

**An Empirical Study of Family Group Visitors to a Millennium Art
Gallery in the UK.**

Ela BEAUMONT

Adelphi Research Institute
University of Salford, Salford UK

Submitted in Partial Fulfilment of the Requirements of the Degree of Doctor of
Philosophy, July 2004

Table of Contents

Acknowledgements	XI
Acknowledgements	XI
Abstract	XII
Glossary	XIV
Chapter 1 Introduction	1
1.1 The research context	2
1.2 The research need	4
1.3 Research aims	8
1.4 Thesis structure	10
Chapter 2 Literature Review	12
Section 1 Definitions of ‘family’ in relation to the current research	15
2.1 Taxonomic survey of related visitor research.....	20
2.1.1 Conclusions from the taxonomic survey	27
2.2 Three studies of families in art galleries.....	29
2.2.1 Discussion and critique of the methods used in the three studies	32
2.3 Wider implications from the studies in the taxonomic survey	35
Section 2 Quantitative and qualitative research methods in visitor studies	37
2.4 How quantitative research provides statistical data for background and context in the current study.....	38
2.4.1 Evidence from quantitative research on typical and average visitors	40
2.4.2 Evidence from quantitative research for the art gallery as a family leisure destination	41
2.4.3 Evidence from quantitative research for the characteristics of art gallery visitors	45
2.5 Evidence from research for family group visitor behaviour.....	47
2.5.1 The behaviour of art novices	49
2.5.2 The behaviour of connoisseurs and advanced amateurs	51
2.6 Evidence from research into the changing nature of art galleries.....	53
2.7 What quantitative research does not show about family group visitors	55
2.8 The shift from quantitative to qualitative research methods in visitor studies	57
2.8.1 Evidence from qualitative research for visitors’ motivations in visiting art galleries	59

2.8.2	Evidence from qualitative research for family group visitor experiences in art galleries	60
Section 3	Identified gaps in visitor studies in research into family group visitors to art galleries	70
2.9	Evidence of the need for research into new art galleries in the regions in the UK.....	71
2.10	The research hypotheses	76
2.11	Summary	79
Chapter 3	Research Methodology	80
Section 1	Approaches to Research	82
3.1	What is quantitative research?	82
3.2	Quantitative research methods in visitor studies	84
3.2.1	Large scale survey methods	84
3.2.2	Smaller scale surveys	86
3.2.3	Meta-analysis	87
3.3	What is qualitative research?	90
3.4	Qualitative research methods in visitor studies	91
3.4.1	Focus group methods	92
3.4.2	Observational methods in studying family visitor groups	93
3.4.3	Using video in observational method studies	95
3.4.4	Interview methods in studying family visitor groups	97
3.5	Analysis of qualitative data.....	102
3.5.1	Analysis of observational data	102
3.5.2	Analysis of interview and conversation data	103
3.6	Research methods for studies of family visitor groups in art galleries.....	105
3.6.1	Mixed method research strategies in art gallery visitor studies	106
Section 2	Research methods for the current study	110
3.7	The choice of case study as a research strategy	110
3.7.1	Sample size in case study research	113
3.7.2	Definition of case study strategy	113
3.7.3	The purpose of case study strategy	114
3.7.4	Problems of case study methodology	115
3.7.5	Benefits of case study methodology	116
3.7.6	Benefits of single case study methodology	117
3.8	Selection and access to the case study site.....	119
3.9	Selection of subjects	121
3.9.1	The capacity of case study strategy to contextualise the data	122
3.10	The rationale for using multiple research methods within the case study	126
3.11	Validating the research	127
3.11.1	Construct validity	127
3.11.2	Internal validity	128

3.11.3	External validity	128
3.11.4	Piloting methods for case study research	131
3.12	In depth interviews.....	133
3.13	Video observations.....	135
3.14	CCTV video observation	138
3.14.1	The choice of observational coding method in the current study	141
3.15	Ethical considerations for the study	142
3.16	The Preliminary Investigations	145
3.17	Why New Art Gallery, Walsall was chosen as a Single Case Study Site.....	147
3.17.1	The Building	153
3.17.2	The temporary exhibition space	157
3.17.3	The exhibition	160
3.17.4	Observation	165
3.17.5	Short structured interviews	174
Section 3	The Case Study research design	175
3.18	Terms used in the research design	176
3.18.1	Art gallery	176
3.18.2	Behaviour	176
3.18.3	Contemporary art	176
3.18.4	Exhibit	177
3.18.5	Exhibition	177
3.18.6	Exhibition	178
3.18.7	Family group visitors	178
3.18.8	Modern art	178
3.18.9	Motivation	179
3.18.10	New art galleries	179
3.18.11	Temporary exhibition	179
3.19	Methods employed to test the research hypotheses	180
3.19.1	The pilot study	182
3.19.2	Sample selection, questionnaire design and questionnaire administration	183
3.19.3	Pre-testing the questionnaire	185
3.20	The questionnaire design	186
3.20.1	Data coding and analysis of the questionnaire	193
3.21	The observation schedule.....	196
3.22	In-depth interview.....	199
3.22.1	The 4 in depth interview questions	200
3.22.2	Data coding and analysis of in depth interviews	202
3.23	Summary	202
Chapter 4	Findings	203
Section 1	The sample	207
4.1	Composition of family visitor groups	208

4.1.1	Configuration of Family Groups	209
4.1.2	Numbers of adults and children in the family groups	220
4.1.3	Overall age distribution of the 113 individuals in the family groups by gender	220
4.1.4	Ethnicity	221
4.1.5	Distance travelled from home	223
Section 2 Motivation		224
4.2	The main reason for visiting the town of Walsall by family type	225
4.2.1	The main reason for visiting Walsall by family type and day of week	226
4.2.2	Whether adults or children made the decision to visit by family type	227
4.2.3	When was the decision made to visit the New Art Gallery, Walsall?	229
4.2.4	The main reasons for visiting the New Art Gallery, Walsall	231
4.2.5	The effect of previous visits	232
4.2.6	Family groups visiting for the first time	233
4.2.7	Knowledge of modern art	234
4.2.8	Do family visitor groups usually like modern art?	235
4.2.9	Expectations of New Art Gallery, Walsall	235
Section 3 Experience		239
4.3	Experience of New Art Gallery, Walsall as a whole	239
4.4	The experience of the ‘narrascape’ exhibition itself.....	240
4.4.1	What family visitor groups thought modern art is	241
4.4.2	Which exhibits in ‘narrascape’ did family group visitors look at?	243
4.4.3	Reasons for attending to the preferred exhibits	243
4.4.4	What type of person is the exhibition for?	245
Section 4 Behaviour		246
4.5	Augmenting the case study with observational evidence from two additional exhibitions.....	250
4.5.1	Comparison of time spent in the ‘narrascape’ show with time spent in two other exhibitions in gallery 6	250
4.5.2	The effects of the physical layout of gallery 6 on family visitor group	252
4.5.3	The effects of different types of information in the three exhibitions	259
4.5.4	The behaviour of family group visitors in the ‘narrascape’ exhibition	263
4.5.5	Paying attention to the exhibits	263
4.5.6	The effect of group size on family visitor behaviour	264
4.5.7	The effect of family group type on behaviour	266
4.6	Summary of key findings.....	268
Chapter 5 Discussion		270
Section 1 Family group visitors		273
5.1	The high proportion of women and girls in family visitor groups.....	274
5.2	The diversity of the local population reflected in family visitor groups.....	275
5.3	The high proportion of grandparent family groups in the study	279
5.4	The low proportion of couple family group visitors	281

Section 2	Motivation for visiting	282
5.5	Hypothesis One: Family group visitors regard a new art gallery showing contemporary art as a suitable destination to visit with children.....	283
5.6	Hypothesis Two: The perceived accessibility and popularity of modern art has had a direct effect in attracting family group visitors to new art galleries. ...	284
5.7	Hypothesis Three: The decision to visit as a family group was taken on the day of the visit.	295
Section 3	Experience	299
5.8	Hypothesis Four: Family group visitors ‘time budget’ (Schofield 1997) their visit in relation to their motivation for visiting.....	299
5.9	Hypothesis Five: Innovative and inclusive programming and interpretation in new art galleries will engage a wide range of family group visitors.	301
5.10	Hypothesis Six: Family group visitors to new art galleries expect to enjoy looking at modern art in new art galleries.	307
Section 4	Behaviour	311
5.11	Hypothesis Seven: By using observational methods and interview methods that are established and widely used in visitor studies research replicable and comparable data will be generated on the behaviour of family visitor groups in new art galleries.	312
5.11.1	The role of children in the visit	313
5.11.2	The physical layout of the gallery	316
5.11.3	Information panels and other printed material	319
5.12	Summary.....	323
Chapter 6	Conclusion	325
6.1	The study’s contribution to theory.....	329
6.2	The study’s original contribution to method.....	330
6.3	How the current research is situated within the field of visitor studies.....	333
6.4	Limitations of the current study and suggestions for further research.....	334
APPENDICES		337
Appendix 1	Questionnaire.....	338
Appendix 2	Procedure for administering the questionnaire	344
Appendix 3	Code Book	347
Appendix 4	Key and instructions for observational data collection sheets.....	350
Appendix 5	Procedure for in depth interviews.....	353
Appendix 6	Main reason for visiting Walsall by family type and day of week.....	354
Appendix 7	Main purpose of visit to Walsall/decision by adult or child.....	355
Appendix 8	Previous visits	356

Appendix 9 Knowledge of modern art by family group type..... 357

Appendix 10 Is New Art Gallery, Walsall a good place to visit? By family type.. 358

Appendix 11 Is ‘narrascape’ a good place to visit with children?..... 359

Appendix 12 What is modern art? 360

Appendix 13 Why family visitors thought ‘narrascape is not modern art..... 361

Appendix 14 Dwell time in ‘narrascape’ gallery 6 by family type 362

Appendix 15 Reason for visit to Walsall and time spent in ‘narrascape’ 363

Bibliography **364**

Fig 2.1	<i>Taxonomic Survey of relevant visitor studies organised by date</i>	<i>26</i>
Fig 2.2	<i>Experimental and Naturalistic research methods in visitor studies</i>	<i>36</i>
Fig 2.3	<i>Descriptions of types of visitors</i>	<i>48</i>
Fig 2.4	<i>Comparison of characteristics of novices and family visitors to art galleries.....</i>	<i>52</i>
Fig 2.5	<i>Comparison of characteristics of connoisseurs and family visitors to art galleries.....</i>	<i>52</i>
Fig 2.6	<i>Summary of findings from family visitor research.....</i>	<i>69</i>
Fig 3.1	<i>The Research Process.....</i>	<i>81</i>
Fig 3.2	<i>Characteristics and benefits of types of interview (source Loomis 1987, Diamond 1999).....</i>	<i>98</i>
Fig 3.3	<i>Characteristics of research strategies (source Yin 1994)</i>	<i>117</i>
Fig 3.4	<i>Ensuring validity and reliability in single case study strategy (source Yin 1994)</i>	<i>122</i>
Fig 3.5	<i>Sources of evidence in case study strategy (source Yin 1994).....</i>	<i>124</i>
Fig 3.6	<i>Benefits of pilot study (source Yin 1994)</i>	<i>131</i>
Fig 3.7	<i>Coming of Age – gallery events.....</i>	<i>148</i>
Fig 3.8	<i>Veil - works by AES art group were removed from the show.....</i>	<i>149</i>
Fig 3.9	<i>narrascape exhibition</i>	<i>150</i>
Fig 3.10	<i>The proposed site of the Lowry Centre prior to the Salford Quays development.....</i>	<i>155</i>
Fig 3.11	<i>Baltic prior to opening in 2002, showing the river from Gateshead.....</i>	<i>156</i>
Fig 3.12	<i>The temporary exhibition space at Baltic.....</i>	<i>157</i>
Fig 3.13	<i>The permanent collection rooms, New Art Gallery, Walsall.....</i>	<i>158</i>
Fig 3.14	<i>The temporary exhibition rooms on the third floor, New Art Gallery, Walsall.....</i>	<i>159</i>
Fig 3.15	<i>‘narrascape’</i>	<i>161</i>
Fig 3.16	<i>Deborah Jones.....</i>	<i>162</i>
Fig 3.17	<i>Thomas Kellner.....</i>	<i>163</i>
Fig 3.18	<i>Frank Yamrus</i>	<i>164</i>

Fig 3.19	<i>First poster at the Exploratorium alerting visitors to the study. The posters are in Spanish as well as English because a large number of visitors have Spanish as their first language.</i>	<i>166</i>
Fig 3.20	<i>Second poster devised after it was discovered the first poster was not noticed by visitors.....</i>	<i>167</i>
Fig 3.21	<i>Notice outside the gallery showing that CCTV cameras are in use.....</i>	<i>168</i>
Fig 3.22	<i>Door obscuring the CCTV camera notice.....</i>	<i>169</i>
Fig 3.23	<i>Diagram showing the camera angle in Neilson's study.....</i>	<i>171</i>
Fig 3.24	<i>Diagram showing the CCTV camera angle at the cases study site, New Art Gallery, Walsall.....</i>	<i>172</i>
Fig 3.25	<i>Methods employed to test the research hypotheses.....</i>	<i>181</i>
Fig 3.26	<i>Area of investigation each question addresses.....</i>	<i>187</i>
Fig 3.27	<i>The questionnaire design (number 48).....</i>	<i>192</i>
Fig 3.28	<i>Observation sheet no 4 from the 'narrascape show.....</i>	<i>197</i>
Fig 3.29	<i>CCTV video image of a family group from the pilot study, showing their unique reference number.....</i>	<i>198</i>
Fig.4.1	<i>Key to the description of family visitor groups in Fig 4.1a to 4.5</i>	<i>210</i>
Fig 4.1a	<i>Grandparent groups.....</i>	<i>211</i>
Fig 4.2	<i>Mothers accompanied by their children.....</i>	<i>212</i>
Fig 4.3	<i>Women with children and other women relatives and friends.....</i>	<i>213</i>
Fig 4.4	<i>Men accompanied by children.....</i>	<i>214</i>
Fig 4 5	<i>Couples with their children.....</i>	<i>215</i>
Fig 4.6	<i>The configuration of grandparent groups</i>	<i>217</i>
Fig 4.7	<i>The configuration of women groups.....</i>	<i>218</i>
Fig 4.8	<i>Numbers of family groups by composition of group</i>	<i>220</i>
Fig 4.9	<i>Age distribution by gender (113 individuals).....</i>	<i>221</i>
Fig 4.10a	<i>Ethnicity – Nos of Family Groups in each category.....</i>	<i>222</i>
Fig 4.10b	<i>Ethnicity –% of Family Groups in each category.....</i>	<i>222</i>
Fig 4.11	<i>Family Groups & distance travelled.....</i>	<i>223</i>
Fig. 4.12	<i>When was the decision made to visit the New Art Gallery, Walsall, by adults and children.....</i>	<i>229</i>
Fig 4.13	<i>When was the decision made to visit by family type</i>	<i>230</i>
Fig 4.14	<i>Expectations by family type</i>	<i>238</i>
Fig 4.15	<i>Deborah Jones.....</i>	<i>242</i>

Fig 4.16	<i>Thomas Kellner, New Art Gallery, Walsall.....</i>	<i>244</i>
Fig 4.17	<i>Frank Yamrus, black and white ice photographs.....</i>	<i>245</i>
Fig 4.18	<i>Observation sheet for family no 29 showing time and date.....</i>	<i>248</i>
Fig. 4.19	<i>CCTV video sequence of family no 29 showing time and date</i>	<i>249</i>
Fig. 4 20	<i>Explanatory text on the left hand wall with the lifts and exit visible in the background in the ‘narrascape’ exhibition</i>	<i>253</i>
Fig 4.21	<i>The rear of the gallery, showing the stairs from the fourth floor and information for the ‘narrascape’ show which was located in the windowsill at the back.....</i>	<i>254</i>
Fig 4.22	<i>The central entrance/exit in gallery 6, showing the Frank Yamrus photographs in the ‘narrascape’ show, to the right.....</i>	<i>255</i>
Fig 4.23	<i>Ghader Amer sculpture in the centre of gallery 6 in the ‘Veil’ show... </i>	<i>256</i>
Fig 4.24	<i>Stops/activity in ‘Veil’ showing the amount of attention the Ghader Amer sculpture received from family visitor group; each pink spot represents a stop.....</i>	<i>257</i>
Fig 4.25	<i>Stops/activity in ‘Coming of Age’ showing that the sculpture by Mona Hatoum received little attention.</i>	<i>258</i>
Fig 4.26	<i>Mona Hatoum sculpture in the ‘Coming of Age’ exhibition, which also shows the table and small chairs with exhibition information in the background.....</i>	<i>259</i>
Fig 4.27	<i>Showing the attendant engaged in discussion with visitors and handing out information in the ‘Veil’ show.....</i>	<i>260</i>
Fig 4.28	<i>The notice put up in the ‘Veil’ exhibition in place of the banned photographs.....</i>	<i>260</i>
Fig 4. 29	<i>The empty space on the wall in the ‘Veil’ exhibition where the photographs should have been.....</i>	<i>261</i>
Fig 4.30	<i>Stops/activity at ‘narrascape’ exhibits.....</i>	<i>262</i>
Fig 4.31	<i>Dyad (2 children, family no 18) talking and progressing around the gallery together.....</i>	<i>265</i>
Fig. 5.1	<i>The majority of family group visitors to the New Art Gallery, Walsall are local and come from Walsall itself and wards such as Willenhall, less than 2 miles away.....</i>	<i>278</i>
Fig. 5.2	<i>Evening Standard coverage of Beck’s Futures 2003 candidate Carey Young.....</i>	<i>288</i>

Fig. 5.3 *Kipper Williams from the Daily Mail newspaper commenting on the Turner Prize Winner Damien Hirst in 1995..... 289*

Fig. 5.4 *The Tate invited the public to vote for its favourite shortlisted artist since the Turner Prize began in 1984..... 290*

Fig. 5.5 *View of Park Street and Town End from the East (Chartwell Land plc. The New Art Gallery can be seen at the end of the main shopping street, next to the canal basin. 296*

Fig. 5.6 *The view from the third floor of the New Art Gallery, Walsall, showing the canal, with canal boat offering trips, and beyond that, the vacant lot where young skateboarders are encouraged to practice instead of skating directly outside the New Art Gallery..... 297*

Fig. 5.7 *View of British Home Store from the third floor of New Art Gallery, Walsall, with Woolworths in the background. The police surveillance van is regularly parked outside the gallery. 298*

Fig. 5.8 *Discovery Gallery is an interactive play area..... 304*

Fig. 5.9 *Child standing in front of Deborah Jones work, declaiming and pointing out features to her grandmother, who stands away from the wall..... 315*

Fig. 5.10 *Plan showing the temporary exhibition galleries on the third floor; the Discovery Gallery and other areas popular with family group visitors are on the ground floor. 323*

Acknowledgements

I would particularly like to thank my supervisor Dr Pat Sterry for her encouragement, expert help and support during every stage of this research. My ideas and skills developed and my understanding grew through her good offices.

I would like to thank Dr Greg Smith and Professor Brian Longhurst and the Institute for Social Research at the University of Salford for support with an ESRC fee waiver, and Dr Rachel Cooper and Dr Caroline Davey for their professional insight.

I would also like to thank Andrew Brewerton, Antonia Payne and Diane Peacock in the School of Art and Design at the University of Wolverhampton, for providing financial assistance to deliver a paper at the Visitor Studies Conference in the United States.

In the United States and Canada I would like to thank Molly Hood, Karen Knutson, Kodi Jeffery, Minda Borun, Douglas Worts, Margie Marino, Marianna Adams, Anne Henderson, Patterson Williams, Sue Allen and Joshua Gutwill-Wise: in the UK, Roger Miles, Eileen Hooper-Greenhill, Paulette McManus, Lindsay Brooks, Claire McDade and Jude Watt for generously giving their time and expressing their interest in this research.

Thanks are due especially to Jo Digger, collections curator at the New Art Gallery, Walsall, for her enthusiastic and generous help in getting the project underway. I am also grateful to many other members of staff at the gallery and at Walsall Metropolitan Borough Council, for their help in making this research possible.

Finally I would like to thank Helena Tomlin, for her advice, David Lomax, for his endless practical and emotional help, and Nik and Freddy, who grew up whilst I wrote this.

Abstract

This thesis describes the results of an empirical study addressing the nature of family group visitors to a recently built art gallery. Specifically, the aims of this research were:

- ◆ To clarify what ‘family’ means in the context of family group visitors to a new art gallery
- ◆ To explore the motivations of family group visitors in new art galleries
- ◆ To explore the experience of family group visitors looking at modern art in new art galleries
- ◆ To observe the behaviour of family group visitors looking at modern art in new art galleries
- ◆ To provide evidence about family groups by collecting empirical data rather than relying on assumptions about family group visitors

The research findings were obtained using qualitative and qualitative methods, analysis of interviews, survey data and statistical analysis, empirical observation, from the literature, from the researcher’s own interpretation and the comments and quotations gathered throughout the research.

The study begins by presenting a comprehensive taxonomy of family visitor studies research to date. A case study then tests seven hypotheses, shedding light on aspects of family group visiting that have been only partially illuminated in previous studies.

The case study demonstrates the significance of the demographic findings; defining, accurately measuring and describing family group visitors to temporary exhibitions of modern art and makes an original contribution to methodology by advancing previous

video observational research, harnessing the potential of CCTV film footage as an observational tool using existing in-house surveillance technology.

Conclusions include:

- ◆ A high proportion of grandparent family visitor groups within the sample, with important implications for the future development of the over 50 age group and their grandchildren, as an audience for contemporary art.
- ◆ Family group visitors expect to enjoy looking at modern art, and typically visit several times, without however, increasing their knowledge of modern art; the study shows that family visitors are ‘perpetual beginners’ despite previous visits to modern art exhibitions.
- ◆ Children are instrumental in the visit and engage in ‘teaching behaviour’ towards adult family members, showing and discussing the exhibits with parents and particularly, grandparents.

The significance of the research is highlighted and future research topics are suggested.

Glossary

This section shows how key terms are used in the context of this study.

Abstract art

Abstract art eschews easily recognisable images of the external world- it is ‘non-representational’, for example the works of **Kandinsky or Mondrian** (Gombrich 1999). It is also presented as art in a gallery or other appropriate place and considered to have aesthetic value. Few people have difficulty recognising abstract art when shown such work, but many people, including those who collect and own abstract art have difficulty providing a definition. (Halle 1992).

Art gallery

In the UK it is usual to differentiate between a museum and an art gallery. In the UK an art gallery is taken to mean a place dedicated to the aesthetic contemplation of fine art and decorative art (Duncan 1995), so art gallery describes a building and the collection that it houses. The collection will be an assemblage of precious objects, including paintings and sculptures. These collections are often now in the care of local authority or government office (Museums Association 2002), for example **The New Art Gallery, Walsall**, www.artatwalsall.org.uk.

