visit	9.7	7.7	8.0	7.9
Lindner	<u>1.4</u>	<u>9.0</u>	<u>13.8</u>	<u>11.9</u>
Total	100.0	100.0	100.0	100.0
N	72	99	158	257

Table 8
Number of Visits to HMSG and Art Museums
 November 1996, Entrance, Exit and Control Surveys
 (In Percent)

	<i>Type of Interview</i>			
	<i>Control</i>	<i>Entrance</i>	<i>Exit</i>	<i>Entrance & Exit Total</i>
<u>Number of Visits to HMSG</u>				
First Visit	56.9	56.6	49.1	52.0
1 to 3	25.0	19.3	27.4	24.3
4 to 9	6.9	8.2	12.7	11.0
10+	<u>11.1</u>	<u>15.9</u>	<u>10.8</u>	<u>12.7</u>
Total	100.0	100.0	100.0	100.0
<u>HMSG Visitor Type</u>				
New	56.9	56.6	49.1	52.0
Returning (1-3 visits)	25.0	19.3	27.4	24.3
Frequent (4+ visits)	<u>18.1</u>	<u>24.1</u>	<u>23.5</u>	<u>23.7</u>
Total	100.0	100.0	100.0	100.0
<u>Previously Visited Other Smithsonian Museums</u>				
First Visit to SI	34.7	14.7	20.1	18.0
Repeat Visit to SI	<u>65.3</u>	<u>85.3</u>	<u>79.9</u>	<u>82.0</u>
Total	100.0	100.0	100.0	100.0
<u>Frequency of Visits to Any Art Museum in the Last Year</u>				
First Visit this year	16.7	5.7	1.0	2.8
1 to 3	33.3	25.3	38.4	33.3
4 to 9	27.8	37.2	26.7	30.7
10+	<u>22.2</u>	<u>31.8</u>	<u>34.0</u>	<u>33.2</u>
Total	100.0	100.0	100.0	100.0
N	72	99	158	257

Table 9
Prior Knowledge of Lindner Exhibition
 November 1996, Entrance and Exit Surveys
 (In Percent)

	<i>Type of Interview</i>			<i>Entrance & Exit Total</i>
	<i>Control</i>	<i>Entrance</i>	<i>Exit</i>	
<u>Prior Knowledge of Lindner Exhibition</u>	*			
No prior knowledge	---	80.9	77.7	79.0
Prior knowledge	---	19.1	22.2	21.1
Washington Post	---	4.6	8.4	7.0
Other newspaper/magazine	---	4.7	3.7	4.1
Family/Friends	---	6.7	3.9	5.0
On previous visit to HMSG	---	1.4	2.0	1.8
HMSG Calendar	---	0.3	0.0	0.1
Don't know	---	1.0	1.0	1.0
Other	---	<u>0.5</u>	<u>3.2</u>	<u>2.2</u>
Total	---	100.0	100.0	100.0
N		99	158	257

Table 9a
Prior Knowledge of Lindner Exhibition, by Residence
 November 1996, Entrance and Exit Surveys
 (In Percent)

	<i>Residence</i>		<i>Total</i>
	<i>Local</i>	<i>Non-Local</i>	
<u>Prior Knowledge of Lindner Exhibition</u>			
No prior knowledge	55.6	86.1	79.0
Prior knowledge	44.4	14.0	21.1
Washington Post	22.4	2.3	7.0
Other newspaper/magazine	1.9	4.7	4.1
Family/Friends	13.3	2.4	5.0
On previous visit to HMSG	5.4	0.7	1.8
HMSG Calendar	0.0	0.1	0.1
Don't know	0.0	1.3	1.0
Other	<u>1.5</u>	<u>2.4</u>	<u>2.2</u>
Total	100.0	100.0	100.0
N	99	158	257
<u>Familiarity with "The Walk" painting</u>			<i>Entrance & Exit Total</i>
Have seen it before			0.8
Have not seen it before			<u>99.2</u>
Total			100.0
N			257

Table 10
Art Background
 November 1996, Entrance, Exit and Control Surveys
 (In Percent)