Art museum

Art museum is used in the United States and Europe and is synonymous with the UK term art gallery for example **Denver Art Museum, Colorado**. Writers in the UK are increasingly using the term, especially when writing for a North American audience, for example, McManus (1994), Hooper-Greenhill and Moussouri (2001), Ryan (2000),

because for them the semantic distinction between ‘art museum’ (USA) and ‘gallery’ (UK) is ‘more apparent than real’ (Prior 2002).

Arts Centre

Arts centres typically include theatres, artist’s studios and cinema/lecture spaces. Some arts centres maintain a permanent collection, for example The Lowry, www.thelowry.com. Other arts centres concentrate on temporary shows and providing space for making new art for example Baltic, www.balticmill.com.uk.

Constructivist Theory

Constructivist theory incorporates personal meaning making as part of learning, recognising that people are ‘active learners’ and ‘constructors’ of knowledge. Constructivism suggests that learning is not the Platonic ‘understanding of the ‘true’ nature of things’ but a personal and social construction of meaning. In visitor studies this position has led to a concern with acknowledging and accommodating the personal meaning making visitors engage in as they interact with exhibitions and programmes, and takes into consideration that visitors bring with them social, cultural and intellectual prior knowledge (Hein 2001, Rounds 1999, Silverman 1995, Worts 1993) see Personal Meaning Mapping.

Contemporary Art

All areas of the fine arts including painting, graphics, sculpture, mixed media and performance are represented in Contemporary art. The term also includes artists active in the fields of computer and internet art. Shows of Contemporary artists may include artists who have died in the recent past but generally focus on living artists (Pendergast

and Pendergast 2000). Part of the problem of defining contemporary art lies in the absence of collective meanings associated with many of the images. In addition, much contemporary art work flies in the face of public expectations of comprehensibility, beauty and quality:

From the non-insiders viewpoint, if there is a knowledgeable language of art, it seems like a remote phenomenon that must: (i) be acquired through academic degrees in art history, (ii) sound like ‘artspeak’, (iii) remain rather unconvincing. Further, most of what experts say about contemporary art is extremely intellectual in tone and does not address the art work itself but rather its context (Worts 1998)

However, there is evidence that the spectacular nature of much contemporary art (Bann 2003) is what visitors seek and expect to find in modern art galleries, and they are disappointed if they do not find it.

Family

Although the family is regarded by sociologists as the basic unit of social organisation, the term itself remains one of the most loosely defined in their vocabulary (Jary and Jary 1991). A family is ‘a social group and a social institution that possesses an identifiable structure made up of positions and interactions among those who occupy the positions, characterised by biologically and socially defined kinship’ (Gelles 1995). However, variations in interpretation of the family unit can be seen from these examples drawn from visitor studies research:

A multigenerational visiting unit of no more than six members, with at least one adult and one child between the ages of 5 and 10 years. Families involved close kinship and shared history (baby-sitter led groups were not included). Anyone over the age of 19 was considered an adult (Borun et al.1996)

A ‘family’ was defined as at least one adult and one child, but no more than four adults and five children, differing in age in larger groups. No

effort was made to identify kinship, but each group appeared to be related (Falk 1991)

Groups that included at least one adult, at least one child, and in which all participants were either related by blood or resided in the same household. The criterion for approaching a family was that it was inter-generational with no more than two adults and four children (Hilke 1989)

The family is defined as any group of individuals who have a strong and continuing relationship that goes beyond the museum visit (Kropf and Wolins 1989)

The traditional family is made up of a father, mother and one or more of their children. In some cultures, the grandparents are automatically part of it. But that is too rigid. A family can be all sorts of things. One or both of the parents may be step-parents to one or more of the children. There may be only one parent, or there may be two parents of the same sex. Added to these possibilities, when a family is out visiting a museum, the children may have brought along some of their friends and the adults may be carers instead of parents- the au-pair, next-door neighbours, relatives or friends who take the children for a day out (Halbertsma 1998)

Any definition of 'family' must be broad enough to encompass the many types and combinations of family groups. Single parent-families, remarried families, and multigenerational or other extended families visit museums for varied reasons and with varied needs (Borun et al 1996)

The identification of family groups is by no means self evident and in practice our selection was of groups which consisted minimally of one 'child' (which we took to mean under the age of about 16) and one 'adult' (over 18 or so). These identifications were made purely on the basis of appearance, as the intention of tracking was to be unobtrusive (Macdonald 1993)

The term family is used as a short-hand for small groups of adults and children, where the adults may be friends, or carers, parents or other relatives. Family groups were of varying configurations, such as 1 adult plus 1 child, or 1 adult plus 2 children etc (Cox, Lamb, Orbach and Wilson 2000)

The clustering of familial groups that come to museums may vary significantly: grandparents may come with toddlers, divorced fathers may bring visiting children, young couples may seek mutual interests, siblings of different ages may explore together (Leichter, Hensel and Larson 1989)

'Family' groups are usually defined as any multi-generational social group of up to 5-6 people that comes as a unit to the museum (Hein 1998)

This study has adopted the definition used by Hein, with the significant addition of the term ‘with children’ because it is brief but encompasses the variations referred to above. From a practical point of view any larger group would create logistical problems in interviewing and observation. For the purposes of the current study the definition of family is:

‘Any multi-generational social group of up to 5-6 people, with children, that comes as a unit to the museum.’

Family Friendly

Definitions of family friendly vary, but are generally seen a shorthand for venues ‘in which children, young people and their families and carers feel comfortable and welcomed, demonstrated in the physical space and its facilities and in the attitude of the staff’ (Argent 2000). Criteria for family friendly include ‘a relaxed and supportive environment for families to enjoy the gallery’ (Cox et al. 2000) and ‘a combination of ...a particular management approach, inclusive policy, good facilities and responsive curatorship (Cox 1998). A comprehensive set of criteria recently developed by Arts About Manchester as guiding principles for venues to self-assess their willingness and ability to meet family needs can be seen at www.familyfriendly.org.uk. In addition a recent report into family friendliness commissioned by the Arts Council of England can be seen at www.newaudiences.org.uk.

Millennium projects

Millennium projects are buildings and visitor attractions supported by the Millennium Commission in the UK; usually completed between 1999 and 2002. These projects are

often associated with a regional regeneration strategy. Examples include the **Eden Project** in Cornwall www.eden-project.uk and **Tate Modern**, London www.tate.org.uk.

Modern art

Modern art is an imprecise term that can be used purely chronologically to designate any art produced in present or recent times, but which is usually applied more specifically to art that is consciously in tune with the progressive attitudes and beliefs of those times (Barker 1999). As with contemporary art, the definition is complicated by the fact that the point from which we view the issue is constantly moving forward in time so the term modern is relative rather than absolute (Chilvers 1999). The terms abstract and modern are regularly used synonymously by art gallery visitors (Korn 1998). Carol Duncan in her book 'Civilising Rituals: Inside Public Art Galleries' (1995) uses the term modern art to describe to 'any mode of art-making that can be said to belong to twentieth-century art production'.

Museum

In the UK the term museum includes galleries and subsidiary companies of museums. 'They are institutions that collect, safeguard and make accessible artefacts and specimens, which they hold in trust for society' (Museums Association 2002). . Most definitions of museum support and reinforce the central role of education in relation to the public. For example in the United Kingdom the Museums Association defines a museum as 'An institution which collects, documents preserves, exhibits and interprets material evidence and associated information for the public benefit'. It goes on to explain that "“interprets” is taken to cover such diverse fields as display, education,

research and publication'. The American Association of Museums stresses the role museums have in educating the public in order to

'enrich learning opportunities for all individuals and to nurture an enlightened, human citizenry that appreciates the value of knowing about its past, is resourcefully and sensitively engaged in the present and is determined to shape a future in which many experiences and many points of view are given voice' (AAM 2004)

As Ambrose and Paine (1993) point out the very concept of museum is unstable at present, its definitions subject to constant modification.

Personal meaning mapping

Personal meaning mapping (PMM) is a methodology developed at the Institute for Learning Innovation, Annapolis, Maryland USA by John Falk and his colleagues. It was originally used by Falk to assess public attitudes and knowledge in two Canadian museums and is now widely used in a variety of museum settings. Personal meaning mapping assumes that individuals bring prior knowledge and experiences to learning situations and that these shape perception and process. The combination of prior experience and new experience results in learning, unique to each individual, that can be measured across four dimension: extent of knowledge, breadth of understanding, depth of understanding and mastery. The application of Personal meaning mapping as a methodology in visitor studies derives from museum educator's interest in personal meaning making, a theory developed through cognitive and neuroscience research (Falk and Storksdieck 2002, Moussouri 1997, Prentice, Davies and Beeho 1997, Roschelle 1995, Sylwester 1995) See Constructivist Theory.

Chapter 1 Introduction

This study sets out to explore the motivation, experience and behaviour of adult and children family group visitors to newly built millennium art galleries in the U.K. The purpose of the study is to provide in-depth, rigorous, empirical evidence about this under explored group. This chapter introduces the main themes of the study by explaining the research context, the research need and the research aims and objectives. The final section of chapter one shows the thesis structure.

Over the last decade between 1993 and 2003, a number of prestigious new museums and art galleries have been built in the UK, in places ‘that would strike fear in the heart at the very mention of the name, such as Dundee, Gateshead, Salford, Sheffield, Milton Keynes and Walsall’ (Wade 2000). Indeed, it appears that such newly built art galleries have formed part of a strategic policy across Britain for regional transformation (Jenkinson 2000), beginning in 1993 with the National Lottery Bill which set off a renaissance of long-neglected UK museums (Schubert 2000). New art galleries have been regarded as an inexpensive and effective way of kick- starting run-down or neglected inner city areas (Schubert 2000) and attracting visitors from diverse communities (Jenkinson 2000).

New art galleries in the regions, generated by local initiatives, are not generally regarded as centres for passive contemplation. Instead they have become sites for individual experience, experimenting with new techniques for interpretation and knowledge dissemination and, critically, attempting to break down social

boundaries (Nacher 1997). New art galleries tend to interact much more intensely with their host environments, and are often visually connected to the towns that surround them, providing interpretations of not only the collection, but also of the site (Ryan 2000). However there are no systematic, shared methods to judge the impact of these new art galleries and no agreed-upon standards against which to measure success in terms of visitors and especially family group visitors (Serrell 1997). This study describes the results of a series of empirical studies of family groups to these new galleries in the regions in the U.K.

1.1 The research context

We understand little about how family groups interact in art galleries as McManus (1994) explains:

At present there are three main reasons for the fuzzy picture we have of family behaviour in museums, although the picture is getting clearer all the time. First, many of the larger research studies cited in the museum literature were conducted in zoos and aquaria and, although such places share some similarities with museums...they are not quite the same. Second, the research that has been done in museums has been conducted almost exclusively in science museums. *We do not know if families behave in quite the same way in history or art museums although, judging by their reactions to traditional exhibits in science museums it is quite likely they do (my italics)* (McManus 1994)

Moreover, we know little about family groups themselves. Recent survey work by Hooper-Greenhill has verified that very few family studies in art galleries have been carried out in the UK. 'It is immediately apparent that the vast bulk of the work has been carried out in the United States (Hooper- Greenhill 2000), and there are major issues of transferability for those researching in Britain which arise as a result (Hooper-Greenhill 2001). Comparing data between the United States and the UK is especially difficult as evidence suggests that in the United

States visitor numbers for art galleries went up (DiMaggio 1996, Spock and Perry 1997) whilst for the same period in Britain (1982-1992) visitor numbers to art galleries went down (Davies 1995, Selwood 2001, MORI/Resource 2001).

At the American Association of Museums conference in 1995 Falk and Dierking found that participants agreed on the need for research into family visitors. They were interested in knowing more about the ways adults and children interact in the museum, and more particularly, the ways adults help or hinder children's learning (Falk and Dierking 1995). Davidson Schuster reinforces the need for more research:

An understanding of audiences for museums begins with attendance figures and is enhanced by demographic information, but it will not be complete without a better understanding of why people visit museums and how those visits are integrated into their value system. That work is just beginning (Davidson Schuster 1991)

New art galleries are the setting for recreational experience and new art galleries appear to have situated themselves within the larger context of leisure establishments. Contemporary art gallery visiting takes place during leisure time, draws upon discretionary income and occurs with an attendant expectation of a pleasurable experience (Stephen 2002). Recent evidence suggests that the audience for modern and contemporary art especially in newly opened venues is increasingly 'a very different spread of people completely' and this includes a high proportion of families (Gibbons 2003). These family group visitors are currently not well researched.

1.2 The research need

There is considerably more research into museum visiting than into art gallery visiting and little hard evidence from museum research has been marshalled which is of use in art galleries (Wright 1989). There are several reasons for this:

- ◆ firstly the intrinsic difficulty of the subject-dealing with feelings, impressions and personal perceptions (Wright 1989)
- ◆ secondly, the length and cost of implementing useful studies (Wright 1989, McManus 1994, Cox 2001)
- ◆ thirdly the small numbers of visitors studied (McManus 1994)
- ◆ finally, lack of interest in the evidence from those running art galleries (Wright 1989, Saint 2001).

The taxonomic review completed by the researcher and detailed in chapter two shows that studies of family groups in art galleries are under-represented in the research literature. As a result, art galleries are currently in the position of knowing very little about the actual experiences of older and younger visitors (Hooper-Greenhill 2001). More research is clearly needed into different communities of visitors to art galleries (Hooper-Greenhill 2001). This research project aims to fill that gap in knowledge.

There are a number of issues that might be explored, such as whether it is people who think best in visual terms that enjoy galleries, and whether the traditional art museum text, with its rational, linear and logical approach, based on art historical information is the only way to give information (Downs 1995, Hooper-Greenhill 2001). Are art museum visitors different from other museum visitors in the way

they think, solve problems, value differences and understand society (Di Maggio 1995). Research suggests that the answer is not clear because looking through the visitor studies literature, very little evaluation has been conducted in art museums:

yet we know anecdotally that art museums are beginning to embrace the notion of input from visitors and seek feedback from visitors about their exhibition experience (Ades and Hufford 1995).

Science and Natural History museums are interpretation-driven and increasingly seek ways to discover how visitors find personal connections to the subject matter and the exhibits. On the other hand, art galleries are object-driven and there is little connection between the questions visitors are struggling with and those the gallery staff are interested in asking them (Ades and Hufford 1995). Furthermore, art exhibitions tend to be aimed at an adult audience, even when the subject matter isn't adult only (Saint 2001). Yet as art gallery audiences are studied, it is clear that curatorial assumptions about the nature of the visitor may not be accurate (Schubert 2000). Instead of a single core audience it appears there are myriad audiences (Schubert 2000, Davies 1995) about whom little is known.

At the American Association of Museums Director's meeting in 1997, Spock suggested a list of what was not known about art gallery visitors which included:

- ◆ what visitors will do when they walk through the door
- ◆ what their preferences are for what they will find in the gallery
- ◆ how they will find what they want
- ◆ whether they want to look at art alone or discuss it with others
- ◆ whether they prefer a linear organisation in exhibitions or a more holistic or global presentation
- ◆ whether they are concrete or abstract thinkers

- ♦ what kinds of galleries they prefer to visit (Spock and Perry 1997)

'Just as our knowledge base is substantial and impressive, so is our ignorance base' (Spock 1997).

Recent research in the field has examined demographics (Bitgood and Patterson 1993, Hood 1983) and exhibition effectiveness (Borun 1999, Hein 1999) but despite this growing body of work, Smith and Wolf needed to ask:

How do people like to look at art and what kind of visiting practices do they prefer? Do they like to look at many works of art for a brief time each, or at a few for longer periods? Do they like to discuss works with others? When they walk into the museum, do they have a plan for the day or are they open to the possibilities that present themselves? Are they at the museum to learn or to enjoy themselves? (Smith and Wolf 1996)

To answer these questions Smith and Wolf undertook a survey of 609 people in the Metropolitan Museum of Art in New York. Evidence showed that what visitors said they preferred to do, for example, focus on a few works of art, contradicted the observational work which showed that visitors wanted to see the museum, or exhibition, as opposed to the individual work of art (Smith and Wolf 1996).

The visitor gives 20 seconds to a Velasquez, then 15 to a Goya, then perhaps a half dozen works are passed over with just brief glances, then maybe half a minute on an El Greco. Very few works get a full minute, and five minutes is rare. At the end of the visit, hundreds, perhaps thousands of works have been encountered cutting across centuries as well as cultures. Not only does this description of a typical visitor based on observation appear to contradict the survey findings, it also calls into question some of our more cherished concepts of what museums mean (Smith and Wolf 1996)

Questions remaining at the end of their research included:

- ♦ How can the intense, atemporal and aspatial flow experience whilst looking at a work of art occur under these circumstances? (Csikszentmihalyi 1990)
- ♦ Where is the time found for the level of reflection necessary to foster cognitive change? (Carr 1991)
- ♦ Is the effort necessary to encounter hundreds of statements by master artists going to be fundamentally restorative? (Kaplan et al 1993, Smith and Wolf 1996)

Vergo (1989) and DiMaggio (1994) argue that it is necessary to know a good deal more about the character of the audience for art galleries as little has yet been done to determine the mental set and expectation of the visitor (Vergo 1989), or the understanding of larger meaning systems in which artistic participation is embedded (DiMaggio 1994).

In Britain at the conference entitled 'Curating in the 21st Century' in June 2000, Peter Jenkinson, then director of the New Art Gallery, Walsall, said:

One of the beauties of galleries is that we open the doors and all these people come in and then they leave and very often you don't know what's happened in their hearts and in their heads...it would be interesting to find out more about who does come through. Research into audiences is at a very low level so far. I don't think we want to control things but it would be interesting to do more tracking (Wade 2000)

These new galleries are definitely not 'off the beaten track' (Greenberg 1996) and do not involve special efforts in getting there on the part of visitors. The buildings themselves are very interesting in their own right, tourist attractions designed to receive a large number of visitors (Moldoveanu 1997), yet the central issue of visitors'

experience in these new galleries has not been fully questioned (Ueki 1998). Therefore, it seemed appropriate to focus on these venues for the purposes of this research.

1.3 Research aims

The main aim of this research was to shed light on the motivation, experience and behaviour of family group visitors to UK art galleries that were purposely built between 1999 and 2002 to celebrate the new millennium. In order to do this, the research first set out to clarify what ‘family’ actually means in the context of the study. The research aim was based on the following:

- ◆ It seemed appropriate to use new build art galleries as early evidence suggests that visitor patterns are changing and that visitor profiles to some new art galleries are beginning to match the local population more closely (Davies 1995).
- ◆ A number of new art galleries in the regions in the UK have ‘disrupted the established and recognised cultural map’ through offering international quality contemporary art in the regions to local audiences’ (Jenkinson 2002).
- ◆ Evidence suggests that little is currently known about the behaviour of this new audience but that it includes a higher proportion of family group visitors than the traditional art gallery audience (Oakley 2003).

The main aim of this research was to fill a gap identified through the literature of the complete lack of substantive research into family groups visiting new art galleries. This research will therefore provide significant insights into the motivation, experience and behaviour of family group visitors and will provide

solid, empirical evidence where there is currently a lack of knowledge in the field. The study will add to knowledge in the field by providing greater understanding in an area where at present there is very little published information. In addition this study looks at the experience of family visitors to new art galleries that perceive their programme as ‘being primarily addressed to local audiences, but through the quality and ambition of projects....also contributing to national thinking and debates surrounding contemporary visual arts practice’ (Payne 1997). This is significant because new U.K. art galleries built in provincial cities are regionally and nationally important, showing, for example, modern works from the Tate Gallery collections in regional partnerships (Pearman 2000). Evidence suggests that curatorial staff in new galleries spend a significant amount of time devising strategies to engage a wide audience, including family groups in modern and contemporary art (Martin and Nordgren 2000).

Specifically, the aims of this research are:

- ◆ To clarify what ‘family’ means in the context of family group visitors to a new art gallery
- ◆ To explore the motivations of family group visitors in new art galleries
- ◆ To explore the experience of family group visitors looking at modern art in new art galleries
- ◆ To observe the behaviour of family group visitors looking at modern art in new art galleries
- ◆ To provide evidence about family groups by collecting empirical data rather than relying on assumptions about family group visitors

1.4 Thesis structure

The thesis is structured in the following way:

Chapter one introduces the research and shows the research context, the research need and the research aims.

Chapter two begins by exploring current and recent definitions of ‘the family’ and goes on to describe how the term *family* is defined for the purposes of this research. It reviews the literature concerning research into family visitors in museums and art galleries, and explains the significance of family visitor studies carried out in a variety of settings. A taxonomic survey identifies diverse methodological approaches to research into family group visitors and describes the particular features of research into families in art galleries.

The chapter provides evidence to show that there has been little detailed investigation into family visitors looking at modern art in new art galleries and that there is a lack of specific, contextualised knowledge in this field. Chapter two concludes with the objectives for the research, defined as seven research hypotheses that the study intends to test.

Chapter three evaluates existing research methods in the field of visitor studies and explains the chosen approach for this study. The chapter also describes the design of the research and shows how case study strategy is appropriate. It includes discussion of the strengths and weaknesses of the chosen methods within the overall case study research strategy and describes the methods of analysis.

The chapter provides a complete and detailed description of the specific steps taken in collecting data for the study, showing how the methods are used to investigate the research hypotheses outlined in chapter two.

Chapter four presents the case study evidence and shows how the analysis of the data relates to the systematic recording of data throughout the study. The methods used for recording interactions and interviews are shown to be appropriate in ordering the collected data and significant themes are identified through the processes of inductive analysis. The emergence of substantive theory grounded in the empirical data is demonstrated.

Chapter five presents an analysis of the significant findings of the study and considers these findings in light of existing research studies. Implications of the study for current theory are discussed and the strengths and limitations of the study affecting generalisability and validity shown.

The study concludes with chapter 6 which shows the contribution the research has made to theory and method, offers recommendations for further research and discusses the implications of the study for professional practice.

Chapter 2 Literature Review

The literature review provides a context for the study and demonstrates why this research is timely and important (Rudstam and Newton 1993). Importantly it will clarify the relationship between the current study and previous research into family group visitors in art galleries.

The literature review draws upon and critiques the research of others in the field of visitor studies and incorporates relevant findings in a cumulative and incremental process. The literature review draws upon original source material and research including PhD and Masters' studies. Review articles and secondary sources are cited where they shed further light on the topic under investigation.

The literature review adopts a critical perspective and includes research from a variety of disciplines including psychology, sociology and social policy, education, marketing and aesthetics because the field of visitor studies has traditionally drawn upon theoretical and methodological models derived outside the field and is gradually being defined through action research in relation to these other disciplines.

At present there are several distinct theoretical approaches to visitor studies; one purpose of this chapter is to explain these major theoretical stances. Key themes throughout the literature search have been:

- ♦ Locating and analysing methods for studying families from a number of disciplines.

- ◆ Relating these studies to the body of research into families from the field of visitor studies.
- ◆ Constructing a theoretical model consistent with what is already known about family visitors and what the research proposes to explore.
- ◆ Applying this model to the particular circumstances of the exploration in which family visitors to new art galleries are studied.