	<u>Type of Interview</u>			
	<u>Control</u>	<u>Entrance</u>	<u>Exit</u>	<u>Entrance & Exit Total</u>
<u>Art Background</u>				
Professional in the arts	5.6	7.4	9.0	8.4
Artist	15.3	15.4	10.8	12.6
Considering career or degree	2.8	4.4	4.8	4.6
Create art for own enjoyment	15.3	18.0	27.8	24.0
Art collector	13.9	19.8	12.7	15.4
Read books/magazines	26.4	23.1	26.2	25.0
Art enthusiast	19.4	15.2	27.4	22.7
General interest in art	<u>48.6</u>	<u>56.5</u>	<u>45.2</u>	<u>49.5</u>
Total	147.2	159.6	163.9	162.3
N	72	99	158	257

*Totals equal more than 100% because visitors could give more than one response.

Table 11
Visitor Self-Rated Knowledge of Modern Art
 November 1996, Entrance, Exit and Control Surveys
 (In Percent)

	<u>Type of Interview</u>			
	<u>Control</u>	<u>Entrance</u>	<u>Exit</u>	<u>Entrance & Exit Total</u>
Visitor Self-Rated Knowledge of Modern Art:				
<u>1=Novice 10=Expert</u>				
One	20.8	22.2	22.4	22.3
Two	11.1	13.3	14.5	14.1
Three	19.4	21.3	13.1	16.3
Four	12.5	9.9	11.6	10.9
Five	13.9	13.3	11.1	11.9
Six	9.7	2.8	9.4	6.9
Seven	11.1	7.4	9.0	8.4
Eight	0.0	8.5	2.9	5.1
Nine	1.4	1.3	3.4	2.6
Ten	<u>0.0</u>	<u>0.0</u>	<u>2.6</u>	<u>1.6</u>
Total	100.0	100.0	100.0	100.0
<u>Condensed Categories</u>				
1 to 3	51.4	56.9	50.0	52.6
4 to 6	36.1	25.9	32.1	29.7
7 to 10	<u>12.5</u>	<u>17.2</u>	<u>17.9</u>	<u>17.7</u>
Total	100.0	100.0	100.0	100.0
N	72	99	158	257

Table 12
Duration of Visit, November 1996, Exit Survey
(In Percent)

<u>Duration of Visit</u>	<u>Exit Only</u>
Less than 10 minutes	19.5
10 to 20 minutes	25.4
20 to 30 minutes	21.6
30 to 40 minutes	16.8
40 to 50 minutes	3.4
50 to 60 minutes	7.8
More than 60 minutes	<u>5.5</u>
Total	100.0
N	158

Table 13
Percent of Text Read, November 1996, Exit Survey
(In Percent)

<i>Exit Only</i>			
	Actual		Cumulative
	<u>% Distribution</u>		<u>% Distribution</u>
100	17.0	100	17.0
95	1.3	95	18.3
90	7.8		
85	0.5		
80	13.5		
75	1.2	75	41.3
70	1.9		
65	1.0		
60	3.3		
50	10.7	50	58.2
45	0.3		
40	3.9		
35	0.2		
30	2.9		
25	4.1	25	69.6
20	9.4		
15	1.1		
10	4.8		
5	3.0	5	87.9
less than 5.0	<u>12.0</u>	less than 5.0	100.0
Total	99.9		
N	158		

Table 13a
Did Visitors Read the Brochure Before Exiting?
November 1996, Exit Survey
(In Percent)

	<i>Exit Only</i>
<u>Brochure</u>	
Read Brochure	17.1
Did not read brochure	82.9
Picked up/not read	37.5
Not picked up	<u>45.5</u>
Total	100.0
N	153

Table 14
Completion Rates
 November 1996, Entrance and Exit Surveys
 (Frequency and Percent)*

Type	Entrance		Exit		Total	
	N	%	N	%	N	%
<u>A. Disposition, All Eligible Visitors</u>						
Interviews	103	85.12	153	87.43	256	86.49
Non-Interviews	18	14.88	22	12.57	40	13.51
Refusal, Language Difficulty	4	3.31	5	2.86	9	3.04
Refusal, Other Reason	14	11.57	17	9.71	31	10.47
Total	121	100.00	175	100.00	296	100.00
<u>B. Response Rates</u>						
All Eligible Visitors		85.12		87.43		86.49

* Frequencies and percents are based on unweighted data.