This research is about family group visitors to new art galleries built to celebrate the millennium in the UK. Millennium art gallery buildings are a new phenomenon and therefore there are few studies relating directly to the topic. Visitor studies itself is a relatively new phenomenon within museology; for example, the Visitor Studies Association in the United States held its first annual conference in 1992, whilst in the UK the Visitor Studies Group held its inaugural meeting in November 1998. The purpose of these organisations both in the United States and the UK has been to provide a forum to build a body of knowledge and good practice (Pennington 1999). The taxonomic survey in section one will show that the amount of research in the field is still small, however the literature review provides clarification of what is known in the field and what strategies have successfully been employed in examining the general issues. The literature review presents an overview of family research from a number of disciplines and shows how a critique of visitor studies research has informed the general approach to the current study.

The chapter proceeds to narrow the focus of the literature review, showing how family visitor studies and art gallery studies have been conducted and how these have

contributed to the theoretical orientation, methodology and methods for the current investigation.

The chapter is organised as follows:

- ◆ Section one discusses the definitions of ‘family’ in relation to the current research and the nature of research into family group visitors in visitor studies, providing evidence from the research into the behaviour of family groups. It also presents the taxonomic review of research relevant to the current study, and critiques three especially relevant studies, showing the range and applicability of methods used in family visitor research.
- ◆ Drawing upon the evidence from the taxonomic survey in section one, section two describes both qualitative and quantitative research methods used in visitor studies research and shows why and how there has been a shift from quantitative to qualitative methods in recent research in the U.K.; primarily as a result of leading research in visitor studies in the United States. Section two continues with a general discussion of the changing nature of art galleries, and a specific discussion of new regional art galleries in the U.K., with their focus on making modern and contemporary art accessible to all visitors.
- ◆ Section three shows how the literature review in section one and the analysis of previous studies in section two has identified gaps in data relating to family visitor groups and shows that although art galleries are thought to be increasingly family leisure destinations, there is a complete lack of evidence on the motivations, expectations and behaviour of family visitors to art galleries in

the U.K. Section three continues by showing the need for research into family group visitors in new art galleries and concludes by presenting the research hypotheses for the current study.

Section 1 Definitions of ‘family’ in relation to the current research

Culturally and socially it is more appropriate to discuss ‘families’ rather than ‘the family’ because much recent writing on the family in the field of sociology has reflected changes in the politics and dynamics of ‘the family’: ‘families are not clear-cut, but are highly complex and often confusingly fluid social groups’. (Gittins 1996)

The current research acknowledges that the composition of a family group is extremely various and difficult to define because of the growing diversity of family types and the contemporary changes in family formation and dissolution (Haskey 1995). Indeed, currently in the UK, the most common type of household is a family without children; comprising 38% of all households (General Household Survey 2000). Nevertheless, this research concentrates on families with children under the age of sixteen, whom the General Household Survey categorises as dependent. These families currently comprise 31% of households (General Household Survey 2000). Families with dependent children include two parent families in which the adults may be married, cohabiting or forming stepfamilies and one parent families in which the adult has either divorced or (increasingly) never married.

The definition of a family used for the purpose of this study is **any multi-generational social group of up to 5-6 people, with children, that comes as a unit to the museum.** This definition is modified from Hein (2001), in that it includes ‘children’ whereas his

original definition does not, and takes account of the fact that families are not static structures, but are in a continual process of change according to family type and ethnic background. It is increasingly clear from this and earlier research that the UK General Household Survey (2000) definition of a family as 'a married or cohabiting couple living alone or with their children, or a lone-parent with his or her children.' does not adequately describe the diversity of family types encountered throughout research into family visitor groups. Hilke (1989) found, for example, in her study of the Family as a Learning System, that 50% of visitors to the museums under investigation were in groups which included at least one child and in which all the group were related by blood *or* resided in the same household. Hilke included in the research any group that was inter-generational with no more than two adults and four children. Her research found that participating families ranged in size from two to five members. Falk (1991), investigating the behaviour of family visitors in natural history museums concluded that a family was at least one adult and one child, but no more than four adults and five children, differing in age in larger groups. Falk's research made no effort to identify kinship, but each group appeared to be related (Falk 1991).

Knowing the composition of the family group is important in visitor studies research because a key aspect of family life is the concept of kinship. This refers to relationships based on biological reproduction as well as socially defined relationships (Gelles 1995). Visitor studies research shows that there are fundamental changes to the concept of 'family' underway within museums, leading to programming for families and other multigenerational groups and that family groups vary significantly in their composition: grandparents may visit with toddlers, divorced and separated fathers may bring visiting children, young couples may seek mutual interests, siblings of different ages may

explore together (Leichter, Hensel and Larson 1989). From existing evidence the National Association of Social Workers' definition of 'family' as

a group that consists of two or more individuals who define themselves as a family and who over a period of time assume those obligations to one another that are generally considered an essential component of family systems (Lentell 1998)

comes much closer to the reality of the families under investigation than any definition that assumes a family consists of two adults married and caring for their own children (Spear 2000). In addition, various family types preferred by different cultures further widens the definition of family. For example, 7% of Indian and 10% of Pakistani/Bangladeshi families in the UK live in multi-family households (Commission for Racial Equality 1999).

Understanding the backgrounds of families also requires complex and subtle concepts of culture. In a multi-ethnic society, families are often in fact members of more than one subgroup (Leichter et al 1989). The diversity of family organisations and family values is reflected in surveys showing a wide variety of opinions about what constitutes a family (Lentell 1998). Families, even those in isolated areas are part of a national culture, often a media culture, and although this larger culture tends to have a homogenizing effect on families it also adds further possibilities to the variations that occur (Leichter et al 1989). Social class, race and ethnicity are major social structural forces that influence the family (Gelles 1995).

Despite wide variations in family type, recent research in European and American museums suggests that the family is a social unit that functions in a consistent way in the museum environment. It functions in this way because of the presence of children,

but is not 'children with parents or relatives as extras' (McManus 1994). Some working definitions of family group visitors remove the emphasis on kinship within the group, for example, defining family as a group of people who have a strong and continuing relationship that goes beyond the museum visit (Kropf and Wolins 1989) and this would include 'looked after' children and their carers.

Recognising the diversity in kinds of families, Borun and Dritsas (1997) defined the family as a multigenerational group of no more than six people, at least one of whom is an adult and one a child aged between 5 and 10. The definition of a family must be broad enough to encompass a wide variety of types of family. Further, the composition of the family group will dictate to some extent the reasons for visiting and the various needs of the family group (Borun et al 1996).

In addition, recent research into grandparents shows that, just as there is no single definition of family, there is no single type of grandparent, but a diverse range including 'companionate grandparents' whose relationship with grandchildren is characterised by closeness, affection and play, 'remote grandparents' who are geographically distant and 'involved grandparents' who assume parental roles such as disciplining their grandchildren (Gelles 1995). Seven factors influence intergenerational contact: distance, age of grandparents and grandchildren, gender, marital status and employment status of grandparents and relations with their children (Aldous 1995). Moussouri (1997) includes a summary of grandparent studies in her research into family agendas and family learning in interactive museums.

In visitor studies research, studying families provides an alternative to concentrating on individual development (Hein 1991). Families come to museums for social and entertainment reasons, but also to learn; and they transform the formal experience into personal activities based on family background and mode of interaction (Hein 1991, Pfrommer 2002). A Recent Mori poll for Resource in the UK found that eight out of ten adult visitors with children aged between 5 and 10 go to art galleries with their children and visit 'because the children want to come' (MORI 2001).

Family groups are typically studied when exhibits are specifically designed with family groups in mind or when families make up the majority of visitors (Macdonald 1993) and evaluating the success of family activities includes defining the target group. For example, the work of the education team at three Tate sites on family activities included the term 'family' used as a short-hand for small groups of adults and children, where the adults may be friends, carers, parents, grandparents or other relatives (Cox et al 2000).

Nevertheless, beyond the studies mentioned above, there is little evidence of the existence of accurate baseline data in relation to family audiences; for example, there appears to be very little recording of the social composition of visitors, including family visitor groups taking place and therefore information is scarce (Pfrommer 2002).

In any case, numbers of family visitors to museums are not easy to calculate from surveys, and estimates that vary from 33% (Merriman 1989), 46% (McManus 1994), 50% (Hilke 1989), to 75% (Wood 1999) seem to show that although science and natural history museums are popular with visiting families, the evidence also suggests that the

proportion of families visiting art galleries is very much lower (Falk and Dierking 2000, Saint 2001).

Families and children are most frequently found at children's museums, followed by zoo, science and technology centers. Fewer families visit natural history and history museums. At art museums, families and children are rare. Family groups at science centers for example, may constitute 80% of all visitors, while at art museums it is not uncommon for families to represent less than 10% of all visitors (Falk and Dierking 2000)

Although this figure remains true for older, more traditional art galleries, there is some evidence that the proportion of family group visitors is increasing in new art galleries, though the research is by no means conclusive (Harris Qualitative 1997, ETC 2001, Kennedy 2001).

2.1 Taxonomic survey of related visitor research

The literature study identified 50 visitor studies that relate directly to the research topic. These studies contribute significantly to the establishment of the current research and methodological approach and meet the following criteria:

The studies:

- ◆ related to either families, art galleries or both
- ◆ employed research methods of investigation that were methodologically sound
- ◆ were carried out by professional researchers
- ◆ were empirical and data-focused

In addition to the above general criteria for inclusion in the taxonomy of research studies the following specific criteria were applied:

- ◆ The research methods were described in some detail
- ◆ The behaviours or characteristics measured by the methods related directly to either families or art gallery visitors or both

The 50 studies have been organised into a taxonomy which includes studies from Europe, the United States, Australia and the U.K. Figure 2.1 below documents each study, author or commissioning institution, publication date, number of research methods used and whether the reliability and validity of the methods used is discussed in the study. Reliability refers to the consistency of the research method and validity refers to the accuracy and appropriateness of the instrument being used. These are important considerations in the field of visitor studies research because the essential trustworthiness of all research cannot be guaranteed. This is due to the fact that the body of research is small, methods have not always been subject to tests by independent experts and a number of studies use flexible research designs with non-standard methods of generating qualitative data (Robson 2002). Additionally, many studies are only written up as reports and journal articles, making the task of assessing the quality of the original study even more difficult. These studies do not include information on methods and research practises, and do not include audit trails that would demonstrate thorough, careful methods. The studies that are methodologically rigorous and derive sound conclusions from valid evidence are distinguished in the taxonomy from those that are weaker, but of interest. The studies in yellow are family and art gallery studies, they are distinguished as such because they are of prime importance to this study.

**Taxonomic survey of relevant visitor studies organised by date
(Yellow boxes indicate studies specifically on family groups)**

14/09/2004	Author/editor	date	Title	Family / Art Gallery	USA or UK	Methods used	No. of respondents	Reliability and validity discussed?
	Allen, S	2002	Looking for Learning in Visitor Talk: A Methodological Exploration	Family	USA	audiotape	236 adults and children	yes
	Piscitelli, B. and Weier, K.	2002	Learning With, Through and About Art: The Role of Social Interaction	Art gallery	Australia	Observation, videotape	4000 adults and children	partly
	Stainton, C.	2002	Voices and Images: Making Connections Between Identity and Art	Art gallery	USA	audiotape	26 adults	yes
	Hooper-Greenhill, E. and Mousouri, T.	2001	Visitor's interpretive strategies at Wolverhampton Art Gallery	Art gallery	UK	audiotape, questionnaire	18	yes
	Turley, K	2001	Children and the demand for recreational experiences: the case of zoos	Family	UK	questionnaire, survey	834	no
	Cox, A. et al	2000	A Shared experience: A qualitative evaluation of family activities at three Tate sites	Family and art gallery	UK	interview, observation, focus group, questionnaire	Not stated	no
	Watts, S	2000	Learning in an interactive gallery: a conceptual approach for all ages. ArtQuest, Frist Center for the visual Arts, Nashville, Tennessee	Family and art gallery	USA	interview, observation	Not stated-	no
	Vom Lehn, D. et al	2000	Configuring Exhibits: The Interactional Production of Experience in Museums and Galleries	Family and art gallery	UK, EU	videotape	Not stated	yes
	Adams, M.	1999	Constructivist Model to facilitate Visitor's Efforts to Create Their own Meaning, Speed Art Museum, Louisville, Kentucky	Family and art gallery	USA	interview, observation, tracking, children's writing, children's drawing,	36	no

14/09/2004Author/editor	date	Title	Family / Art Gallery	USA or UK	Methods used	No. of respondents	Reliability and validity discussed?
					questionnaire		
Bianchi, J.	1999	Changing the Frame: Access and Exclusion in Gallery Education	Family and art gallery	UK	questionnaire	14	no
Combs, A.A.	1999	Visitors to the Winterthur Arts Museum	Art gallery	USA	focus group, videotape, audiotape	97	yes
Falk, J. and Amin, R.	1999	Whole Museum Study: California Science Center, Los Angeles, California	Family	USA	interview, tracking	150+	yes
Weltz-Fairchild, A.	1999	The museum as medium on the aesthetic response of schoolchildren	Art gallery	USA	interview, videotape, audiotape	12	yes
Crotts, J.C. and Van Rekom, J.	1998	Exploring and Enhancing the Psychological Value of a Fine Art Museum	Art gallery	USA	interview, focus group	24	yes
Falk, J. et al	1998	The Effect of Visitor's Agendas on Museum Learning	Family	USA	Audiotape	65	yes
Leinhardt, K and Crowley, K.	1998	Museum Learning as conversational elaboration: A proposal to capture, coda and analyse museum talk	Art gallery	USA	audiotape		yes
Luke, J. et al	1998	Summative Evaluation of DNA Zone, St Louis Science Center	Family	USA	interview, observation, tracking	Not stated	partly
Arts About Manchester	1998	Me and You: Walsall Museum and Art Gallery	Family and art gallery	UK	interview, observation, tracking	131	partly
Korn, R	1998	Perceptions and Attitudes about Modern Art	Art gallery	USA	focus group	20	yes
Harris Qualitative	1997	Children as An Audience for Museums and Galleries	Family	UK	interview,	40	no

14/09/2004	Author/editor	date	Title	Family / Art Gallery	USA or UK	Methods used	No. of respondents	Reliability and validity discussed?
				and art gallery		focus group		
	Moussouri, T.	1997	Family Agendas and Family learning in hands-on Museums	Family	UK	interview, observation, children's drawings, questionnaire	86 groups	yes
	Serrell, B.	1997	Paying Attention: The Duration and Allocation of Visitor's Time in Museum Exhibitions	Art gallery	USA	tracking, meta- analysis	Not stated	partly
	DiMaggio, P.	1996	Are art museum visitors different from other people?	Art gallery	USA	meta-analysis	1606	yes
	Jeffery, K and Wandersee, J.H.	1996	Visitor Understanding of Interactive Exhibits: a Study of family Groups in a Public aquarium	Family	USA	interview, tracking	14 families	yes
	Smith, J.K. and Wolf, L.	1996	Museum visitor preferences and intentions in constructing aesthetic experience	Art gallery	USA	survey	609	partly
	Korn, R	1995	An Analysis of Differences Between Visitors at Natural History Museums and Science Centers	Family	USA	survey	743	yes
	Brown, C.	1995	Making the Most of Family Visits: Observations of Parents with Children in a museum Science Centre	Family	UK	observation	Not stated	no
	Borun M. et al	1994	Families are Learning in Science Museums	Family	USA	interview, discussion, observation, tracking, videotape, audiotape, questionnaire	428 (129 families)	yes
	Kaplan, S. et al	1993	The Museum as a Restorative Environment	Art gallery	USA	focus group, survey	124	partly
	McDonald, S.	1993	Museum Visiting: A Science Exhibition Case Study	Family	UK	interview, tracking	123 (42 families)	yes

14/09/2004Author/editor	date	Title	Family / Art Gallery	USA or UK	Methods used	No. of respondents	Reliability and validity discussed?
McManus, P. and Pierson-Jones, J.	1993	Gallery 33 Visitor Study	Family	UK	interview, observation, tracking, questionnaire	1572 (641 groups)	no
Halle,D.	1992	The Audience for Abstract Art: Class, Culture and Power	Art gallery	USA	interview	160 households	yes
Housen. A.	1992	Validating a measure of aesthetic development for museums and schools	Family	USA	interview	2000	yes
Morrissey, K.	1991	Visitor Behaviour and interactive Video	Family	USA	videotape, questionnaire	366 groups	partly
Getty Center for the Visual Arts	1991	Insights, museums, Visitors, Attitudes, Expectations: A focus group experiment	Art gallery	USA	Focus group, videotape, audiotape,	220	yes
Falk, J.	1991	Analysis of the Behaviour of Family Visitors in Natural History Museums	Family	USA	observation, tracking, videotape	69 families	yes
Blud, L. M.	1990	Social Interaction and Learning Among Family Groups Visiting a Museum	Family	UK	questionnaire	72 adults, 72 children	partly
Csikszentmihalyi, M. and Robinson, R.	1990	The Art of Seeing: an interpretation of the aesthetic encounter	Art gallery	USA	interview, questionnaire	40	yes
McDermott-Lewis, M. et al	1990	The Denver Art Museum Interpretive Project	Art gallery	USA	interview, focus group, survey	1000	yes
Silverman, L.	1990	Of us and other "things": The content and function of talk by adult visitor pairs in an art and history museum	Art gallery	USA	interview, audiotape, questionnaire	60	yes
Hilke, D.D.	1989	The Family as a Learning System: An Observational Study of Families in Museums	Family	USA	observation	126 (42 families)	partly
McManus,P.	1989	What People Say and How they Think in a Science Museum	Family	UK	observation, audiotape	1,572 people	yes

14/09/2004	Author/editor	date	Title	Family / Art Gallery	USA or UK	Methods used	No. of respondents	Reliability and validity discussed?
							in 641 groups	
	Dierking, L	1987	Parent-child interactions in a free choice learning setting: An examination of attention directing behaviours	Family	USA	observation	56 families	yes
	Hensel,K. A.	1987	Families in a Museum: Interactions and conversations at displays	Family	USA	videotape, audiotape	286 families	yes
	Draper, L.	1984	Friendship and the Museum Experience: the interrelationship between social ties and learning	Family	USA	interview, survey	1550	yes
	Hood, M.	1983	Staying Away: Why people choose not to visit museums	Art gallery	USA	survey	502	yes
	Stevenson, J.	1991	The Long-Term Impact of Interactive Exhibits	Family	UK	observation, video, questionnaire	Not stated	partly
	O'Hare, M.	1974	The Public's Use of Art-Visitor Behaviour in an Art Museum	Art gallery	USA	observation, tracking	Not stated	partly
	Bourdieu, P. and Darbel, A.	1969	The Love of Art: European Museums and their Public	Art gallery	EU	survey	11,226	yes

7 Family in art gallery studies

Fig 2.1 Taxonomic Survey of relevant visitor studies organised by date

2.1.1 Conclusions from the taxonomic survey

It would appear from this study of related research in visitor studies that there is no common mechanism for collecting information about visitors. Although the studies often have similar objectives, they take place in different settings with a variety of research designs, interventions and populations (Fink 1998). The studies vary in quality, sample size and methodology, but there appear to be three main trends associated with the study findings and their conclusions which are:

- 1) Evidence from the taxonomic survey suggests that researchers are finding it increasingly valuable to combine behavioural data with other forms of data in order to capture and understand the facets of family interaction (Touliatos, Perlmutter and Strauss 1990).
- 2) It would seem that there is a shift from experimental, quantitative and psychological research towards naturalistic, qualitative and social research, a move noted recently in the work of Vom Lehn, Heath and Hindmarsh (2001) in the UK and the work of a number of researchers associated with the Institute for Learning Innovation, Anapolis, Maryland, and the Museum Learning Collaborative, University of Pittsburg in the United States. This would suggest that recent research is beginning to ask what the expected or desired outcomes of an art gallery experience are from a visitors' point of view (Worts 2002).
- 3) Findings from several studies suggest that family group visitors to art galleries look for opportunities for social interaction, active participation and entertainment (Hood 1993). Visiting art galleries appears to be more of a mass

phenomenon than is often accepted and as recent evidence from the UK suggests the core audience will be the local population and especially local children (Davies 1995).

Three research studies identified in the taxonomic survey are of particular value to the present investigation. They were evaluated against the following criteria which asked:

- ◆ Research design internally and externally valid?
- ◆ Data sources reliable and valid?
- ◆ Research methods appropriate?
- ◆ Analysis meaningful in practical and statistical terms?
- ◆ Results presented in a cogent way?
- ◆ Sample size appropriate?

The three studies; two from the UK and one from the United States show the strengths and weaknesses of current research into family group visitors in art galleries. The three studies are:

- 1) Adams (1999) 'A Constructivist model to facilitate visitor's efforts to create their own meanings', Speed Art Museum, Louisville, Kentucky, USA
- 2) Cox et al (2000) 'A Shared Experience: A qualitative evaluation of family activities at three Tate sites', UK.
- 3) Arts About Manchester (1998) 'Me and You-An interactive exhibition for children', Walsall, UK.

The three studies, further discussed below, demonstrate the range of methods used in researching families in art galleries and the variability of such research.

2.2 Three studies of families in art galleries

This section provides an overview and critique of the studies mentioned above. The intention is to illustrate the range of approaches and address the strengths and weaknesses associated with using multiple research methods within a single study.

Study 1 Adams (1999) ‘A Constructivist model to facilitate visitor’s efforts to create their own meanings’ was commissioned by the Institute for Learning Innovation in 1999 to explore how families and school visitors made sense of the interactive gallery. The sample size was 36 adult and child respondents. Seven data collection methods were used:

- ♦ written survey
- ♦ focused observation
- ♦ full gallery tracking
- ♦ personal meaning mapping (see glossary)
- ♦ interviews
- ♦ children’s written reflections
- ♦ children’s drawings

The study found that:

- ♦ The Art Learning Centre attracts and interests families.
- ♦ It is considered a ‘children’s’ space which adults find enjoyable.
- ♦ Parents consider the space safe and inviting

The study concluded that:

- ♦ **The potential for the Art Learning Centre to help families make connections to the permanent collections was high but most gallery staff do not appreciate how this happens.**
- ♦ **The experience stimulates creativity and play which enhances rich and complex learning about art, particularly for repeat visitors, but this concept is not well understood by gallery staff.**

Study 2 Cox et al (2000), 'A Shared Experience: A qualitative evaluation of family activities at three Tate sites' was conducted between 1997 and 2000, to evaluate the provision of family resources and activities at three Tate sites: Liverpool, St Ives and Millbank in London. The sample size was approximately 90 adult respondents.

The objectives of the research were:

- ♦ **to find out more about the value of interactive family activities in art galleries**
- ♦ **to understand how these activities affect families experience of and engagement with learning about works of art**
- ♦ **to understand how families function as a social unit in art galleries in particular the Tate sites**
- ♦ **to promote staff development**
- ♦ **to share expertise in organising family activities**

Data gathering methods were:

- ♦ **Short interviews**
- ♦ **In-depth interviews**
- ♦ **Focus groups**

- ♦ Observations

The conclusions of the research were that:

- ♦ Loyal visitors are more likely to have a learning agenda and learning takes place in a variety of ways, not always as intended
- ♦ People do not want activities to look like what they do at school, they want to learn without realising it
- ♦ Adults enjoy doing activities with their children and also enjoy learning from their children

The study suggested that the differences between the interactive gallery and the permanent 'non-interactive' collection were not always clear to visitors and concluded that this needs to be explored further.

Study 3 Walsall (1998) 'Me and You-An interactive exhibition for children', UK explored the effectiveness of the exhibition in reflecting curatorial and educational interests; the appropriateness of collaborative approaches and the role and response to the methods of interpretation. The sample size was 131 adult respondents.

Collecting data through:

- ♦ Questionnaires
- ♦ Tracking
- ♦ Observation
- ♦ Telephone questionnaires

The study concluded that:

- ♦ The exhibition raised expectations and stimulated awareness in adults and artists about children.
- ♦ The project successfully transcended some social and perceptual barriers to the use of the art gallery

Methodological issues in the conduct of this research project included:

- ♦ Practical problems relating to roles and responsibilities during the project
- ♦ Communication difficulties between visitor assistants and project managers throughout the project

2.2.1 Discussion and critique of the methods used in the three studies

The section below discusses the methods used in the three studies and goes on to critique the studies in terms of their overall applicability to the current study.

Questionnaire methods in the three studies

The questionnaires are not supported with validity data and a major limitation of the validity evidence has *been the failure to examine the relations between responses on questionnaires and actual behaviour.*

The coded responses to interviews are not demonstrably reliable as none of the studies provide test-retest data and none provide validity information. Concerns relate to the logistics and mechanics of arranging interviews, the interview strategies and methods of analysing textual data. Not enough information is provided to determine the research approach that informs the method for analysing transcripts of interviews (Schwandt 2001).

Observational methods in the three studies

All three studies use observational methods and it is clear that for questions relating to parental behaviour and parent-child interactions observation is the preferred method. Information on the reliability and validity of the observational methods is not provided in the studies, this is not surprising because the reliability of observational studies generally has not received the same attention in behavioural science literature as the reliability of more traditional studies, and the reliability of observational methods in visitor studies research is not adequately examined or established. The implications are alarming considering that inappropriate methodologies may be used for decision making processes (Marcoulides 1989).

Focus group methods in the three studies

Focus group research has been used in advertising since the 1940s but did not come to be seen as a legitimate method for gathering data in the social sciences until the 1970's. In art gallery research, the first major appearance of this method was the large scale Getty project in the United States in 1990. Since that study, the method has been used increasingly to determine attitudes, knowledge and beliefs amongst art gallery visitors. Focus group methodology can gather a large amount of data in a short period of time. It has been used recently by Korn (1998) to determine adult's reactions to modern art and by Diamond (1999) with children to gather feedback on a multimedia exhibit. Crotts and vom Rekom (1998) used the technique from a marketing perspective to discover the motivations of visitors to art galleries in relation to other leisure activities.

The reliability and validity of findings are not discussed in the study that uses focus group method. Possible theoretical generalisations are feasible from the focus group

data but not empirical or statistical generalisations (Robson 2002). Procedures used to select sampling units for focus group research are not demonstrably free from bias, so the data gathered is potentially inaccurate or misleading (Latham 1991).

The use of focus groups in art galleries is suggested in theory building, but there are weaknesses in the method as it is used in art galleries at present for the following reasons:

- ♦ Lack of methodological information dealing with focus group interviews in art gallery settings (Braverman 1999)
- ♦ Lack of information on protocol for mixed age groups in focus group interviews

The evidence from these studies suggests that:

- ♦ Research into families in art galleries often takes place in a discovery centre or play area that is designated as a 'learning lab' (Serrell 1997)
- ♦ These 'learning labs' are conceived as places where family groups can engage in longer exploration away from the main gallery space (White and Barry 1984)
- ♦ Research methods developed for study in these loosely themed activity centres are not always appropriate for studies of more formal exhibitions with a clear story line (Serrell 1997).

Although all three studies illustrate robust methodology overall, there are areas of concern relating to all three studies that include:

- ♦ The use of a large number of research methods
- ♦ Use of methods that are not proven to be sound
- ♦ Use of methods that have been newly developed

- ♦ Use of methods only once

2.3 Wider implications from the studies in the taxonomic survey

The 3 studies described above have developed new methodologies to test theory or used available but unproven methods, paying insufficient attention to criteria that would support true validity (Touliatos, Perlmutter and Strauss 1990). This is also true of a number of the other studies in the taxonomic survey and arises primarily from the adaptation of methods created for investigation in other disciplines. This is because the study of family activity in art galleries frequently relies upon measures developed in fields outside visitor studies. These circumstances present methodological challenges to the researcher within the field of visitor studies, as there is no widely accepted methodological strategy or set of methods for investigating family visitors. As a result, researchers often have recourse to methods drawn from other fields, particularly education, sociology, anthropology and ethnography. Whilst there are certain advantages to mixed method research design, there are also disadvantages, because different research approaches support different traditions that cannot easily be reconciled. Figure 2.2 below shows the range of methods from the taxonomic survey that support both experimental and naturalistic traditions within visitor studies research with examples of methods in each paradigm.

Experimental paradigm	Example of method	Naturalistic paradigm	Example of method
quantitative	survey	qualitative	focus group
atomistic	single variables	holistic	case study
objective	random sampling	subjective	interview
laboratory model	pre- post testing	real world	observation
experimental	intervention	naturalistic	discovery
hard	Clinical trials	soft	psychodynamic
confirmatory	treatment	exploratory	hermeneutic
explanation	hypothetico-deductive	understanding	content analysis
decontextualised	control group experiments	contextual	participant observation
deterministic	quasi-experimental	responsive	field study
analytic	theoretically controlled	synthetic	grounded theory

Fig 2.2 *Experimental and Naturalistic research methods in visitor studies*

Each type of method raises unique problems and needs different forms of evaluation for reliability and validity. Many of the studies described employ a variety of methods from both experimental and naturalistic traditions to investigate family activity and demonstrate a pragmatic approach that uses whatever methodological approach works best. This is a perfectly respectable research position to take (Cherryholmes 1992, Howe 1988, Robson 2002), however, procedures used to collect data must be reliable and the reasons why studies may not provide reliable evidence for the purposes of this study have been discussed above.

The overall literature review suggests a number of reasons why there is a growing interest in family visitors to art galleries, but highlights the lack of detailed investigation presently being undertaken. Moreover, evidence from the literature on family group visitors offers broad explanations derived from a number of theoretical positions, but little evidence that these theoretical stances are the result of empirical investigation. There is also little evidence that research strategies and methods in empirical

investigations are implemented within a clearly articulated conceptual framework. The literature review suggests a number of reasons why there is a growing interest in family visitors to art galleries, but highlights the lack of rigorous and detailed investigation presently being undertaken. The taxonomic survey shows that the strength of visitor studies research in following and borrowing methodology from other disciplines is also its greatest weakness. The interdisciplinary nature of visitor studies means that there is a lack of rigour in empirical studies. 'Museum visitor surveys appear to have too many methodological defects in the eyes of social scientists. Nevertheless, these defects do not seem to be acknowledged in the museum world' (Ueki 1998). Section 2 below discusses the implications of these findings for the current research.

Section 2 Quantitative and qualitative research methods in visitor studies

Estimates of the percentage of the adult population visiting museums and art galleries in the UK vary between 29% and 58%. The wide range shows how difficult it is to obtain reliable statistics and to know whether studies are comparing like with like. For example, although overall visitor figures increased, the average figures for each British art gallery and museum steadily decreased between 1972 and 1988 (Schubert 2000). This can be partly explained by a rise in the number of museums but may also indicate that a natural plateau has been reached.

Many larger museums could not accommodate any additional visitors without the whole experience turning decidedly unpleasant. There is also the possibility that marketing-driven changes may bring new audiences but that this is achieved at the cost of corresponding losses in other areas. Whatever the explanation, museums have to work ever

harder to attract visitors against the competition of a growing number of rival institutions (Schubert 2000)

2.4 How quantitative research provides statistical data for background and context in the current study

In this new phase of marketing and accessibility in which galleries are consolidating development of cafes, shops and exhibition related activities (Price 2000), it is important not to lose sight of the need to investigate family visitor group visitor behaviour in the exhibition spaces in front of the works of art themselves.

There is an important distinction between number of visits and number of visitors. Most attendance figures are based on total visits recorded, not on actual visitors, and this lack of detail obscures important features of attendance patterns (Loomis 1987). Devising a methodology for counting repeat visitors can reveal how successful exhibits are, for example, correlating high satisfaction rates for family visitors with high repeat visit rates (Adams 1999). As Davidson Schuster suggests, there are important differences of approach to counting visitors, depending on what an art gallery wishes to find out.

A cross-sectional survey of the adult population allows the identification of visitors, while a survey of admissions at the door is a survey of visits. The fundamental difference lies in the differences in frequency of attendance. A visitor who is a frequent attender is much more likely to be picked up in a survey within a museum than an individual who attends, but infrequently. A museum that wishes to figure out how many different individuals it is serving and who they are in demographic terms must carefully account for the fact that frequent attenders are more likely to appear in audience samples in proportion to their frequency of attendance (Davidson Schuster 1991).

But crude measures of art gallery visiting will fail to find distinctions between visitors.

Asking whether a respondent has visited in the last year will produce, as DiMaggio has

demonstrated in his research, a heterogeneous group of 40% of visitors some of whom have been once, while others attend every week (DiMaggio 1996).

The former Secretary of State for Culture in the UK, Chris Smith, announced in the summer of 2001 that the Tate Modern had attracted 5.5 million people in its first year. As the Independent Newspaper pointed out on 27th July 2001, that was actually 5.5 million visits, by perhaps 3 million visitors, but nobody knows (Carr 2001).

Galleries that do count visitors as well as visits build up a picture of their audience. For example Kiasma Art Gallery in Helsinki, Finland, had 330,000 visitors in the first seven months of opening and the same number in the second year. Research showed that visitors were coming back four or five times and that 35,000 young people under the age of 18 visited without a school group (Martin and Nordgren 2000).

The apparent rise in visitor numbers however is not necessarily an indicator of a widening audience. The growth in attendance figures to high profile new art galleries is not incompatible with an overall stability in the profile of the audience. The size of the audience can increase, either through new visitors or through increases in the frequency of previous visitors while the demographic profile of the audience remains the same (Davidson Schuster 1991). For example, The English Tourist Council (2001) found that typical gallery users visit alone, are on a repeat visit and a fifth have made at least three other visits to an art gallery (Sogno-Lalloz 2000) in the same year.

2.4.1 Evidence from quantitative research on typical and average visitors

A typical visitor to the Metropolitan Museum of Art in New York returns three times a year (Smith and Wolf 1996). Hooper-Greenhill (1999) has shown that art galleries tend to attract more female than male visitors and more highly educated visitors. However, research into visitors to the Pompidou Centre in Paris shows that these visitors are predominantly male; 62% men compared to 38% women. They are also relatively young, the average age is 30 and 74% are under 35. Visitors to the Pompidou Centre are primarily Parisian, though a third of visitors are from abroad. Overall the Pompidou Centre audience is completely atypical of the French population as a whole but most interestingly it is atypical of the traditional gallery going public. The typical Pompidou Centre visitor would be a man of 30, living in Paris, working in education, research or journalism, having a university qualification and using the library regularly (Heinich 1988).

On the other hand, analysis of different sites within the Pompidou Centre shows that each site has a distinct audience profile. For example, the audience for the art gallery in general is older (46-55) upper class or educated middle class, but the profile of the visitor to the large exhibitions on the 5th floor is slightly younger (36-45) though similar in other respects (Heinich 1988). Research shows that art galleries attract the least democratic audience (DiMaggio 1996, Bianchi 1999), that most art gallery visitors only attend one or two exhibitions a year and these visits may not be to the same art gallery (Hood 1983). Falk and Dierking (2000) concluded that averages are a poor way to express the demographics of art gallery visitors because, as shown by Melton, typical and average mean different things:

The typical visitor so frequently characterised in museum periodicals is not representative of all museum visitors, for his characteristics have

always been determined from observations of unrepresentative samples of the larger group. The typical visitor is a concrete visitor in the minds of those who use the concept, whereas the average visitor is an abstract construct. The typical visitor is an exact representation of every museum visitor, or of all museum visitors worthy of consideration (Melton 1932).

This is because people in high socioeconomic brackets tend to visit all kinds of museums frequently, whereas people in low socioeconomic brackets tend to visit only the most popular kinds of museums and these only rarely. Falk and Dierking suggest the data would be better interpreted to discover the type of group that rarely visit an art gallery, rather than those that regularly visit a popular museum (Falk and Dierking 2000). Below is a summary of evidence for art galleries as a family leisure destination.

2.4.2 Evidence from quantitative research for the art gallery as a family leisure destination

The overwhelming majority of visitors to art galleries come at weekends and holidays and have made a choice to spend their leisure time visiting an art gallery. The desire to visit involves matching personal and social interests with the anticipated physical context and the associated activities of the art gallery (Falk and Dierking 1992).

The decision to visit (the pre-visit phase) has been described by Moyer (Kawashima 1998) and is the focus of interest in a number of studies on visitor motivation (Hood 1993, Falk, Moussouri and Coulson 1998). The concept of the art gallery itself is changing: it has become a place for visiting exhibitions, eating, studying, conserving and restoring artefacts, listening to music, seeing films, holding discussions and meeting people (Lumley 1987). A visit is typically a social occasion taken in leisure time and is an opportunity to be with family and friends. Visitors are free to set their own agenda

and typically will be on the move all the time, inspecting exhibits casually and on average for 30 seconds per exhibit (Miles and Tout 1997).

A number of reviews of literature in the leisure field have concluded that social factors influence leisure through the opportunities they provide. Age, sex, race, educational and economic status are indicators of 'socialisation probabilities', rather than being a direct determinant of leisure (Arts Marketing Center 1999).

Frequent visitors have specific interests in an art gallery, whereas those who visit rarely are likely to visit as part of their holiday sightseeing. People who last visited between one and four years ago had a non-specific or general reason for going and rare visitors visit for casual reasons (Merriman 1987). Wright argues for more research into the character of the audience, to determine the mental set and expectations of that audience (Wright 1987). If visitor's experiences are shaped as much by who they are as by what the art gallery is like, then the art gallery may have a much broader impact on peoples lives and psyches than is typically acknowledged (Roberts 1997).

Evidence suggests that there is a close link between attending visual art classes, attending art appreciation classes, being taken by a parent to an art gallery and attendance at an art gallery as an adult (Davidson Schuster 1991). Equally, the evidence for the relationship between wealth, education and art gallery visiting is strong, but increasingly research points to an inexact fit between class predictors and actual cultural participation (Shapiro 1990).

As Oberhardt (2000) has recently suggested, art galleries have a life within popular culture that has been widely misconstrued or misinterpreted. She argues that the appropriation of the image of the art gallery into the media has little to do with an intellectual debate about art and more to do with the qualities desired most by consumers- status, glamour, success, intelligence and good taste; her study is concerned with new art galleries that self-consciously define themselves within a wide ranging culture, that do not exist in isolation and that do not neglect the 'other' groups whose visit to the art gallery may be fashioned more by pleasure and curiosity than a striving for cultural salvation (Oberhardt 2000).

Because visitors evaluate value-for-money, the sacrifice of precious free time and the reward of gratification gained when they make a decision to visit an art gallery, they choose between a range of competing attractions (Wright 1987). In the United States the proportion of Americans visiting art galleries rose between 1982 and 1992: in particular, visits rose amongst men, people aged between 18 and 24 and African Americans. Analysis of these data show that the characteristics of art gallery visitors and those of the general public in the United States is closer in some respects than previously thought. However, what visitors prefer to do once they are in the art gallery is still unknown (Smith and Wolf 1993). How and what people engage with in art galleries is a function of their motivations, their interests and their sense of identity; and recent research has focused on narrative as a way of explaining this process (Schauble et al 1998).

Studies of visitors to art galleries show that the exhibition experience is hedonic, that is, it relates to multi-sensory and emotive aspects of behaviour (Hirschman and Holbrook

1983). In an art exhibition setting, visitors respond to different symbol systems which include the art object, forms of written information and audio and visual presentations. Having no assigned tasks to perform, visitors look for experiences that reflect their personal ideas of appreciation (Braverman 1999). Visitors come to art galleries for both knowledge and entertainment and these seemingly divergent ideas, converging in the gallery, provide an experience no other leisure or educational setting can provide (Prentice et. al. 1997). Family group visitors are attracted not only to the exhibits but also:

the building, its facilities and its setting, no longer just its contents alone are being planned to entice and enthrall. No longer is the museum always to be considered a serene temple, isolated from the world around it. The 'desanctification' of the museum can be traced back to the development of art galleries like the Pompidou in Paris, conceived as a building for culture, information, and entertainment. (Davis 1990).

Thus the varieties and configurations of spaces characteristic of many modern art galleries enable activities that are associated with leisure and its experiences to occur. This change of emphasis and perception, suggests Kapplinger (1997) is reflected in the diversity and more relaxed attitudes of modern art gallery visitors who have lost all their complexes over contact with art galleries and art. The fact that more and more members of the public want not only to buy postcards of the art works they have seen but of the building itself as a souvenir of their visit, points to a changed concept of the art gallery. In recent decades museum architecture itself has become a central symbol, representing the site and the image of the museum. Today it is not uncommon for the architecture rather than the art collection itself to cause the media and then tourists to travel beyond their national borders (Kapplinger 1997).

2.4.3 Evidence from quantitative research for the characteristics of art gallery visitors

In the Toledo Art Museum study Hood (1983) showed that there are six major criteria by which individuals judge leisure activities:

- ♦ Being with people and social interaction
- ♦ Doing something worth while
- ♦ Feeling comfortable and at ease in one's surroundings
- ♦ Having a challenge of new experiences
- ♦ Having an opportunity to learn
- ♦ Participating actively

Frequent visitors to the Toledo Art Museum highly valued all six criteria and, significantly, perceived that art galleries were places that could satisfy all six. For this group the benefits of art gallery visiting consistently outweigh costs such as time, money, travel or fatigue. They typically visited art galleries wherever they were and visiting art galleries in different cities was a high priority (Falk and Dierking 1995).

Sociodemographic differences set art gallery visitors apart from non-visitors: they are better educated than non-visitors, have higher incomes, are more likely to be professional, white and female (Davidson Schuster 1991). The single most reliable of these characteristics in predicting art gallery attendance is educational attainment. This has been shown to be the case not only in the United States (DiMaggio 1996) and the UK (Merriman 1991, Davies 1998) but also in Germany (Graf 1994), France, Poland and Greece (Bourdieu 1997). Evidence from these studies suggests that even well-educated visitors find art difficult and modern art especially difficult.

Hood (1983) found that people who visited the Toledo Art Museum once or twice a year were more like non-visitors than like frequent visitors. As children, occasional visitors were socialised into leisure time events that emphasised active participation, social interaction and entertainment. Their participation in art galleries is likely to be an activity acquired in adulthood and one they are not completely comfortable with. They are not at home in an art gallery and they are likely to visit in groups as a way of dealing with feelings of being ill at ease (Loomis 1999).

Robbins and Robbins (1980) identified high, moderate and low attendees at an art gallery, concluding that moderate attendees represent the best potential for expanding the audience (Loomis 1999). Occasional and hardly ever visitors report that they find art galleries intimidating, formidable and difficult to decipher. Because they have had minimal or no socialization since childhood toward art gallery visiting, they have no experience in reading the code of objects, language and symbols. Furthermore, attempting to unravel such a code is a burden they don't choose to assume when engaged in a leisure activity. These visitors feel it is the art gallery's responsibility to explain itself, on their level, in their terms. These visitors feel psychologically and physically ill at ease, not understand why an art gallery intentionally creates a forbidding and uninviting environment, or why it constructs barriers to their understanding (Hood 1993).

For occasional visitors a fundamental requirement of a satisfying leisure experience is the opportunity to share the experience with family and friends. Shared experience may

be the most important part of a visit for them and Hood (1993) found the three most highly valued leisure criteria amongst occasional visitors are:

- ♦ being with people
- ♦ participating actively
- ♦ feeling at ease in their surroundings

Hood found that the one or two visits occasional visitors make in a year accounted for half the museum's visits. Occasional visitors are most likely to visit a museum during special exhibitions, museum sponsored family events or with out of town guests. Hood suggests that this group equates leisure with relaxation and being with family and friends, not with the intense involvement evidenced by a museum enthusiast (Falk and Dierking 1992). For occasional visitors social interaction provides support in an unfamiliar environment and validates their being in the museum setting (Gunther 1999).

2.5 Evidence from research for family group visitor behaviour

Research that is based on examining the visitor rather than the object in evaluating the effectiveness of an exhibition has often developed descriptions of categories of visitor. For example Bicknall and Mann (1994) classified visitors to the Science Museum in London as:

- ♦ Experts on the collection, often single, male visitors with a professional or leisure interest in the collection who invest a lot of time in specific areas of a gallery
- ♦ Families-with children age between four and fourteen, these visitors are a learning unit and may be either focused learners and explorers enjoying their visit or 'doing it for the children' and getting it over with as soon as possible

- ◆ Couples-these visitors are often older tourists, sophisticated in their knowledge of international museum code
- ◆ School visitors

Falk (1991) described visitors as:

- ◆ Serious shoppers-visitors with a clear sense of what they want to see
- ◆ Window shoppers-visitors who have come to ‘do’ the museum
- ◆ Impulse shoppers-visitors who find the exhibits more interesting than they originally thought and become more engaged with

The use of metaphorical language to describe the movement and behaviour of visitors derives from the analysis of tracking studies in art galleries and museums. Other analogies to describe different types of behaviour can be seen in figure 2.3 below.

Study by	SERIOUS VISITORS	INTERESTED VISITORS	CASUAL VISITORS
Higgins (1884)	students	observers	loungers
Wolf and Tymitz (1978)	VIP -very interested person	cafeteria type	nomads
(Veron and Lavassuer (1989)	ants	butterflies	grasshoppers

Fig 2.3 *Descriptions of types of visitors*

The characteristics described above derive from tracking studies in large museums and, as Hein (1998) has pointed out, large institutions are the venue for almost all published visitor studies. Patterns of movement and behaviour may relate to the number of spaces that visitors can choose from and smaller art galleries with fewer exhibition areas may produce different tracking patterns.

For example a recent tracking study undertaken by postgraduate students from Leicester University (Aidar and Fotiadi 2001) in the Garman Ryan Collection in the New Art Gallery, Walsall explored how the galleries of the permanent collection are used by visitors. Observations undertaken in the study reveal:

- ◆ Visitors follow the walls as a route, neglecting sculptures in the centre of the gallery space
- ◆ Visitors pay more attention to works by famous artists, but only after they have read the label identifying them as such
- ◆ The further into the collection the more quickly visitors scan works and the more quickly they walk
- ◆ As visitors reach the end of their visit they neglect areas of the gallery that are not on their way to the exit
- ◆ A number of visitors observed only the architecture of the exhibition areas

The study by Aidar and Fotiadi observed the characteristics of 60 visitors and although it did not classify visitor behaviour in quite the same way as the research quoted above, their evidence seems to support earlier findings.