ENTRY

□□□ ID

□□ Interviewer

Count _____

Richard Lindner at the Hirshhorn Museum 1996 Exhibition Study

Hello. My name is _____. I work for the Smithsonian and would like to ask you a few questions to help us prepare for an upcoming exhibition. First I want to ask you some questions about you and your visit here today.

1. Is today your first visit to this museum?

- Yes [GOTO Q2]
- No ASK Q1a.

1a. How many times have you been here before today?

- _____ 1-3 4-9 10+

2. Before today, have you visited other Smithsonian museums?

- Yes
- No

□□□ state/ctry

*3. Where do you live?

- Washington, D.C.
- Other U.S. _____
- MD/VA suburbs
- Foreign _____

4. Altogether, how many times have you visited an art museum since November 1995, i.e. in the last year?

- _____ 1-3 4-9 10+ none

5. On a scale of 1 to 10, where 1 is *novice* and 10 is *expert*, how would you rate your knowledge of modern art? Record number _____

□□ q5scale

6. Which of the following apply to you? [SHOW CARD]

- A. I am a professional in the arts. [MARK ALL]
- B. I am an artist.
- C. I am considering a career or degree in the arts.
- D. I create art for my own enjoyment, but ...
- E. I am an art collector.
- F. I regularly read books/magazines about art.
- G. My friends consider me an art enthusiast.
- H. I have a general interest in art.

□□ occup

7. What kind of work do you do? _____

8. What is the highest level of education you have completed?

- Pre/grade school
- Some college
- Some HS
- Bachelor's degree
- HS graduate
- Some graduate study
- Assoc./Jr./Technical
- MA/Ph.D./Professional

□□ extra

*9. What is your age? _____

□□

*10. What is your cultural/racial/ethnic identity? age

- African Am/Black
- Hispanic/Latino
- Asian/Pacific Islander
- Native Am/AK Native
- Caucasian
- Other _____

*11. Gender (MARK DO NOT ASK)

- Female
- Male

*12. Who are you here with today?

- Alone
- One other adult
- Several adults
- Child(ren)
- Adult w/child(ren)
- Adults w/child(ren)
- Group of teens
- Tour group
- School group

13. What is the main reason you visited the Hirshhorn today?

- Recommendation: family/friend
- Brought out-of-town guest
- Came with family/friend
- Tour/school group
- Shop
- Reputation
- Wandered by
- Castle/SI info
- SI Magazine
- Newspaper
- Interest in modern art
- Interest in art (general)
- Sculpture Garden
- Repeat visit
- Lindner
- Other/specific _____

14. Had you heard about the Lindner exhibition before you came to the museum today? Yes No

14a. Where did you hear about it? Anywhere else?

- Washington Post
- Other newspaper
- Magazine
- TV/Radio
- Friends/family
- On previous visit to HMSG
- HMSG Calender
- Don't know
- Other _____

Now, in this part of the interview, I'd like to talk to you about a painting. So I don't have to take notes, I am going to use a tape recorder if that is okay with you: [TURN ON RECORDER]

This is a painting by Richard Lindner. Have you seen it before? Yes No [Begin 'painting' questions]

STATUS:		Reason for refusal/inelig.	
<input type="radio"/> Interview	_____	_____	
<input type="radio"/> SI staff/contractor	_____	_____	
<input type="radio"/> Ineligible	_____	_____	
<input type="radio"/> Refusal: Language	_____	_____	
<input type="radio"/> Refusal: Other	_____	_____	
Session	Segment	Shift	Type of Int.
_____	<input type="radio"/> 1	<input type="radio"/> 11:00-12:30	<input type="radio"/> Entry
	<input type="radio"/> 2		
	<input type="radio"/> 3	<input type="radio"/> 1:30-3:00	<input type="radio"/> Exit
□□	<input type="radio"/> 4	<input type="radio"/> 3:15-4:45	<input type="radio"/> Control
	<input type="radio"/> 5		
	<input type="radio"/> 6		

2145



EXIT

____ ID

____ Interviewer

Count _____

Richard Lindner at the Hirshhorn Museum 1996 Exhibition Study

Hello. My name is _____. I work for the Smithsonian and would like to ask you a few questions to help us prepare for an upcoming exhibition. First I want to ask you some questions about you and your visit here today.