2.5.1 The behaviour of art novices

The term 'art novice' to describe a category of art gallery visitor was first used in a study by McDermott-Lewis (1990) to describe visitors who rated themselves as having moderate to high interest in art and low to moderate knowledge. The study, which took place in the Denver Art Museum in 1990 as part of the Getty Center for Education research, 'Insights: Museums, Visitors, Attitudes, Expectations' (1991) concluded that art novices clearly shared a number of characteristics. In the visit itself these visitors were looking for:

- ◆ A pleasant experience
- ◆ A social experience
- ◆ A learning experience

Characteristics of their looking style included:

- ◆ A reactive stance rather than deliberation
- ◆ Minimal time spent with any work of art
- ◆ The search for an emotional response to the work of art
- ◆ Making quick judgements on likes and dislikes
- ◆ The need for personal connections with the work of art
- ◆ The search for humanity and the need for common ground
- ◆ Limited perceptual skills
- ◆ Knowing there is more but protecting what they have

The novice study carried out at Denver Art Museum consisted of sixteen individual and four group interviews lasting around one and a half hours. The interviews were transcribed and coded using a focus group method that has been used often since in investigating adult art gallery visitors. Focus group method was used during the Denver Art Museum research because there was a perception that staff needed to know about visitors and their experiences in the art gallery (McDermott-Lewis 1990). More recent studies have provided a great deal of rich data on adult attitudes to art using similar methods, which are particularly suited to gathering data on specific galleries and specific works of art (Hooper-Greenhill and Moussouri 2002, Korn (2001).

Evidence from these studies suggests that visitors come with ill-defined purpose and with little idea of what purpose would be appropriate to the setting (Kaplan, Bardwell

and Slakter 1993). The current research into family visitors will show whether the term ‘novice’ can be applied to a family group in the way it can be applied to an individual adult.

2.5.2 The behaviour of connoisseurs and advanced amateurs

The term ‘connoisseur’ was first used in 1980 by Wolf and Tymitz in their study of visitors to the Hirshorn Museum in the United States. The term was used to describe frequent visitors who were regular art gallery goers with a solid background in art through previous study or art related activity. An alternative description of this type of visitor might be ‘advanced amateur’ or ‘committed visitor’ (McDermott-Lewis 1990). This group of visitors rate themselves as having high to very high knowledge about art.

Connoisseur visitor’s expectations of an art gallery visit are:

- ◆ To have an enjoyable experience
- ◆ To plan the visit in advance
- ◆ To enjoy good viewing conditions
- ◆ To have a learning experience
- ◆ To have a private experience

The characteristics of their looking style included:

- ◆ Making cultural connection
- ◆ Intense visual exploration of the work of art
- ◆ Familiarity with formal descriptive language
- ◆ The importance of emotion
- ◆ Drawing upon personal experience
- ◆ Tolerating the unfamiliar in a work of art

The significance of this research to the current study is twofold:

Firstly it is clear that there will be a good fit between novice visiting and family visiting because both groups share a number of common characteristics as shown below:

Aspects of the visit	Novices prefer	Families prefer
Pleasant experiences	Light experiences, not too much effort	Fun and excitement
Social experiences	A chance to do something with someone else	Acting as a social unit
Learning experiences	The option to learn in gentle unstructured way	Behaving informally and using exhibits as entertainment
Looking at art	To concentrate on the obvious	Undemanding exhibits

Fig 2.4 Comparison of characteristics of novices and family visitors to art galleries

Secondly it is clear that there is a less good fit between connoisseur visiting and family visiting because these two groups do not share common characteristics, as shown below.

Aspects of the visit	Connoisseurs prefer	Families prefer
Pleasant experiences	Contemplation	Fun and excitement
Social experiences	To be unimpeded by crowds and look at art by themselves	Acting as a social unit
Learning experiences	Optional educational opportunities	Behaving informally and using exhibits as entertainment
Looking at art	Seeing new things and acquiring new knowledge	Undemanding exhibits

Fig 2.5 Comparison of characteristics of connoisseurs and family visitors to art galleries

Connoisseur visitors are likely to enjoy looking at a work of art that is interesting to them or significant or ‘mind-stretching’, even if they don’t like the work of art: for example, connoisseurs are prepared to visit contemporary art shows, even if they are not fans of contemporary art ‘just to see what the real modern stuff is’ (McDermott-Lewis 1990) whereas dislike of particular art works, especially modern art, is more likely to affect family visitors and reduce their enjoyment of the visit (Cox et al 2000).

2.6 Evidence from research into the changing nature of art galleries

It would appear that language and metaphor shape the visitor's perception of the art gallery:

Call a museum a treasure house and people will view its objects as rare and valuable; call it a place of public education and there is an expectation of an enhanced capacity for learning; call it a mausoleum and the objects will appear irrelevant and out of touch (Oberhardt 2001).

However, as art galleries focus more on their audience and increasing their visitor numbers, more attention has been paid to the needs and motivations of the audience (Schubert 2000). There is evidence of a perception that art galleries are no longer mirrors of an elite middle class but have evolved into sites of mass-activity, involved in revenue-generation, marketing and fundraising (Schubert 2000; Moldoveanu 2000).

This new focus on the audience and its needs has resulted in a major overhaul of institutional practice, providing the opportunity to fashion a better fit between the human needs of visitors in their leisure time and the purpose and role of the art gallery in society (Silverman 1995). Evidence from surveys of customer satisfaction in the UK consistently shows that even people not using art galleries recognised the value to society and that society would be poorer without them (Davies 1995).

In 1991, the Museums Association in the UK published the Museums Charter as a reminder of the factors essential for 'the creation of a modern and dynamic museum scene' (Museums Association 1991) and in 2002 the Museums Association published the first edition of its Code of Ethics explicitly referring to the many forms of

interaction between museum and society, and a 'relationship which is mediated through actions and attitudes at individual and institutional level' (Museums Association 2002). The stated aim of the Museums Association was 'to develop new audiences and deepen the relationship with existing users 'however specialised their subjects, or remote their location' demonstrating an institutional response to government pressure to acknowledge that art galleries exist to serve the public and that they are funded because of their 'positive social, cultural, educational and economic impact' (Museums Association 2002).

In 1993, in the United States, the Government Performance and Results Act raised expectations of accountability in outputs such as numbers of participants and outcomes such as how the programmes affected the participants (Stapp 1999) and in the same year in the UK the Citizens Charter devised five indicators of performance for service activities, including museums and art galleries. These were:

- ◆ amount of service provided
- ◆ the use made of the service
- ◆ quality or effectiveness
- ◆ cost to the taxpayer and
- ◆ value for money

These five performance indicators from the Local Government Act of 1993 created a new climate of accountability to the audience that has led to curatorial staff in some art galleries adopting 'family friendly' strategies in order to broaden their appeal. This new approach can be contrasted with evidence from earlier research which found little

evidence that curators view their overriding goal as being one of sharing knowledge or communicating with visitors (Wright 1989).

General evidence on the motivations, experience and behaviour of family group visitors is usually derived from qualitative evaluation and research studies, and the strengths of these types of study, compared to quantitative survey studies is discussed below.

2.7 What quantitative research does not show about family group visitors

Most statistics about the audience for art galleries are drawn from government commissioned reports or market research firms. These organisations produce large scale quantitative reports that obscure detail at local level (Hooper-Greenhill and Moussouri 2001). Evidence suggests that there are very few studies on how specific exhibitions have been developed and received by visitors. Lack of published research has meant that innovative studies are difficult to find and that a body of work open to critical review has not become established.

A key theme in the current study is the behaviour of family group visitors in a new art gallery. Wright (1989) suggests that there is no such thing as a typical visitor and that an art gallery has to cater for increasingly fragmented publics who want to learn and do things at different speeds. Recent research into family group visitors suggests that social and interactional organisation, largely unexplored in current studies of visitor behaviour can be revealed by examining a series of (video) fragments of people looking, seeing and inspecting exhibits (Vom Lehn et al 2001).

New art galleries are the setting for recreational experiences and modern art galleries have to situate themselves within the larger context of leisure attractions. Contemporary art gallery visiting takes place during leisure time, draws upon discretionary income and occurs with an attendant expectation of a pleasurable experience. These are the same conditions which describe the contexts of other forms of recreation and amusement (Stephen 2002). Recent research in visitor studies has accepted the multi-faceted complexity of real world settings, conducting research using methods akin to the early naturalistic, ethnographic work carried out by Wolf at the Smithsonian Institution in the United States in 1978 and 1979 (Hein 1998). Arguing for naturalistic methods in visitor studies Lawrence (1991) asked 'how much closer are we likely to get by using further survey work?' In a further example Csikszentimihalyi (1990) asked 'what are the conditions under which an aesthetic experience can take place?' By reading through transcripts of in-depth interviews with this and similar questions in mind, Csikszentimihalyi derived categories using the words of the respondents themselves, refining the categories as more material was analysed. Recent initiatives from the Museum Learning Collaborative at the University of Pittsburgh in the United States focus on the ways in which conversations in art galleries elaborate, enrich and extend the visitor's experience (Leinhardt, Crowley and Knutson 2002). Drawing upon research such as this in the United States, ethnographic studies of art gallery visitors have begun to appear in the U.K (Hooper-Greenhill and Moussouri 2001), not least because U.K. researchers have made a point of attending visitor studies conferences and following developments in visitor studies research in the United States, where the field is more developed than in the U.K.

2.8 The shift from quantitative to qualitative research methods in visitor studies

Evidence suggests that very few art galleries attempt to measure their cultural impacts and outcomes. But, as Falk has recently pointed out, it is not possible to understand visitor's experiences by investigating solely within the temporal and physical bounds of the art gallery (Paris 2002). Instead, he suggests research should focus on home and community experiences in relation to visitor's understanding. Key features of meaningful research would therefore include:

- ◆ Investigating authentic activities
- ◆ The use of multiple methodologies
- ◆ The group as the unit of analysis

These characteristics are exemplified in qualitative rather than quantitative research. Whereas quantitative data provides useable information that could be applied generally for the benefit of curators, educationalists and gallery managers, current qualitative research focuses on the visitor experience. New art galleries are popular destinations for cultural tourism and family gatherings. The growing body of qualitative research concerned with visitor's social behaviour offers a sociocultural model for the current study within which exist a range of methods appropriate for the current study.

In addition, the use of a variety of research methods in recent qualitative studies has the advantage that findings are not an artefact of a particular method. Analysis of such qualitative studies points to the wide variety of methods employed in investigating family activity, demonstrating that the studies have not become prisoners of a particular method or technique. However, there are two disadvantages of the wide range of methods used which are:

- ◆ The difficulty of interpreting results from multi-method studies
- ◆ Having confidence that methods are used to a professional standard (Robson 2002)

Nevertheless, the review of previous studies has provided a background from which to make choices about the research strategy and methods within the overall strategy, bearing in mind the four desiderata that should be considered in studies of family interaction:

- ◆ Testable theory
- ◆ Recognition of the natural context of interaction
- ◆ Adoption of multiple perspectives
- ◆ Analysis of sequence (Touliatos et al 1990)

Paying attention to these four areas is important because social interaction in families is complex, presenting a wide range of problems that need to be dealt with in a systematic manner (Bradbury and Fincham 1990).

The evidence suggests that behavioural conventions constrain the type of study carried out amongst inter-generational groups in art galleries (Cox et al. 2000) and that interactive exhibits are often the focus of study (Cox 2000; Henderson and Watts 2000). These types of study usually rely on relatively small numbers of respondents and are often evaluations of exhibits or curatorial strategies intended to generate ideas, insights and new perspectives (Ryan 1995). Although meaningful, they do not shed light on the behaviour of family groups in art galleries except in interactive galleries.

Evidence from other research approaches to visitor studies in art galleries are discussed below:

2.8.1 Evidence from qualitative research for visitors' motivations in visiting art galleries

Three experiential needs that art gallery visitors have are:

- ◆ reverential-an experience with something higher, more sacred and out of the ordinary than home and work are able to supply,
- ◆ associational-an excuse or focus for a social occasion and
- ◆ educational-an opportunity to learn something about the world (Silverman 1995).

Visitors have expectations of their experiences that are based on previous experience, word-of-mouth reports, television and radio, newspaper and magazine articles, but research has shown very little about how visitors integrate new information into their existing beliefs and knowledge (Soren et al 1995). However, visitors go to art galleries for a number of important purposes and experiences and these constitute the beginning of a taxonomy which includes social interaction, reminiscence, fantasy, personal involvement and restoration (Roberts 1997). Art galleries can have a restorative role in that they provide an opportunity to be away from the everyday and spend time in an interesting and engaging environment (Kaplan et al 1993).

Compared to other activities visiting an art gallery is not clearly defined as either relaxing or exciting, neither modern nor old fashioned. A major study entitled 'The Museum and the Canadian Public' found that the majority of Canadians considered art

gallery visiting to be valuable and sociable but also inconvenient, something they didn't do very often, and educational rather than entertaining (Hooper-Greenhill 1987). More recent research has shown that visitors want to have fun and relax through a memorable, informative encounter with art objects and that they do not see art galleries as places purely of either entertainment or education but a combination of both (Combs 1999).

2.8.2 Evidence from qualitative research for family group visitor experiences in art galleries

Extensive focus group research into art gallery visiting has shown that respondents found their visits meaningful and rewarding, but made individual meaning of their experience (Getty Center 1990). The most satisfying experiences that visitors seek in art galleries are:

- ◆ object experiences
- ◆ cognitive experiences
- ◆ introspective experiences and
- ◆ social experiences (Doering 1999).

A number of studies show that there is lack of knowledge about the pattern of visitor encounters with an object or exhibition and suggest more research needs to be done into the quality of the visiting experience (Jenkinson 2000). The concept of the visitor experience has only begun to be explored in marketing literature, let alone art gallery research (McLean 1999). The nature of the visitor experience can be described as:

- ◆ abstract
- ◆ experienced subjectively
- ◆ unique

- ◆ holistic and
- ◆ non-utilitarian

These definitions limit the usefulness of conventional market research (Hirschman 1983) although there are also non-aesthetic elements which influence the reception of a work of art. Research into the social and political processes embedded in art institutions has shown that visitors take into account a number of factors other than intrinsic quality in evaluating their experience, and visitors' responses include:

- ◆ aesthetic considerations
- ◆ artistic judgements
- ◆ economic perceptions
- ◆ moral judgements
- ◆ prior knowledge of the work and
- ◆ the social category with which the work is associated (Wolff 1981).

Since the early 1980s art galleries have consistently asked 'what do we know about the nature of our audience, their needs? What do we know about distraction, simultaneity, proximity, continuity, schemata and introductions?' (La Villa-Havelin 1989). From recent research, the answer to this question appears to be that individuals differ in the way they construct experience in art galleries, but three main factors control the visit:

- ◆ the works of art
- ◆ the presentation and
- ◆ the visitor (Smith and Wolf 1996)

However there is a lack of detailed information on the way in which these variables interrelate to inform the overall visit.

Research by Chambers (1990) during the Denver Art Museum Interpretive Project showed that infrequent visitors often misapprehend the meaning of objects in the art gallery, in comparison with expert visitors, who are able to identify the cognitive challenges offered by the work of art (Beardsley 1981).

Similarly in science museum studies, Borun et al (1993) found that visitors had typical and persistent misconceptions about scientific phenomena (Borun, Massey and Lutter 1993): these intuitive or naïve notions are not indicators of developmental stages, but are held by large numbers of adults and children who are otherwise well educated (Gardner 1990).

Evidence from research in art and art history in art galleries has recently shown that non-experts hold widely-shared 'incorrect beliefs' in art and art history also (Borun 2002). These findings indicate that there are differences in the concepts used to think about art between experts and novices

If we don't uncover and explicitly address visitor's naïve notions, exhibits will be interpreted through a filter of pre-existing misconceptions and the exhibit's message will be distorted or missed (Borun 2002)

Hein (2000) has shown the need for learners to associate new knowledge with what is already known. The importance of prior knowledge is a major factor in mediating the new experience. If prior knowledge is at odds with the present material learners will distort the present material, learning something opposed to the exhibits intention, no matter how well information is presented (Roschelle 1995). In observing parents with their children Benton (1979) found parents inadvertently misinforming their children through their own lack of knowledge.

Hands-on experiences are popular with families but evidence indicates that through interactive experiences parents and children share incorrect information (Kropf and Wolins 1989). The evidence suggests that some parents feel obliged to bring their children but find the foreign environment of an art gallery difficult to decode and the experience unpleasant and unrewarding (Gunther 1994).

Visitors have a wide latitude in selecting their focus of attention and there are always unintended consequences in education, often more significant than the intended consequences and often marked by profound irony (Cremin 1980), and a good deal of learning takes place at the margins of awareness 'those realms in which the explicit shades of into the indistinct, the intentional into the incidental and the focal into the peripheral' (Leichter et al. 1989).

Evidence from research into visitors' understanding of art exhibits shows that responses require an understanding of the problem being explained (Leinhardt et al. 1998) and artist, curator and viewer may have different understandings of 'the problem' which all need explication (Schauble et al 1998). Cognitive dissonance (Festinger 1957) occurs when a person is confronted with an object or piece of information which does not fit into their pre-existing structures. Miller (1983) has shown that when the mismatch occurs most people are tempted to reject the perceived reality and stick to their original view. This makes it difficult to dislodge people's pre-existing 'common-sense' ideas. In studying the tensions caused by conceptual art, Peckham (1996), concluded that the role of art was to train people to endure cognitive dissonance as a necessary preliminary to problem perception and meaningful innovation:

Thus, when a viewer is confronted with an art object that does not immediately fit neatly into her definition of art-as is so often the case with innovative contemporary art- the encounter becomes meaningful when the viewer resists the temptation to reject the object as 'not art' (Rice 1995)

Soren (1995) found that asking people about their images of the Tate in London, prior to their visit, revealed conceptions and misconceptions about the art gallery and the collections. Visitor's images were both confirmed and challenged during their visit (Soren et al 1995) and evidence suggests that unlike curatorial staff in other types of museums, curatorial staff in new art galleries do not provide one 'explanation' of the art works, rather they allow for 'an interpretation made by the visitors themselves' (Arkio 2000). It appears art gallery professionals are willing to accept a broad range of visitor interpretations of exhibits. Thus if people construct ideas about art that are incorrect by the standards of art gallery professionals, 'this is deemed a less serious problem than if they form incorrect ideas about science' (Rice 1995).

'Wondrous and transforming experiences' (Duncan 1995) are 'liminal' a term associated with ritual which can also be applied to art galleries. Anthropologists developed the term to describe a mode of consciousness 'betwixt and between the normal day to day cultural and social states of getting and spending' (Turner 1977). The term has strong affinities with the mode of receptivity thought to be most appropriate before works of art (Duncan 1995).

Turner argued that cultural activities like visiting an art exhibition could open a space in which individual could step back from their practical concerns and look at themselves and their world- or at some aspect of it- with different thoughts and feelings. Advocates of aesthetic museums value and articulate the liminal qualities of museum space, whilst

by and large advocates of educational museums do not (Duncan 1995). New art galleries have been in the forefront in developing strategies for helping visitors forget the 'so called difficulty of contemporary art' (Arkio 2000). However, for some, a visit to an art gallery seems to be 'a preparation for an unseen exam' (Hudson 1999), a humiliating punishment inflicted on the visitor (Wright 1989).

Through research at the Art Gallery of Ontario Worts (2002) found that the vast majority of art gallery visits are unmediated and that 10% attendance at a talk, workshop or lecture is high. His evidence also found that a number of exhibits were in a form which had no significant visitor-based outcomes (Worts 2002). Unlike exhibits in other types of museums, evidence suggests that often, in art galleries, the deciphering of the exhibition is left entirely up to the viewer who is provided with no discernable interpretive framework (Korn 1998).

Particularly in 'the contested realm of temporary exhibitions' (Pekarik 2002) where the spectacular nature of much contemporary art is evidenced, the use of didactic labels has been abandoned in favour of 'letting the art speak for itself' because of art gallery educator's frustration with the perceived inadequacy of information in helping visitors decode meaning from a work of art. This approach can clearly be seen in the work of Philip Yenawine, formerly Director of Education at the Museum of Modern Art in New York and is based on Housen's theories of cognitive aesthetic development. Yenawine developed a programme entitled Visual Thinking Strategies (VTS) through which viewers make their own meanings from art objects, without curatorial information.

Other research carried out specifically in relation to art galleries includes Csikszentmihalya's work on understanding the process of interpreting a work of art:

In starting with a group of art museum professionals, who spend their working lives surrounded by art and who have invested much of their time in the pursuit of works of art, we expected to discover the various forms that the aesthetic experience would take amongst its most skilled practitioners. Then, taking this information into account, we considered how this expert knowledge might be used to raise the general level of literacy, and hence the enjoyment that average persons might derive from the development of their latent skills (Csikszentmihalya 1991)

Csikszentmihalya started from five assumptions that informed his study:

1. Subjective experience is the key to understanding the aesthetic experience
2. Most if not all people are able to talk about their experiences of subjective states in a coherent fashion
3. Most coherent will be those for whom the experiences are a regular occurrence and for whom the awareness of the experience is an integral part of their life
4. The responses of museum professionals are more relevant to understanding the nature of the aesthetic experience than the responses of visual artists because the artists are creators, not viewers and therefore experience art very differently from the normal viewer
5. Letting people talk at length about their experiences was a better way to determine the most important components of the aesthetic experience than asking them to answer a questionnaire

The findings of his study seem to suggest that in order to maximise the aesthetic or 'flow' experience a visitor to an art gallery must concentrate on the object, that distractions will prevent the experience and that the art gallery must provide ways for

this intense concentration to take place. Csikszentmihalyi further suggests that there are three general characteristics that produce flow:

- ◆ clear goals and appropriate rules
- ◆ immediate and unambiguous feedback and
- ◆ challenges and skills that are well matched

One of the challenges facing contemporary art galleries at present is the tension between on the one hand attracting new audiences, especially family audiences, and on the other, continuing to provide challenging and rewarding aesthetic encounters of an essentially private nature for individual adults. However, contemporary art galleries are complex and dynamic organisations, presenting themselves in different ways to different audiences, they are places where:

Scholars can study, hedonistic tourists can do the blockbuster at speed, 'informed' visitors can regularly tackle the intricacies of the permanent collection, and computer literate schoolchildren can scan the objects...If not quite all things to all people...it is a great deal more multifaceted than is assumed by contemporary mass-culture theorists (Prior 2003)

Benjamin (1968) explained the broad unpopularity of modern art as a result of the fact that the 'masses seek distraction' whereas 'art demands concentration from the spectator' (Halle 1992). Bourdieu (1969) suggested that the working class requires art to be practical, an attitude incompatible with the 'detachment and disinterestedness needed to relate to modern art' (Halle 1992). Worts (1998, 2002) has argued that modern art frequently leaves visitors hostile and frustrated, yet visitors to art galleries are amongst the most educated of all people. As Heinich (1998) has queried in relation to the Pompidou Centre in Paris, how are unfamiliar visitors to distinguish between different

types of modern art exhibit, and if they can, will they be able to develop points of reference that will serve them on subsequent visits? It is evident that there is a gap between the curatorial expectation and the actual audience's experience (Heinich 1998, Ueki 1998). For example, Korn (1998) found that visitors often felt intimidated and inadequate because they did not understand the meaning behind a work of modern art, but that they could attempt to make meaning from the work of art if:

- ◆ They could identify an emotion evoked by the work
- ◆ They could identify pictorial elements in the work
- ◆ They were reminded of a personal experience
- ◆ They were reminded of other works of art with which they were familiar

To conclude section two a summary of the main findings from research into family visitors to art galleries is shown in figure 2.6 below:

Finding	Source
Families come for entertainment and social reasons, but also to learn. They do attend to the exhibit components, often transforming the formal agenda into personal activities based on their family background, mode of interaction, or the adult's parenting and teaching style.	Borun, M. et al. 1995 Falk, J. and Dierking, L. 2000 McManus, P. 1994
Families put more emphasis on social interaction, active participation and entertainment than they do on opportunities to learn or do something worthwhile with their leisure time	Hood, M. 1993
Shared participatory experiences and having fun together have the most memorable effects on families. Engaging all family members, providing individual choices and introducing new concepts; including achievable clear tasks have a positive effect on family visits.	Leinhardt, G. et al 2000 Hood, M. 1993
Parents associate spending time in an art gallery with their children with good parenting	Moreno, and Adams, M. 1998 Cox, A. 2000
Interactive, hands-on exhibits are seen by family visitors as part of the whole art gallery experience rather than separate or additional to the permanent collection.	Adams, M 1999 Art About Manchester
Most family visits are made on weekends or admission-free days when the galleries are more than usually crowded.	Braverman, B. 1988
Many visitors cite teaching and inspiring their children as a primary motivation for art gallery visits. Family groups constitute a major portion of the weekend art gallery audience.	Getty Center 1991
Overall, children are more predisposed to visiting museums than art galleries (with their parents). This is partly because of lack of experience and understanding, but also because some had had boring experiences in the past.	Harris Qualitative 1997 Farmery, K. 2001

Fig 2.6 *Summary of findings from family visitor research*

It appears from the evidence surveyed in section two that there is some convergence in the findings of these studies, however a true picture does not yet appear as these studies are not like enough to each other to bear comparison.

Section three below discusses what the studies have so far not been able to show, and offers a number of hypotheses to test based on identified gaps in knowledge of family group visitors to art galleries to date.

Section 3 Identified gaps in visitor studies in research into family group visitors to art galleries

In traditional art gallery research, very little focus is placed on the quality of visitor experiences (Worts 2002). By using a traditional approach to feedback and assessment, art galleries have tended to find out about audiences comprised of tourists, the well-educated and the relatively affluent (Ernst and Young 2002). Visitor studies have provided evidence of the need for outcome-based approaches (Falk and Dierking 1999), but much of what has been done in this regard has been quite narrowly focused on concrete educational activities that are prescribed by the art gallery (Worts 2002).

Typical art gallery evaluations assess the effectiveness of educational programmes, but the data from these studies does not provide information about the less structured visits of the majority of the public in the galleries (Downs 1995). Evidence suggests that visiting art galleries is more of a mass phenomenon than is often accepted and there is a core audience of local people, including families, which has implications for the type of research that needs to be carried out, because audience research has not shed much light on how best to understand the cultural needs of the community (Worts 2002). The

present research will employ appropriate methods to fill a gap in knowledge of the motivation, experience and behaviour of family group visitors to new art galleries.

Evidence from the literature review suggests that the majority of studies are intended to assess the effectiveness of exhibitions and services to the public. As Moussouri points out (1997) in her PhD research into families in interactive museums, many studies use ad hoc procedures that provide insights into the agendas of institutions, by focusing on predetermined categories of visitor experience. But through focusing on one function of the gallery they may miss various other social and cultural functions (Moussouri 1997).

Lack of research protocols within visitor studies in art galleries has led to research studies drawing upon a wide variety of disciplines including ethnography, anthropology, textual, hermeneutic, feminist and psychoanalytic. Methods derived from semiotic and narrative analysis in cultural and literary studies and discourse and conversational analysis in communications theory have also been utilised in recent studies (Denzin and Lincoln 1998). The result has been a plethora of studies using different methods through which the methodologies are constantly refined but which lack a unifying theoretical or conceptual base.

2.9 Evidence of the need for research into new art galleries in the regions in the UK

Currently in the UK, new art galleries of international quality and scope are being built in the regions, redrawing the established and recognised cultural map; focusing attention on hitherto marginal locations such as Salford, Walsall, Gateshead, Milton

Keynes and Dundee, and now is an especially exciting time for the visual arts in the UK, with a wave of new architecture for the arts coming on stream. (Jenkinson 2000).

Professional enthusiasm from within the sector for these new projects has been profound. Initial visitor numbers would suggest that there is also an enthusiastic audience in the regions. Evidence from recent research also suggests there is a sustained resurgence of interest in modern art in the regions, and this has had a particularly profound effect in regions that have not traditionally had a venue for modern or contemporary art. The Museums Association (2002) noted that up to the year 2001, 62% of Heritage Lottery Fund grants had been allocated to the 100 most deprived local authority areas 'thus contributing to improving the quality of cultural life for people who work and live in those areas' (Museums Association 2002).

For example, in Walsall the opening of the New Art Gallery had an immediate effect on both the profile of the arts in the East Midlands and the economic activity of Walsall town centre. The old Walsall Art Gallery and Museum had averaged 40,000 visitors a year. The New Art Gallery opened in May 2000 with a projected 120,000 visitors. In fact, the gallery had over 210,000 visitors in its first year, 183,000 in its second year, 147,000 in its third year and 108,000 to October in its fourth year (Ward 2003). New jobs were created and local shops reported large increases in their daily takings (Millard 2001). The development of the New Art Gallery, Walsall, represented an attention to local detail played out in a national forum because the building of the gallery attracted national and international attention. The awards that the gallery building won reflect this interest; the RIBA West Midlands Award, the Gallery of the Year, and a nomination for the Stirling Prize. The architects, Caruso St John and the then director, Peter Jenkinson,

approached the project through inclusive consultation with local people in the development of a public building which the public were invited to regard as their own (Millard 2001).

Another example comes from Gateshead when in 1995 Northern Arts 'Case for Capital' carried out a major strategic exercise with the City Council to obtain a £20 million grant for Baltic; this successful bid sat within the case for £250 million of investment in the cultural infrastructure of the city (Martin and Nordgren 2000). Baltic, a contemporary art space converted from a huge redundant flour mill on the banks of the river Tyne in Newcastle, is a key part of the Gateshead regeneration scheme. Unlike Walsall, there was no gallery to replace, so in Gateshead the audience for Baltic represents new visitors. As Hooper-Greenhill (2000) has pointed out, art galleries in towns like Leicester, Bradford, Kirklees, and Walsall will attract people who are not regular visitors if they find something of relevance there. This is especially true if advisory groups drawn from the local community are established, because 'the process of negotiation of interests and values itself creates the new audience' (Hooper-Greenhill and Moussouri 2001).

Commissions for projects generated by local initiatives such as Walsall and Gateshead have created buildings with strong architectural images with the aim of attracting visitors in an increasingly competitive environment (Nacher 1997). The creation of an audience for modern art in the regions is a result on the one hand of gallery directors restating the questions of access, and on the other hand the effect of media impact. For example, New Art Gallery, Walsall had collected over 4000 press cuttings from around

the world by the end of 2001; an unprecedented amount of publicity for a smallish regional gallery.

Changes in art gallery design beginning in the 1980's have incorporated greater flexibility and reflect a more consumer friendly approach appropriate for mass tourism. The success of the Pompidou Centre in Paris in 1976 has since been emulated on a modest scale in many European towns and cities throughout the following two decades. (Moldoveanu 1997). Groups of people whose reading and viewing of art galleries may be fashioned more by pleasure and curiosity than by a striving for cultural salvation, prestige and empowerment could identify themselves with the success of the art gallery (Oberhardt 2001). The quotation below relates to new art galleries in the United States

they (Los Angeles art gallery curators) are used to creating excitement and building an audience of lay people, but not one of them goes in for cheap thrills to attract people. I think they all believe that an excellent museum challenges the visitor, doesn't talk down to them and gives them peaceful, comfortable places to absorb their experiences (Walsh 2000)

but could equally well describe the way in which some directors of new art galleries in the UK present art to their audience: 'It is entertainment, but it is also challenging and it's serious, dead serious....people will appreciate that' (Martin and Nordgren 2000).

As Stephen Snoddy, then director of Milton Keynes Gallery, has suggested, the audience for new art galleries reveals the 'eminent portability of sophisticated contemporary art' around Britain. 'You just have to show it in the right place'. Snoddy argues that galleries such as Milton Keynes, Baltic and Walsall are benefiting from the public's interest in contemporary art as a national, going concern (Millard 2001).

The development of new art galleries in the regions is closely linked to wider strategies for redevelopment of some of the most depressed areas in the UK. Marketing of these new civic buildings suggests they are often seen as the catalyst for, rather than a reflection of, urban regeneration (Newhouse 1998, Moldoveanu 2000) and evidence from research conducted in the UK suggests that a large number of visitors to new art galleries in the regions visits regularly and lives locally or within the region (Oakley 2003). This is important in relation to the current study because the evidence seems to suggest that the decision to visit an art gallery seems to be relatively spontaneous. The majority of family group visitors decide to visit either on the day or in the week of the visit. This proportion is much higher than for other leisure activities, although visiting an art gallery is generally seen as an alternative to other leisure attractions, of which there are a growing number (Sogno-Lalloz 2000).

But research into the audience for modern art in these new art galleries in the regions is still at a very low level. Basic tracking studies and gathering of data remain to be carried out and until these studies are undertaken there is no way of knowing who the audience is or what they do. The perception amongst directors of the new galleries is that 'people will deal with anything, much more than we allow them to....and that's really exciting' (Jenkinson 2000, Martin and Norgdren 2000), however, how people, especially families, deal with modern art in these new venues is not yet clear. Evidence from visitor studies research in Europe, the UK and the United States suggests that, faced with new, unfamiliar art forms those of modest social origin are obliged to acquire expertise in interpreting them (Zolberg 1992). However, evidence of how this might happen or even whether it does happen does not exist, because, as noted earlier, there is a lack of information and knowledge of family needs and wants which is reflected in

strategic policies and tactical approaches to developing family audiences (Pfrommer 2002).

2.10 The research hypotheses

It is clear that there is no theoretically informed focus in studying visitors to which all researchers could subscribe, because data is collected in so many different ways that it is impossible to compare against an initial or formative model (Denzin and Lincoln 1998). As Hudson (1999) has pointed out, most visitor studies are simplistic and concentrate on easily measurable parameters rather than important effects that are more difficult to analyse. He suggests that a high proportion of visitor studies are useless, impertinent and a waste of time (Bicknell and Farmelo 1999). In contrast, the present study has so far carried out an evaluation of the theoretical models and the empirical evidence available from the relevant publications as outlined in the taxonomic survey earlier in this chapter. Together with the preliminary investigations outlined in the methods chapter this has led to the development of the following specific hypotheses for testing under the headings outlined in the aims of the research; motivation, experience and behaviour.

Motivation for visiting

Hypothesis one

Research suggests that art galleries are becoming more aware of their responsibilities towards their audiences and gradually beginning to think more deeply about how these responsibilities might be developed and fulfilled (Hooper-Greenhill 1999). Family group visitors regard a new art gallery showing contemporary art as a suitable destination to visit with children

Hypothesis two

Recent research suggests that audiences find the work of the Young British Artists (YBAs) unthreatening and potentially enjoyable. 'Even if they hated it, people felt they could have an opinion because they understood what was going on. Whereas modernism in the form for example of Carl Andre was seen as obscure or phoney because abstract, the beginnings of post-modernism in the early 1980s brought with it a literal, story-telling quality that audiences found accessible' (Millard 2001). **The perceived accessibility and popularity of modern art has had a direct effect in attracting family group visitors to new art galleries.**

Hypothesis three

Research suggests that the decision to visit an art gallery seems to be a relatively spontaneous one. The majority of visitors decide to visit either on the day or in the week of the visit. This proportion is much higher than for other leisure activities (English Tourist Council 2001). **The decision to visit as a family group was taken on the day of the visit.**

Experience

Hypothesis four

Evidence from previous research suggests that visits to art galleries are exhibit driven therefore more like visits to performing arts events. This has an impact on the length of the visit in that it is more of an event than a day out at a museum visit might be (Sogno-Lalloz 2000). **Family group visitors 'time budget' (Schofield 1997) their visit in relation to their motivation for visiting.**

Hypothesis five

Alongside major structures in large capital cities there are a profusion of small projects in the regions, generated by local initiatives. These new galleries are not centres for passive contemplation of a monolithic and definitive culture. Instead they have become sites for individual experience, experimenting with new techniques for knowledge dissemination and attempts to break down social boundaries (Nacher 1997). **Innovative and inclusive programming and interpretation in new art galleries will engage a wide range of family group visitors.**

Hypothesis six

Recent research suggests that some art galleries have 'opened up' their collections to more people, taking into account the diversity of the population and their social and cultural profiles (Ueki 1998) and that this is reflected in the more relaxed attitudes of visitors to modern art galleries (Kapplinger 1997). **Family group visitors to new art galleries expect to enjoy looking at modern art in new art galleries.**

Behaviour

Hypothesis seven

Research that has been done into family group visitors in museums has been conducted almost exclusively in science museums. We do not know if families behave in quite the same way in history or art museums although, judging by their reactions to traditional exhibits in science museums it is quite likely they do (McManus 1991). **By using observational methods and interview methods that are established and widely used in visitor studies research replicable and comparable data will be generated on the behaviour of family visitor groups in new art galleries.**

2.11 Summary

The literature review has illustrated that a number of traditional visitor studies rely heavily on methodologies developed in schools for testing children's understanding of key concepts in the physical sciences, mathematics and history (Borun 1989). Recently however, both the art gallery visit as a leisure time experience and the personal context of the visitors' agenda are being studied more frequently (Falk and Dierking 2000, Hein 2001). The literature review adequately explains why there is an interest in family visitors to art galleries, but also reflects the reasons why more studies are not conducted in the field. The literature review raises questions about the design of research studies and shows that there are few complete research studies in the field upon which to base the current study. This study aims to contribute to knowledge through the construction of a research methodology that will adequately address the research hypotheses. Chapter 3 now discusses the methodological implications of constructing visitor studies research and shows the chosen strategy for the study with the methods used to gather and analyse data on family group visitors to a new art gallery.

Chapter 3 Research Methodology

Chapter 2 established the foundations of the current study by introducing relevant research and examining the differing theoretical approaches to visitor studies. The purpose of this chapter is to explain the methods used to gather and analyse data according to these theoretical approaches in visitor studies research and discuss the particular stance the present research adopts with reasons for the choice. The chapter is organised in the following way:

Section 1 discusses the principal characteristics of qualitative and quantitative research methods in general and relates these to the literature review of family visitor studies and in particular family visitor studies conducted in art galleries.

Section 2 argues for the research strategy and methods devised for the study, based on findings from the literature review and findings from contacts at the study sites, it highlights the similarities and differences between the research methods used in previous studies and those used in the current study and demonstrates the appropriateness of the research methodology in addressing the research hypotheses.

Section 3 shows the research design, research methods and methods of analysis for the study.

Figure 3.1 shows the phases of the research and the associated activities throughout the research process.

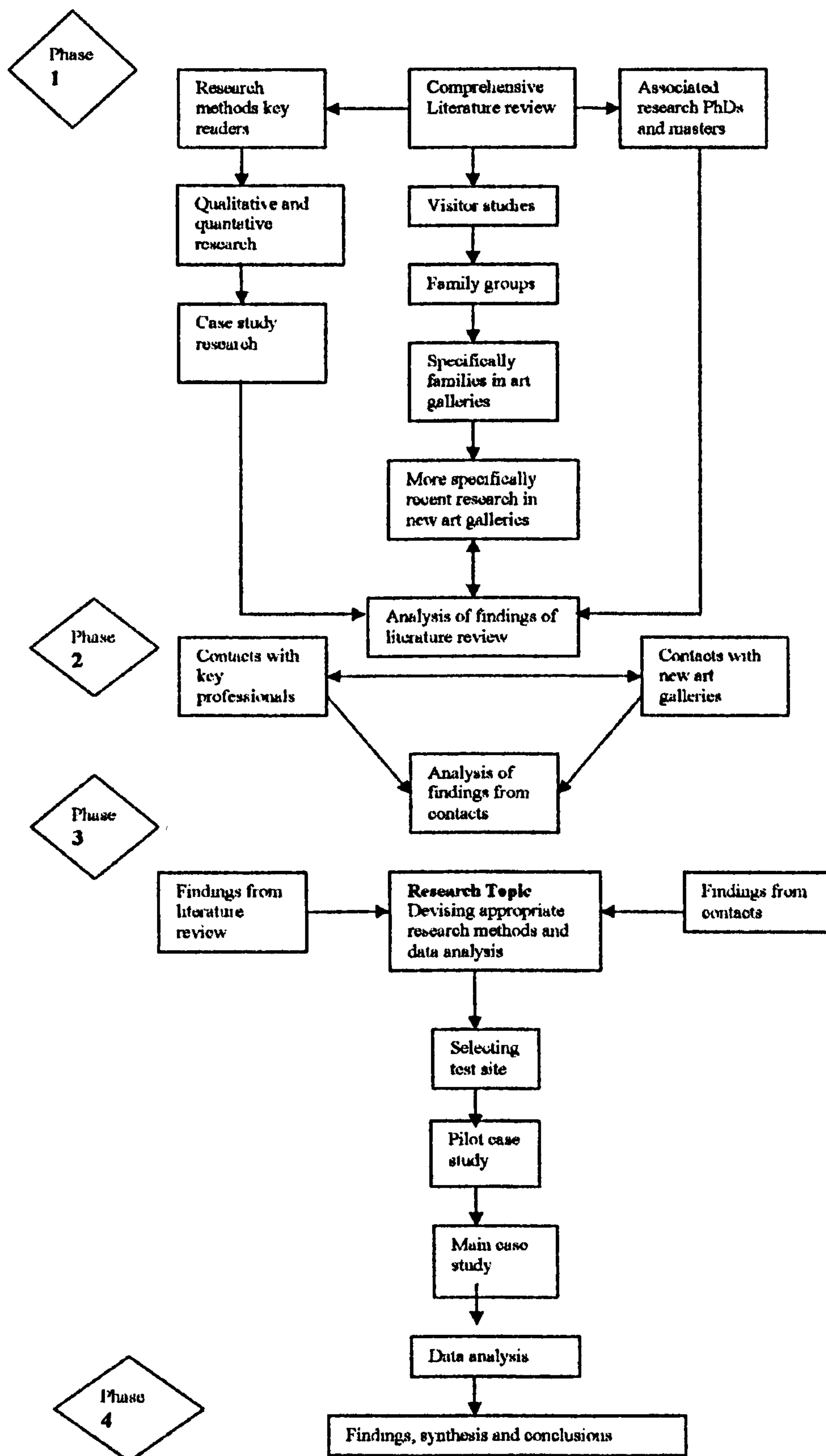


Fig 3.1 The Research Process

Section 1 Approaches to Research

From the range of research strategies used in the studies discussed in the literature review in chapter 2 it is evident that there are a number of possible approaches to researching family group visitors and no universally accepted approach within the field. Evidence from the literature review and wider readings has identified two major perspectives in research: quantitative and qualitative, each of which may include a different set of research methods (Cresswell 1998). The two perspectives have traditionally depended on different ideologies, theories of knowledge and ways of collecting and analysing data (Gibbs 2001). This section discusses the quantitative and qualitative methods available to all researchers in the social sciences and then focuses on methods used within the field of visitor studies itself. The section concludes with a discussion showing how some recent research in visitor studies has successfully combined both quantitative and qualitative methods in the research design.

3.1 What is quantitative research?

Quantitative research, that is, research dealing with quantities, generates statistics, and statistical methods are particularly useful for looking at relationships and patterns and expressing such patterns with numbers (Rudestam and Newton 1993). Kerlinger (1979) defines statistics as:

The theory and the method of analysing quantitative data obtained from samples in order to study and compare sources of variance of phenomena...to aid in making reliable inferences from empirical observations. (Kerlinger 1979)

This model of experimental research is drawn from the natural sciences and uses methods of random sampling and randomisation. In the social sciences however, experimental research with human beings (subjects) in laboratories is not the norm for practical and ethical reasons, so quasi-experimental methods are often adopted (Kidder 1981), which do not have the rigour of controlled experiments, but maintain the argument and logic of experimental research (Kidder 1981). Whether the research design is experimental or quasi-experimental, the most common strategy in this type of investigation is comparison between groups (Rudestam and Newton 1993), in which one group provides baseline information as the control group, whilst the other group is given the experimental treatment. Studies of this kind generate data that is analysed using statistical methods, and although statistics are an indispensable tool for scientific inference, there are two possible drawbacks to take into consideration in designing quantitative research:

- ◆ There is a tendency to overemphasise the importance of ‘statistically significant’ findings
- ◆ The balance between control and meaningfulness is not easy to achieve

It would appear that the characteristics of quantitative research design can be described as:

- ◆ Control of the area of study
- ◆ Studying of a narrow band of behaviour
- ◆ Manipulation of experimental conditions
- ◆ Detachment

- ◆ **Objectivity**

(Rudestam and Newton 1993, Robson 2002)

A key method in quantitative research is the survey; popular because it provides information on the distribution of a wide range of respondent characteristics and because its:

methods and procedures can be made visible and accessible to ...professional colleagues, clients or the public audience...so that the implementation as well as the overall research design can be assessed (Hakim 1987)

This and other quantitative approaches to gathering data for visitor studies research are discussed below.

3.2 Quantitative research methods in visitor studies

The implications for using quantitative methods in visitor studies research are discussed below, with examples of studies showing the advantages and disadvantages of quantitative methods.

3.2.1 Large scale survey methods

Large scale quantitative surveys into the audience for art galleries include investigating the class and educational backgrounds of European art gallery visitors (Bourdieu and Darbel 1997), and probability sampling of American adults (Davidson Schuster 1991).

Although an early study, Bourdieu's (1968) sociological research into art gallery visitors began to address questions that are still being asked at present. For example:

- ◆ How does the specific pattern of visiting in one institution relate to more general visiting trends?
- ◆ Does the gallery attract a more or less elite public?
- ◆ Are visitors more or less pleased with visits to one institution or another?