1. Is **today** your first visit to this museum?

- Yes [GOTO Q2] No ASK Q1a.

1a. How many times have you been here **before** today?

- _____ 1-3 4-9 10+

2. **Before** today, have you visited other Smithsonian museums? Yes No

____ state/ctry

*3. Where do you live?

- Washington, D.C. Other U.S. _____
 MD/VA suburbs Foreign _____

4. Altogether, how many times have you visited an art museum since November 1995, i.e. in the last year?

- _____ 1-3 4-9 10+ none

5. On a scale of 1 to 10, where 1 is *novice* and 10 is *expert*, how would you rate your knowledge of modern art? Record number _____

____ q5scale

6. Which of the following apply to you? [SHOW CARD]

- A. I am a professional in the arts. [MARK ALL]
- B. I am an artist.
- C. I am considering a career or degree in the arts.
- D. I create art for my own enjoyment, but ...
- E. I am an art collector.
- F. I regularly read books/magazines about art.
- G. My friends consider me an art enthusiast.
- H. I have a general interest in art.

____ extra1

7. What kind of work do you do? _____

8. What is the highest level of education you have completed?

____ occup

- Pre/grade school Some college
- Some HS Bachelor's degree
- HS graduate Some graduate study
- Assoc./Jr./Technical MA/Ph.D./Professional

*9. What is your age? _____

____ q17read

*10. What is your cultural/racial/ethnic identity? age

- African Am/Black Hispanic/Latino
- Asian/Pacific Islander Native Am/AK Native
- Caucasian Other _____

*11. Mark Gender: Female Male

*12. Who are you here with today?

- Alone Adults w/child(ren)
- One other adult Group of teens
- Several adults Tour group
- Child(ren) School group
- Adult w/child(ren)

13. What is the **main** reason you visited the Hirshhorn today?

- Recommendation: family/friend SI Magazine
- Brought out-of-town guest Newspaper
- Came with family/friend Interest in modern art
- Tour/school group Interest in art (general)
- Shop Sculpture Garden
- Reputation Repeat visit
- Wandered by Lindner
- Castle/SI info Other/specific _____

14. Had you heard about the Lindner exhibition before you came to the museum today? Yes No

14a. Where did you hear about it? Anywhere else?

- Washington Post On previous visit to HMSG
- Other newspaper HMSG Calender
- Magazine Don't know
- TV/Radio Other _____
- Friends/family

Now I'd like to ask you a few questions about your experience in the exhibition.

Hour _____ Minute _____

15. When did you enter the exhibition? _____

16. Did you pick up an exhibition brochure? Yes No

16a. Have you read any of it? Yes No

17. Did you notice the labels and text panels that discuss the paintings or the artist? Yes No

17a. What percent of the ones you noticed did you read?

_____ q17read

In this part of the interview, I'd like to talk to you about a painting. So I don't have to take notes, I am going to use a tape recorder if that is okay with you: [TURN ON RECORDER]

This is a painting by Richard Lindner. Have you seen it before? Yes No [Begin 'painting' questions]

Session:	Reason for refusal/inelig:	Status:	Segment:	Shift:	Type of interview
_____	_____	<input type="radio"/> Interview	<input type="radio"/> 1 <input type="radio"/> 4	<input type="radio"/> 11:00-12:30	<input type="radio"/> Entry
_____	_____	<input type="radio"/> SI staff/contractor	<input type="radio"/> 2 <input type="radio"/> 5	<input type="radio"/> 1:30-3:00	<input type="radio"/> Exit
_____	_____	<input type="radio"/> Ineligible	<input type="radio"/> 3 <input type="radio"/> 6	<input type="radio"/> 3:15-4:45	<input type="radio"/> Control
_____	_____	<input type="radio"/> Refusal: Language			
_____	_____	<input type="radio"/> Refusal: Other			