The research process Bourdieu employed was intended to survey the European museum going public, its social and educational characteristics, its attitudes to museums and its artistic preferences, as a process of verification aimed at confronting a coherent system of theoretical propositions.

Bourdieu designed a questionnaire that he piloted in Musee des Beaux Arts in Lille, France. In the end, of the 53 questions asked in the questionnaire, only 14 of the questions were coded, these 14 questions being the ones that emerged as containing the most significant explanatory variables. The main survey established for Bourdieu the fundamental profile of the museum going public and the significant relationships between their social characteristics and their attitudes and opinions. Bourdieu carried out several further surveys that provided information on:

- ◆ the relationship between the duration of the visits declared by visitors and their actual visit time, as recorded by observers
- ◆ the frequency of museum visiting and its variation between visitors with different social characteristics

- ◆ the relationship between museum visiting and other cultural practices

These results were exhaustively verified by a final survey that filled in gaps in information and enabled Bourdieu to test the hypotheses arising from the analysis and interpretation of the original data.

To date, no other studies appear to have replicated the volume of research undertaken by Bourdieu, but it is possible to extricate elements of the work and test for validity. For example, the questionnaires contain a number of questions which are still regularly asked of art gallery visitors today.

However, although Bourdieu refers to family groups, this was by no means the primary focus of his research and none of his methods relate directly to the study of family groups in art galleries.

From the evidence it is clear that large scale surveys, using sophisticated techniques, have established general characteristics of art gallery visitors (Davidson Schuster 1991), but it is small scale surveys that provide the detail, though often the methodology and findings are under-reported and remain within the institution, inaccessible and unavailable (Hooper-Greenhill 1999).

3.2.2 Smaller scale surveys

Smaller scale surveys, of which there are many more, are comparatively unsophisticated, and often include only the most basic of demographic information. Of the 240 surveys the Museums and Galleries Commission

included in their 1995 report entitled *By Popular Demand*, over half relied on self-report questionnaires which meant there was little or no control over the sample profile and a surprising number contained arithmetical errors (Davies 1995). The least reliable of all data was visitor numbers:

In order to establish a more accurate estimate of market size and to analyse trends in detail, a considerable amount of time in this study was devoted to collecting and rationalising attendance data. Faced with staggering inconsistencies in collecting and reporting, it can only be reluctantly concluded that unless attendance figures are based on ticketed admissions, they should not be regarded in any way as reliable for forecasts, projections or performance criteria. (Davies 1995)

One way of attempting to generalize from small studies is to generate large numbers by aggregating the results of several studies as shown below.

3.2.3 Meta-analysis

Aggregating the results of several studies is typical of an approach to audience research that attempts to provide an integrated study of research results (Robson 2002); for example the work of DiMaggio in the United States in 1977 and in 1996. The National Research Center for the Arts carried out a number of large scale studies into public opinion and attitudes towards the arts in the United States (NRCA 1975, 1981, 1984, 1988). The National Endowment for the Arts, which supports the arts in the United States, commissioned a series of nationwide surveys and research projects between 1982 and 1992 to analyse national data (www.arts.gov)

In Canada, a large scale detailed survey of the public's use of museums was conducted by the Canadian government prior to implementing a national

museum strategy (Dixon et al 1974). Recent research in Britain includes a survey of 4,461 adults interviewed by MORI to discover their museum and gallery going habits (Resource 2001) and in 1992 a more general survey involving 12,000 households investigated day visits in Britain (Department of National Heritage 1992).

In the UK, 'By Popular Demand' an overview of omnibus surveys and sampling of smaller scale surveys into museum and art gallery visiting was carried out for the Museums and Galleries Commission (Davies 1995) and the Arts Council commissioned a report into children as an audience for museums and galleries in 1997 (Harris Qualitative 1997). The aim of all these studies has been to understand the general profile of both visitors and non-visitors and typically include data on demographics, reasons for visiting or not visiting and frequency of visits.

These studies have established that there is a large audience for museums and art galleries, but estimates of numbers of visits vary considerably and there are no reliable figures on the proportions of people visiting art galleries. Similarly, there are no reliable figures for the number of *visits* to art galleries compared to the number of *visitors* to art galleries as shown below.

The Omnibus Arts Survey for the Arts Council in the UK estimated in 1991 that 32% of British adults were museum visitors and 18% art gallery visitors (Hooper-Greenhill 1994). On the other hand The English Tourism Council's annual 'Sightseeing in the UK' report shows that admissions to British tourist

attractions rose by 1.2% in 1999, but the number of museum visitors (including art gallery visitors) fell by 1%.(ETC 2001). However, recent visitor figures show an increase from 23.7 million visits to the 17 national UK museums in 1999 to 28.4 million in 2000 (Department of Culture, Media and Sport 2001).

Overviews of British research into museum marketing and statistical literature include the work of Middleton (1991), Merriman (1991), Hooper-Greenhill (1995) and Kawashima (1998) and analysis of the statistical data provided by these large scale surveys provides an historical and contextual backdrop for the current investigation.

The technique of meta-analysis relies on the availability of published sources and also relies on the quality of the data contained within the relevant studies which is not always trustworthy, nevertheless large scale surveys, using sophisticated techniques, have established general characteristics of art gallery visitors (Davidson Schuster 1991, Davies 1995).

The methods discussed above contrast significantly with the trend in social science research that qualitative research represents. The following section discusses the more naturalistic 'real-time' measures used to gather and analyse qualitative data in qualitative research and gives specific examples from visitor studies in the literature survey.

3.3 What is qualitative research?

Traditional social science research is increasingly being challenged by methods that allow researchers to be more spontaneous and flexible in exploring phenomena in their natural environment (Guba and Lincoln 1994).

Evidence from the literature review in chapter 2 supports the view that researchers are seeking a psychologically rich, in-depth understanding of individuals that cannot be achieved through experimental and quasi-experimental methods (Searight 1990). Alternative approaches include the hermeneutic, phenomenological, naturalistic, experiential and dialectical represent strategies that come under the general label of qualitative research. These approaches share three assumptions:

- ◆ A holistic view that seeks to understand phenomena in their entirety in order to develop a complete understanding
- ◆ An inductive approach that begins with specific observations and moves towards the development of general patterns as the research progresses
- ◆ Naturalistic enquiry that seeks to understand phenomena in their natural environment (Patton 1990)

The distinctiveness of qualitative research, in contrast to quantitative research, lies in the way in which theory emerges from data in an inductive process as opposed to a traditional deductive process in which the emphasis is on precise measurement and control of extraneous sources of error (Rudestam and Newton 1993).

3.4 Qualitative research methods in visitor studies

Evidence suggests that qualitative studies into visitors to art galleries vary in their focus and approach (Hooper-Greenhill 2000). In 1995, Davies noted a reluctance in the United Kingdom to be novel or experimental in visitor research. Since then, more qualitative and experimental research has emerged, often based on initiatives from the United States and Canada and innovative research from North America has informed a number of recent studies in the UK. For example, Moussouri (1997) draws upon the sociocultural research of Falk and Dierking (1992); Vom Lehn and Heath in studies at the Victoria and Albert Museum, London, (2002) reflect the current desire in visitor studies to understand the social context of perception, but in general there is a lack of documented research into art gallery visitors on which to build. This is because much evidence of development and evaluation is under-recorded (Hooper-Greenhill 1999) and remains within the commissioning institution. These types of studies tend to be small scale and to address particular issues of concern to the gallery in question (Adams 1999, Cox et al. 2000).

Generalising from the results of small-scale in-depth qualitative studies is difficult because the number of subjects is small. However the evidence suggests that the studies have certain themes and certain methods in common. Below are some examples of the type of qualitative research that has a bearing on the current investigation including large and small-scale studies.

3.4.1 Focus group methods

One large-scale study of relevance to the current study is the qualitative focus group work undertaken by the Getty Center in Los Angeles which relied primarily on focus group research. At the time this research was carried out, focus group methodology was regularly used in market and consumer research, but represented a relatively new technique for art galleries. Eleven art galleries across the United States took part in the project that had three primary aims:

- ◆ to identify staff expectations and impressions of public expectations about art galleries
- ◆ to evaluate public expectations about art galleries and compare them to actual experiences
- ◆ to explore educational insights of visitors and non-visitors of art galleries

The reasons for using focus groups as a qualitative research technique were twofold. Firstly, it was hoped that focus groups would provide insights into visitors' attitudes, perceptions and behaviour and secondly, focus groups were intended to provide a catalyst for communication amongst the observers of the group. The hypothesis was that by observing the public discussing their insights after an art gallery visit, professionals would develop a clearer understanding of the role of education in art galleries.

Since this study first appeared, focus group research has become more established as either a primary method in visitor studies, or as one of a range of methods in multi-method studies (Braverman 1999, Korn 1998). However, although information about family visits to art galleries resulted from the Getty

Center research, the methods were primarily developed for use with individual adults and information about families therefore was not derived directly from observing or interviewing families, but indirectly through the focus group discussions.

Nevertheless, the overall structure of the research and the multi-method approach within the research strategy has informed the current study through focusing on visitor's experience of the art gallery and works of art within it. The Getty research pointed the way towards high quality qualitative research into visitor's experiences with works of art. Below, two important qualitative methods of gathering empirical data that are frequently used in visitor studies research are discussed, showing the problems associated with analysing this type of qualitative data.

3.4.2 Observational methods in studying family visitor groups

There are many questions related to family behaviour and parent-child interactions where observation is the preferred method (Lytton 1971), but observational methods continue to be rare for two reasons:

- ◆ The approach requires more knowledge than other methods
- ◆ A considerable investment in time and training is needed in observation and coding data

Another potential problem with observational methods relates to stability and instability of observed behaviour. It is commonly assumed that behavioural observation provides a typical sample of behaviour, but the sample of

behaviour may not be representative. In general, the larger the sample of behaviour, the more representative and accurate the sample of behaviour becomes (Holden and Edwards 1989). Systematic studies of observational data on parent-child interactions have found that the more observations are combined, the more stability of behaviour increased (Touliatos et al 1990).

Observing visitors as a method in visitor studies research has its origins in anthropological and ethnographic investigations and tracking studies have the great advantage that they can be administered unobtrusively. Visitors may be entirely unaware that they are being observed, though ethics demand that there be a sign somewhere prominent drawing visitors' attention to the fact that there is a study taking place.

Observing visitors usually involves an initial study to establish visitor behaviours that relate to the area of investigation, for example learning behaviours in front of the exhibit but not behaviour related to housekeeping logistics (Borun 2002). The list of visitor behaviours is then refined and often coded. The next step is to establish that the behaviours are indicators of the expected outcome. Direct observation also includes the need to develop a set of observation methods that can accurately record the behaviours under investigation. These measures include:

- ◆ latency-how long before the behaviour occurs for the first time
- ◆ frequency-the number of occurrences of a behaviour per unit of time
- ◆ duration-the length of time of a single occurrence of the behaviour pattern

- ◆ intensity-a graded measure of behaviour. For example 'speed' might include, slow walk, fast walk, run (Diamond 1999)

Behavioural categories need to be defined carefully so that the method is reliable and Diamond has suggested six guidelines for ensuring reliability in observational data gathering in an art gallery setting:

- ◆ Ensure the observer is in a similar condition each time the observations are made
- ◆ Don't let too much time pass between observations
- ◆ Ensure the behaviour categories are clear and unambiguous and ensure the codes are always the same
- ◆ Transcribe any raw data as soon after the observation as possible
- ◆ Keep the recording method identical on each occasion
- ◆ Ensure the observer maintains a consistent appearance throughout the study (Diamond 1999)

Investigators usually conduct a series of preliminary observations during which all behaviours are recorded. These can be compared to lists of behaviours published in previous studies and a protocol developed accordingly.

3.4.3 Using video in observational method studies

There is a long-standing interest in using video recording for the observational study of visitor behaviour (Vom Lehn et al 2002). Since Shettel's early work (1968) in filming visitors looking at exhibits, researchers have used video to

record visitors' navigation paths and patterns of behaviour (Falk 1991, McManus 1994, Phillips 1995). The use of video technology principally replaces an in-situ observer with a camera and the great advantage of this method is the facility for the researcher to repeatedly view events away from the research site.

Video recording captures, in real-time, visitor behaviour as it arises in a naturalistic setting. Details and patterns appear through intense and repeated scrutiny of the tapes which, as raw material, can be analysed by the research community in order to judge the reliability of findings based on the video data. Despite its potential as a research tool, collecting video data remains relatively unexplored within visitor studies for three reasons:

- ◆ The technical problems associated with obtaining good quality recordings in art gallery and museum settings (Phillips 1995, Vom Lehn et al 2001)
- ◆ The analysis of video data is extremely time consuming (McManus 1998, Allen 2002)
- ◆ Visitors react to the camera and their behaviour becomes unnatural (Smith and Wolf 1996)

In relation to the last point above, Borun and her colleagues (1997) audio and videotaped parents and children at the Franklin Institute in the United States as part of a family learning project, but if a family realized they were being observed the observation was ended by the researcher and deleted from the sample because the observation was considered corrupted (Borun et al 1997).

Observation is an interactive, inductive process that researchers can use to build explanations of social behaviour from what they observe (Veal 1992). It is essentially a simple research method but it requires precision, painstaking attention to detail and patience. The need to document events and activities whilst remaining unobtrusive is a common research problem, described in detail by Vom Lehn (2002), Diamond (1999) and Moussouri (1997).

Very few visitor studies rely entirely on observation alone, however, because the interpretation of observable visitor behaviour will only be conjecture and surmise without any corroborative evidence. Studies will often include interviews in order to triangulate the empirical evidence and increase the validity of the findings.

3.4.4 Interview methods in studying family visitor groups

One of the most important sources of information in qualitative research is the interview, which can take a number of forms, including open ended, focused, or survey. Qualitative data is a source of well-grounded, rich description that preserves the chronological flow from which fruitful explanations can be derived (Miles and Huberman 1994). The key characteristics and benefits of each type of interview method are shown below.

Interview form	Strengths	Weaknesses	Use when
open-ended	<ul style="list-style-type: none"> ♦ key respondents can be asked about facts and opinions ♦ responses may form basis of further inquiry 	<ul style="list-style-type: none"> ♦ over reliance on key witness evidence 	<ul style="list-style-type: none"> ♦ respondents insights into the matter are of value
focused	<ul style="list-style-type: none"> ♦ questions are derived from cases study protocol ♦ less time consuming than open ended 	<ul style="list-style-type: none"> ♦ very easy to ask leading questions ♦ questions need to be worded very carefully 	<ul style="list-style-type: none"> ♦ corroborating certain facts which seem to be established
survey	<ul style="list-style-type: none"> ♦ provides statistical information through sampling 	<ul style="list-style-type: none"> ♦ has to carefully analysed statistically 	<ul style="list-style-type: none"> ♦ testing one type of evidence against another

Fig 3.2 *Characteristics and benefits of types of interview (source Loomis 1987, Diamond 1999)*

The recorded interview method has high fidelity but low structure (Rudestam and Newton 1993), but the use of a tape recorder to record interviews along with the use of a journal to record impressions, reactions and significant events increases the reliability and validity of the data gathered.

In general experienced researchers tend to err on the side of brevity in constructing interview protocols (Loomis 1987). Within visitor studies there is a consensual view that the longer it looks like it will take, the fewer people will choose to respond (Diamond 1999, Simmonds 2002). Hein (1998) points out that the terms questionnaire and interview are often used interchangeably by art gallery staff undertaking visitor studies. Hein defines anything requiring a written response as a questionnaire and any method requiring a verbal response an interview. Not all researchers follow this distinction however. For example, Macdonald (1993) devised a questionnaire which was administered

as an interview with 42 family groups. The first questions were deliberately open ended as a means of generating visitor's accounts of their visit. McManus and Peirson Jones (1993) also ignored Hein's distinction in their survey of visitors' reactions to the interactive video programme in Gallery 33, Birmingham Museum and Art Gallery. Interviews may be used to obtain some of the same kinds of information as questionnaires:

and interviews may have the added advantage of allowing intensive questioning on some topics and opportunities for clarification of questions and responses. As in the case of questionnaires, the more structured the interview in advance, the more likely you are to obtain interpretable results (Anderson 1999)

Interviewing addresses the research questions directly and is particularly useful for exploratory or previously undocumented work (Yin 1989, Anderson 1999).

The particular form the interview questions should take often becomes apparent from observational data results. For example, visitor observation at an exhibition in the Science Museum in London on DNA fingerprinting showed 'dead' space, places where visitors did not invest their time or attention (Bicknall 1999). Which parts of the exhibition attracted most visitors and which least could be established from analysis of the tracking data; why that should be so was developed further in a questionnaire. The survey questionnaire asked visitors what they liked most and what they liked least from the elements of the exhibition. Evidence from Macdonald's research indicated that the most popular aspects of the exhibition seemed to be the unusual, the familiar, personal features and interactive exhibits.

Interviews can be used to establish the focus of a study (Borun et al. 1995) and to establish differences between types of visitors and their preferences. For example, Korn (1995) found that visitors who frequent certain types of institution expect certain kinds of interpretative strategy.

Whatever the evidence being sought, interviewing visitors in art galleries is a skill that needs to be learned. Interviewers need to ask the right questions and listen carefully to the answers. Although there is general agreement amongst researchers that interviews are a very effective way of finding out what visitors think and feel, there is no consensus whatever about the ways in which this data can be correlated, what exactly constitutes a good question or what it is that visitors are actually saying.

Interviews that take a constructivist view of the interaction between the visitor and the exhibits can be the most diffuse of all and the most difficult to analyse (Hein 1998). An example of this occurs in Russell's study of three interactive centres in which adults and children were asked open questions about features of the exhibition they had just visited:

As they completed their interaction, visitors were approached and asked whether they were willing to answer some questions about what they thought the exhibit was about, what happened, how it worked and whether they thought it might be improved. This friendly, informal and open-ended approach was adapted to the age of the visitor. Almost invariably visitors were willing to respond, perhaps because this was in keeping with the spirit of participation around them. Feedback from visitors led to suggestions for improvements of exhibits (Russell 1995)

Naturalistic interviews that ask visitors questions about their opinions and beliefs are far less reliable than interviews designed to elicit information on

factual matters. Three significant problems common to all semi-structured and unstructured interviews are that:

- ◆ memories of the visit are partial and visitors cannot always remember what they have just seen
- ◆ visitors often struggle to articulate the concepts and ideas the exhibition is about
- ◆ visitors are eager to please and will offer answers they think the interviewer expects to hear.

Conducting interviews with family groups involves developing a particular protocol to take account of the differing needs of family members. For example Moussouri (1997), investigated family visitors to interactive exhibits, and drafted separate questions for children and adults, although the family was interviewed together. As part of the same research, Moussouri encouraged younger children to make drawings of their visit as the interview took place. The interviews were recorded and later transcribed; the shortest family interview took 5 minutes, the longest 14 minutes. Below the difficulties with devising interviews that are suitable for a whole family are discussed:

.....just give families a quiz. But what information should we test? Individual family members may attend to different aspects of an exhibit. The family as a whole may attend to only part of the exhibit. It is clear that a family experience at an exhibit has both more and less learning potential than a test of knowledge of the exhibit's factual content would reveal. Thus if we want to find out what families learn at an exhibit, it is important to develop a means of testing group learning and not just test the acquisition of exhibit-based information. We also need to find a way to assess the connections people make to their prior knowledge, which the museum exhibit provides the occasion for sharing with other members of the family (Borun, Cleghorn and Garfield 1995).

Borun (1998), recognising that adults often speak for their children and dominate the session, conducted interviews with families by asking the youngest child in the family questions first and inviting older family members to contribute afterwards.

3.5 Analysis of qualitative data

Multiple methods are often used in visitor studies research because of the complexity of studying visitors, especially visitors in groups. A single method is unlikely to produce all the evidence necessary to understand the subject under investigation (Bitgood 1999), but each qualitative research method produces problems for analysis as shown below.

3.5.1 Analysis of observational data

Evidence from the studies discussed in chapter 2 shows that coding categories of observable behaviour varied despite focusing on similar themes, which affects the analysis of the data. In visitor studies research, there are no standardised measurement systems that are used in similar ways by all observers. Early video observations of family visitor behaviour by Falk (1991) yielded descriptions of attention to exhibits, setting, own social group and other people gathered by recording visitors' principal focus of attention every five seconds. In 1994, Borun coded data from family group visits, transcribing video data into thirteen behavioural categories relating to orientation, conversation, looking and non-exhibit behaviour, counting each behaviour as it occurred. Evidence from these

studies suggests that certain characteristics such as co-operation (Borun 1994), predictable and orderly activity (Falk 1991) and inter-generational exploration (Hilke 1989) have been established through a number of studies, despite the diversity of data analysis. However, the consistency, stability and reliability of measurements of observation in all visitor studies research can be questioned on the basis that they have not been systematically tested.

3.5.2 Analysis of interview and conversation data

The taxonomic survey in chapter 2 showed that quantitative experimental methods used to produce 'hard' scientific data in visitor studies research have gradually been replaced by 'softer' methods that pay attention to visitors' talk and visitors' accounts. In some areas of visitor studies, naturalistic data, often obtained by open-ended interviews, has replaced older style survey data. In the United States, an early interest in naturalistic styles of evaluation in visitor studies can be seen in the work of Wolf and Tymitz (1981), and Falk (1991). In the UK, iterative, interactive research based on interpretive sociology (MacManus 1989, Silverstone 1989, Macdonald 1993) attempted to derive a methodology that involved an open-ended design and avoidance of pre-set objectives (Lawrence 1991). More recent research in both the UK (Moussouri 1997, Vom Lehn et al 2001) and the United States (Leinhardt et al 2002, Allen 2002) has focused on the analysis of discourse in relation to visitors' interaction with others at an exhibit (Vom Lehn 2002).

Discourse analysis is difficult and analysing visitors' conversations as they move through an exhibition particularly complex. Gathering data presents

logistical difficulties, but interpreting the data is especially challenging for the researcher because of the variables that affect what visitors say and do. Through a recent study of family group visitors to the Exploratorium in San Francisco Allen (2002) has identified three reasons why it is difficult to draw robust conclusions:

- ◆ Visitor variables
- ◆ Exhibition variables
- ◆ Individual exhibit variables

Coding and transcribing data from open-ended interviews and naturalistic dialogue is laborious and time consuming (Hein 2003). Evidence suggests that the quality and accuracy of the transcripts can be disappointing as they depend to a very large degree on transcribers being familiar with the purpose of the study and the exhibition under investigation (Allen 2002). Coding is a key process as it serves to organize the data and represents the first steps towards conceptualising the data (Bryman and Burgess 1994). From the literature survey, it is evident that there are a number of approaches to coding and the evidence suggests that within individual studies the term refers to different procedures. This is an important point because both the quality and the method of coding influence the eventual quality of the analysis. Coding categorises qualitative talk and turns it into data that can be analysed. Researchers in the field of visitor studies often use computer programmes such as NUD*IST or Ethnograph at this stage to help in the process of detecting patterns. Both programmes and others that are available are used for qualitative analysis, influenced by the grounded theory approach (Glaser and Strauss 1967). Examples of analysis of data using

NUD*IST in recent UK visitor studies include Moussouri (1997) and Hooper-Greenhill et al (2001).