7399

			ID
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		Interviewer
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Richard Lindner at the Hirshhorn Museum 1996 Exhibition Study

Hello. My name is _____. I work for the Smithsonian and would like to ask you a few questions to help us prepare for an upcoming exhibition. First I want to ask you some questions about you and your visit here today

*1. Is today your first visit to this museum?

- Yes [GOTO Q2] No ASK Q1a.

1a. How many times have you been here before today?

- _____ 1-3 4-9 10+

2. Before today, have you visited other Smithsonian museums?

- Yes No

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state/ctry

3. Where do you live?

- Washington, D.C. Other U.S. _____
 MD/VA suburbs Foreign _____

4. Altogether, how many times have you visited an art museum since October 1995, i.e. in the last year?

- _____ 1-3 4-9 10+ none

5. On a scale of 1 to 10, where 1 is *novice* and 10 is *expert*, how would you rate your knowledge of modern art? Record number _____

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6. Which of the following apply to you? [SHOW CARD] [MARK ALL THAT APPLY]

- A. I am a professional in the arts.
- B. I am an artist.
- C. I am considering a career or degree in the arts.
- D. I create art for my own enjoyment, but ...
- E. I am an art collector.
- F. I regularly read books/magazines about art.
- G. My friends consider me an art enthusiast.
- H. I have a general interest in art.

7. What kind of work do you do? _____

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8. What is the highest level of education you have completed?

- Pre/grade school Some college
- Some HS Bachelor's degree
- HS graduate Some graduate study
- Assoc./Jr./Technical MA/Ph.D./Professional

9. What is your age? Record Age: _____

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10. Gender (MARK DO NOT ASK)

- Female Male

11. What is your cultural/racial/ethnic identity?

- African American/Black Hispanic/Latino
- Asian/Pacific Islander Native American/Alaska Native
- Caucasian Other _____

12. Who are you here with today?

- Alone Adults w/child(ren)
- One other adult Group of teens
- Several adults Tour group
- Child(ren) School group
- Adult w/child(ren)

13. What is the main reason you visited the Hirshhorn today?

- Recommendation: family/friend Castle/SI info
- Brought out-of-town guest SI Magazine
- Came with family/friend Newspaper
- Tour/school group Interest in modern art
- Shop Interest in art (general)
- Reputation Sculpture Garden
- Wandered by Repeat visit
- Other/specific _____

Now, in this part of the interview, I'd like to talk to you about a painting. So I don't have to take notes, I am going to use a tape recorder if that is okay with you: [TURN ON RECORDER]

This is a painting by Richard Lindner. Have you seen it before? Yes No [Begin 'painting' questions]

STATUS:		Reason for refusal/inelig.	
<input type="radio"/> Interview		_____	
<input type="radio"/> SI staff/contractor		_____	
<input type="radio"/> Ineligible		_____	
<input type="radio"/> Refusal: Language		_____	
<input type="radio"/> Refusal: Other		_____	
Session	Segment	Shift	Type of Int.
_____	<input type="radio"/> 1	<input type="radio"/> 11:00-12:30	<input type="radio"/> Entry
	<input type="radio"/> 2	<input type="radio"/>	<input type="radio"/> Exit
	<input type="radio"/> 3		<input type="radio"/> Control
	<input type="radio"/> 4	<input type="radio"/> 2:00-3:30	
	<input type="radio"/> 5	<input type="radio"/>	
	<input type="radio"/> 6		



Card for question number 6

- a. I am a professional in the arts.
- b. I am an artist.
- c. I am considering a career or degree in the arts.
- d. I create art for my own enjoyment, but I am not a professional artist.
- e. I am an art collector.
- f. I regularly read books/magazines about art.
- g. My friends consider me an art enthusiast.
- h. I have a general interest in art.