From the evidence above it is clear that research in the field of visitor studies is still in the early stages of development (Falk and Storksdieck 2002). Theoretical perspectives draw upon a wide range of disciplines and existing research into visitor experiences and are consequently uneven in focus (Stainton 2002). Much current research focuses on efforts to understand visitors' experience within the wider context of visitors' lives (Falk and Storksdieck 2002) and emphasises the social aspect of the visit (Vom Lehn 2000, Piscitelli and Weier 2002). A number of recent studies have taken a sociocultural approach in exploring visitor interaction and use a variety of qualitative methods (Leinhard et al 2002, Stainton 2002) but there are areas within the field of family visitor studies that are still not well understood.

3.6 Research methods for studies of family visitor groups in art galleries

The distinctiveness of qualitative research, in contrast to quantitative research, lies in the way in which theory emerges from data in an inductive process as opposed to a traditional deductive process in which the emphasis is on precise measurement and control of extraneous sources of error (Rudestam and Newton 1993). However, it is clear from the literature review in chapter 2 that many recent visitor studies rely on a combination of quantitative and qualitative methodologies (Adams 1999, Cox et al. 2000) and that the qualitative/quantitative debate that took place in the 1980s and 1990s has become increasingly irrelevant to researchers embarking on mixed-method

studies (Brewer and Hunter 1989). This is because researchers in the field of visitor studies are, in common with researchers in the applied social sciences, increasingly aware that there is not necessarily a dichotomy between the two research perspectives and that they can and do co-exist and complement each other.

3.6.1 Mixed method research strategies in art gallery visitor studies

Evidence suggests that in the applied fields there is compatibility between qualitative and quantitative research in practice (Robson 2002), and clearly from the evidence of the literature review studies of families in art galleries have adopted mixed-method or pragmatic strategies. The final part of section 1 below, discusses the variety of methods used in studying family group visitors in art galleries in particular and gives examples showing studies where qualitative and quantitative methods have been used side by side. This section concludes with an explanation of why such studies of families in art galleries cannot be compared at present and sets out the need for the current study.

Studies of families in art galleries are often action research projects intended to counter prevailing characteristics of art gallery exhibits which 'tend to institutionalise the artist's marginality by suggesting art is only related to other art' (Wood 1999), and a prevalent feature of research into families in art galleries is the focus on teaching and learning. However, too few studies have been carried out to make meaningful comparisons (Hooper-Greenhill 2000).

In 2000, research entitled 'A Shared Experience' was carried out at the Tate (Cox et al 2000) which evaluated family activities at three Tate sites. The research asked:

- ◆ What goes on when families participate in hands-on activities in art galleries, beyond the general assumption they help to make a gallery more enjoyable for families with children?
- ◆ Are the activities meaningful or simply an occupation to keep children entertained?
- ◆ Specifically what are the challenges in designing family activities in a gallery of modern/contemporary art? (Cox et al. 2000).

Research such as this into families groups in art galleries is often focused on the interactive or mediated element of the visit. In this respect, the studies are like those carried out in science museums, but unlike studies conducted in natural history museums. The model most often employed to investigate family visitors in art gallery research is derived from studies of teaching behaviour in science museums (Laetsch et al. 1980, Diamond 1986, Hilke 1989).

This would indicate that the studies that have been carried out on families in art galleries are concerned only with interactive exhibits. This research has shown that there are very few studies of families in art galleries, but that there are studies of adults in art galleries and studies of families in natural history museums. Methods used for collecting data on these studies are discussed below.

Research methods used to date for investigating adult visitors in art galleries are:

- ◆ Focus groups (Combs 1999, McDermott-Lewis 1990, Getty 1990)
- ◆ Conversational analysis (Leinhardt and Crowley 1998, Hooper-Greenhill et al 2001)
- ◆ Interview (Leinhardt and Crowley 1998, Smith and Wolf 1996, DiMaggio 1996)
- ◆ Unobtrusive observation (Leinhardt and Crowley 1998, Serrell 1997, Hilke 1989)
- ◆ Tracking and timing (Serrell 1997)

Research methods used for investigating family visitor studies in natural history museums are:

- ◆ Unobtrusive observation (Falk et al. 1998, McManus 1993, Bitgood and Patterson 1993, Hilke 1989, Koran 1998)
- ◆ Tracking (Falk et al. 1998, McManus 1993,
- ◆ Interview (Falk et al. 1998, Korn 1995, McManus 1993)
- ◆ Discourse analysis (McManus 1989, Leinhardt and Crowley 1998)

Research methods used for investigating family visitors in art galleries are:

- ◆ Observations in an interactive gallery (Cox et al. 2000, Adams 2000, Henderson and Watts 2000, Walsall/Cox 1998)
- ◆ Interviews (Adams 2000, Cox et al. 2000)
- ◆ Focus groups (Cox et al 2000)

- ◆ Control and treatment groups (Cox et al. 2000)
- ◆ Field testing exhibits (Henderson and Watts 2000)
- ◆ Children's drawing and writing (Adams 2000)

3.6.1.1 Disadvantages of mixed method research strategy

From the evidence discussed above, it is clear that a number of methods have been used to date and that research into family group visitors has a number of parameters and perspectives. It is difficult to compare results due to differing starting points and the use of various sampling strategies and methods. Furthermore, most of the studies are small scale evaluations carried out by specific museums and art galleries without clear theoretical orientation. This is inevitable given that results derived from different methods add to uncertainty and that combining methods based on different theoretical positions often provides conflicting findings.

3.6.1.2 Advantages of mixed method strategy

On the other hand, there is evidence from the most robust studies examined in the literature survey that using mixed methods that are different from each other can enhance the chance of reliable findings (Robson 2002). Section 2 now goes on to explain the rationale for the choice of strategy and methods for the current study in light of the above discussion, showing how multiple methods are used to address different but complementary questions within the study.

Section 2 Research methods for the current study

Outlined below is the argument for constructing this research as a case study, utilising a number of the methods discussed above within case study strategy.

A case study is an empirical enquiry that investigates a contemporary phenomenon within its real life context, especially when the boundaries between phenomenon and context are not clearly evident (Yin 1994).

Case study strategy is appropriate for this study in dealing with complex issues. It is clear that the research question makes the case study strategy attractive for the reasons discussed below.

3.7 The choice of case study as a research strategy

Case study research can use either primarily qualitative data collection methods (Stake 1995) or a combination of qualitative and quantitative methods (Yin 1994). In both cases, the research strategy uses a mixture of methods including observation, the use of informants for current and historical data, interviewing and the retrieval and analysis of relevant documents (Stake 1995)

The definition of case study for the purposes of the current research relies on the research tradition within the social sciences in which the case study allows a fine-tuned exploration of complex sets of inter-relationships (Edwards and Talbot 1999). A case study gives insights into social worlds that cannot be achieved in other ways and an exploratory case study, based on good quality interview and observational data (Bromley 1986) has been identified as the most appropriate strategy for the current research.

Case study research strategy for the current study is based on an extensive review of visitor studies literature. Case studies have become one of the most common ways of conducting qualitative enquiry (Stake 1995) and the strength of the case study for the current research is its ability to draw attention to what can be learned from a single case. This case study will provide insights into the particular features of family group visitors to new art galleries, yielding 'thick description' (Geertz 1973). 'Thick description' means the particularities and uniqueness of the case, selected on the basis that it may or may not be typical of other new art galleries, but offers many opportunities to learn about family group visitors in a new art gallery (Stake 1995).

There are a number of new art galleries that have emerged in the regions in the UK in the years between 1999 and 2002. These new galleries signal an important period in the development of the presentation and reception of modern and contemporary art (Price 2000). New Art Gallery, Walsall, for example makes family viewing and the involvement of children visible and integral to the overall ambition of promoting modern and contemporary art (Price 2000). This research explores the phenomenon of family group visitors to a new art galleries with 'family friendly' policies in relation to the display and reception of modern and contemporary art. Evidence suggests that whereas typically in traditional art galleries family visitor groups are underrepresented, in new art galleries it appears that family group visitors make up a larger proportion of the audience. Paradoxically, the phenomenon of family group visiting is not often explained, leading to a puzzle at the heart of family friendly policies; what is a family? With this in mind, the research

sets out to explore the behaviour, the motivations and experiences of the family audience in new art galleries as little has yet been done in this area (Vergo 1989).

Studies so far have failed to aid understanding of the larger meaning systems within which the family visit occurs (DiMaggio 1994) and very little is currently known about the behaviour of the family group visitors in new art galleries (McManus 1995, Jenkinson 2000). It is possible to hypothesise from family studies in science museums, but the evidence is not available from art galleries (McManus 1994), especially since a reliance on self-reported questionnaire (survey) derived data in the field of visitor studies, a contribution made by social psychologists in the field means that alternative methodological approaches have been, until recently, relatively rare. More recently, detailed case studies that include careful observation and analysis of behaviour in different settings have been undertaken, and sociocultural theory has introduced into visitor studies a theoretical approach to understanding the four main categories of visitor research which are:

- ◆ Motivation and need
- ◆ Satisfaction
- ◆ State of mind
- ◆ Individual differences (Allen 2002, Falk 2002, Knoblauch 2003)

These categories have been analysed recently by researchers whose methods rely on qualitative evidence from small groups of 'real people' rather than statistical evidence from large numbers of 'abstract people'. This

methodological approach favours explanation over prediction (Veal 1992), also tending to use smaller sample sizes than quantitative research.

3.7.1 Sample size in case study research

Whereas quantitative approaches tend to go for large numbers, the qualitative case study approach tends to prefer small numbers which are investigated in depth. Early qualitative research in the United States (Kelly 1983, Rapoport and Rapoport 1982) into leisure and family life was based on in-depth interviews with around thirty people. Whereas experimental research places emphasis on the manipulation of variables, the case study tends to opt for studying things as they naturally occur (Denscombe 2001), spatially (in a new art gallery), and temporally (exhibitions within the gallery occurring over a period of time). In addition a case study may have sub-cases embedded within it (Yin 1994) and the case study occurs in a specific social and physical setting that can be studied in that context (Miles and Huberman 1994).

3.7.2 Definition of case study strategy

The decision to use a case study approach is a strategic decision that relates to the scale and scope of the investigation and does not, at least in principle, dictate which method or methods must be used (Veal 1992, Denscombe 2002). Many of the features associated with the case study approach are not unique to this strategy, but when brought together they form a broad approach to social research with an underlying rationale for the direction and planning of the

investigation that separates it from the rationale for survey research or experimental research (Denscombe 2002).

One of the strengths of the case study approach is that it allows the researcher to use a variety of sources, a variety of types of data and a variety of research methods as part of the investigation. Properly conceived, case study research is a matter of research strategy, not research methods (Yin 1994, Denscombe 2002).

3.7.3 The purpose of case study strategy

Multiple methods are desirable in any research study. Both Hein (1999), and Bicknell (1999) have argued strongly that research into art gallery visitors should include a number of different methods. Multiple methods build in greater rigour, reliability and depth. The vast majority of art gallery visitor studies is qualitative in nature and rely on more than one method of investigation; indeed some large studies contain as many as nine different methods (Getty 1990). This practice is pragmatic and strategic; building in the triangulation process through which the researcher can analyse and confirm issues. Through self-consciously setting out to collect and double check findings, using multiple sources and modes of evidence, the researcher will build the triangulation process into ongoing data collection (Denzin and Lincoln 1998).

The taxonomic survey in chapter 2 shows how qualitative methods such as open-ended narrative, detailed reporting of events and observations are

regularly used in visitor study research to understand complex phenomena that cannot easily be summarised into discrete categories (Diamond 1999). Not all multi-method research is case study, but PhD studies by Faria (1994) into families in museums and Moussouri (1997) into families in interactive museums show how case study strategy is increasingly regarded as appropriate for in-depth research into family group visitors. Nevertheless, case study strategy is not without its drawbacks and below a short discussion of the possible problems associated with case study research is followed by a rebuttal showing how the advantages outweigh the disadvantages.

3.7.4 Problems of case study methodology

Case studies are often perceived as producing ‘soft’ data (Miles and Huberman 1996, Denscombe 2001) and focusing on process rather than measurable end-products. Case studies are often regarded as good at providing descriptive accounts but ill-suited to analysis and evaluation (Yin 1994). The possible disadvantages of case study strategy are several:

- ◆ It can be intrusive into the lives of others
 - ◆ It is situation and time bound
 - ◆ It requires carefully collected, high-quality data
 - ◆ Data collection takes time
 - ◆ The researcher can become too involved, making analysis difficult
- (Edwards and Talbot 1999)

On the other hand there are significant advantages to the use of case study strategy in the current research:

- ◆ It allows in-depth focusing on shifting relationships
- ◆ It captures complexities
- ◆ It allows a focus on local understandings and sense-making of the participants in the case
- ◆ It provides readable data that brings research to life and are true to the concerns and meanings under scrutiny (Edwards and Talbot 1999)

The advantages of case study research in the current study are discussed below and the suitability of the single case study demonstrated.

3.7.5 Benefits of case study methodology

Case studies can be explanatory, descriptive or exploratory, depending on three conditions (Yin 1994):

- ◆ the type of research question
- ◆ the extent of control the investigator has over the actual behavioural events
- ◆ the degree of focus on contemporary events

The key characteristics of each research strategy and appropriate application are shown below.

strategy	form of research question	requires control over behavioural events?	Focus on contemporary events?
experiment	how, why	yes	yes
survey	who, what, where, how much, how many	no	yes
archival analysis	who, what, where, how much, how many	no	yes/no
history	how, why	no	no
case study	how, why	no	yes

Fig 3.3 *Characteristics of research strategies (source Yin 1994)*

3.7.6 Benefits of single case study methodology

Single case study research increases both propositional and experiential knowledge (Geertz 1973) and through ethnographic case material, the researcher's narrative feeds into the reader's fundamental process of awareness and understanding, creating what Stake (1995) calls 'naturalistic generalization'.

This single case study is not a 'sampling unit' using statistical generalisations, but is rather a case selected to test theory against empirical results. Using the concept of 'analytical generalisation' (Yin 1994), the single case study aims to construct a conceptual scheme by which to explore relevant phenomena. Analytical generalisations are the hypotheses made about concepts and categories derived from the data and require testing to verify (Glaser and Strauss 1967). Yin suggests that the evidence from multiple case studies is often considered more compelling and the overall study more robust than single case design, however he goes on to point out that single cases can be very vivid and illuminating, especially if they are chosen because they are critical, extreme, unique or revelatory (Yin 1994).

Increasingly, evidence from studies into family interaction shows that there is a need to conduct research that remains faithful to the setting in which interaction naturally occurs (Touliatos et al 1990). Little research has been conducted into family group visitors in new art galleries, so a single case study using methods appropriate to exploring family interaction in the context in which it typically occurs has several advantages. It will yield

- ◆ a rich appreciation of the phenomena under investigation and
- ◆ data that is applicable to other new art gallery settings
- ◆ an observational coding system well matched to the questions of interest

Four tests, summarised below, are commonly used in social science research to establish the quality of empirical research, including case study research:

1. Construct validity which establishes correct operational measures for the concepts being studied
2. Internal validity that establishes a causal relationship whereby certain conditions are shown to lead to other conditions
3. External validity which establishes the domain to which a studies findings can be generalised
4. Reliability which demonstrates that the operations of a study can be repeated with the same results

Evidence suggests that the single case study is appropriate for the current research, for, as Valsiner (1986) suggests, 'the study of individual cases has always been the major strategy in the advancement of human knowledge' and

‘the individual case study is the bedrock of scientific investigation (Bromley 1986, Robson 2002).

3.8 Selection and access to the case study site

For qualitative fieldwork, a purposive sample has to be drawn, acknowledging the opportunity for intensive study (Stake 1995). Each of the potential case study art gallery sites chosen has individual and unique characteristics.

Essential characteristics for the selection of the case study site have been that it is:

- ◆ Regional
- ◆ A millennium project built with Lottery Funding
- ◆ Within the timeframe identified for the research
- ◆ Committed to showing modern and contemporary art
- ◆ Committed to developing audiences for modern and contemporary art
- ◆ Willing to act as a case study

From the literature review of the field, it was noted that a significant number of new art galleries had been built in the UK in the timeframe identified and that although some had received a great deal of national and international media attention, others had opened to much less acclaim. Possible sites that met the above criteria included:

- ◆ Baltic in Sunderland
- ◆ Dundee
- ◆ Lowry in Salford
- ◆ Milton Keynes

- ◆ Sheffield
- ◆ New Art Gallery, Walsall

After preliminary investigation of all sites it was clear that 3 sites in particular would be useful as pre-pilot study sites. These were:

- ◆ Baltic, Sunderland
- ◆ Lowry, Salford
- ◆ Walsall New Art Gallery

The sites were selected on the basis that:

- ◆ They fulfilled the initial criteria
- ◆ They were geographically accessible to the researcher
- ◆ Initial contact either through letter alone or letter and subsequent telephone call resulted in a key contact willing to participate in preliminary discussions

It was important to select examples for case study for practical reasons that include:

- ◆ Geographical access
- ◆ Access to key personnel
- ◆ Commitment from key personnel to the study
- ◆ Physical space conducive to video investigation (Langrish 2000)

As Stake (1995) points out, the opportunity to learn most from a case study may mean choosing a case that is accessible, where time can be spent at the

site, because the potential for learning is a different and sometimes superior criterion to the desire for a typical or representative case.

3.9 Selection of subjects

This study is purposely biased to shed light on a particular group of art gallery visitors to the case study sites. The focus of the study is family group visitors, and methods needed to be devised specifically to investigate the phenomenon of family visitors looking at modern art in new art galleries. The selection of where and from whom data would be collected is directly analogous to a consideration of sampling (Rudestam and Newton 1993). However, as this research adopts a naturalistic approach, the sample will be purposive and theoretical rather than random or representative (Guba and Lincoln 1994) and the unit of analysis is the family group at the case study site.

Qualitative research usually takes place with small samples of people, nested in their context and studied in-depth (Miles and Huberman 1994). In the present study, a sample within the general class of family group visitors has been identified. The choice of informants, episodes and interactions are driven in this study, not by a concern for 'representativeness' but by a concern for the conditions under which the specific construct can be seen (Glaser and Strauss 1967). Miles and Huberman (1994) suggest that:

Sampling is investigative; we observe, pick up artefacts and documents. That leads us to new samples of informants and observations, new documents. At each step along the evidential trail we are making sampling decisions to clarify the main patterns, see contrasts, identify exceptions or discrepant instances and uncover negative instancesOur analytic conclusions depend

deeply on the within-case sampling choices we have made. (Miles and Huberman 1994).

Prior to conducting primary data collection preliminary interviews with key professionals were carried out to establish the feasibility and desirability of conducting single case study research. The ways in which validity and reliability can be applied throughout the design of the single case study are shown below.

tests	case study tactic	phase of research in which the tactic occurs
construct validity	<ul style="list-style-type: none">use multiple sources of evidenceestablish chains of evidence	data collection composition
internal validity	<ul style="list-style-type: none">do pattern matchingdo explanation building	data analysis data analysis
reliability	<ul style="list-style-type: none">use case study protocoldevelop case study database	data collection data collection

Fig 3.4 *Ensuring validity and reliability in single case study strategy (source Yin 1994)*

3.9.1 The capacity of case study strategy to contextualise the data

Case study strategy was chosen because it allows an investigation to retain the holistic and meaningful characteristics of real life events (Yin 1994). The empirical nature of the case study allows for examination of family behaviour in this study within the context of a new art gallery, without scrutinising the subjects of the research in an ‘experimental’ environment.

Hein (1999) suggests ways in which the case study approach in visitor studies fosters the use of multiple sources of information, facilitating the validation of data through triangulation. Yin (1994) suggests there are six important sources of evidence in case study research which need to be considered in designing the research process. These six sources and their strengths and weaknesses are shown in figure 3.5 below.

Source of evidence	Strengths	Weaknesses
Documentation	<ul style="list-style-type: none"> ♦ stable-can be reviewed repeatedly ♦ unobtrusive-not created as a result of case study ♦ exact-names, references and details ♦ broad coverage-time span, events and settings 	<ul style="list-style-type: none"> ♦ retrievability-can be low ♦ biased selectivity if collection is incomplete ♦ reporting bias-reflects unknown bias of author ♦ access-may be deliberately blocked
Archival records	<ul style="list-style-type: none"> ♦ same as above ♦ precise and quantitative 	<ul style="list-style-type: none"> ♦ same as above ♦ access-due to privacy reasons
Interviews	<ul style="list-style-type: none"> ♦ targeted-focuses directly on case study topic ♦ insightful-provides perceived causal inferences 	<ul style="list-style-type: none"> ♦ bias due to poorly constructed questions ♦ response bias ♦ inaccurate due to poor recall ♦ reflexive-interviewee gives what interviewer wants
Direct observations	<ul style="list-style-type: none"> ♦ reality-covers events in real time ♦ contextual-covers context of event 	<ul style="list-style-type: none"> ♦ time-consuming ♦ selective-unless broad coverage ♦ reflexive-event may proceed differently because of observation ♦ cost-hours of human observers
Participant observation	<ul style="list-style-type: none"> ♦ same as direct observations ♦ insightful into interpersonal behaviour and motives 	<ul style="list-style-type: none"> ♦ same as above ♦ bias due to investigator's manipulation of events
Physical artefacts	<ul style="list-style-type: none"> ♦ insightful into cultural features ♦ insightful into technical operations 	<ul style="list-style-type: none"> ♦ selectivity ♦ availability

Fig 3.5 *Sources of evidence in case study strategy (source Yin 1994)*

Preliminary work in constructing the case study strategy involves identifying and analysing documentation that include:

- ♦ letters, memoranda and communications
- ♦ agendas, announcements and minutes of meetings and other written reports

- ♦ administrative documents-proposals, progress reports and other internal documents
- ♦ formal studies or evaluations of the same site
- ♦ newspaper clippings and other mass media articles

The most important use of documentation is to corroborate and augment information from other sources, bearing in mind that all the above types of documents were written for a specific purpose and audience other than the case study researcher. The documentation has to be understood critically by the investigator as evidence of people within the scope of the case study communicating with each other, not the investigator (Yin 1994, Robson 2002)

In addition to documentation, archival records are also important, because they produce both quantitative and qualitative information, and can include the following:

- ♦ service records-numbers of clients over a period of time
- ♦ organisational records such as charts and budgets over a period of time
- ♦ maps and charts of the geographical characteristics of a place
- ♦ lists of names and other relevant commodities
- ♦ survey data previously collected about a site
- ♦ personal records such as diaries, calendars and telephone listings(Yin 1994)

3.10 The rationale for using multiple research methods within the case study

The reason for using multiple research methods to produce multiple sources of evidence is the strength it brings to the case study. Triangulation; through the use of multiple sources of evidence in this case study will allow an investigation of a range of interpretive and behavioural issues. However, the most important advantage of using multiple sources of evidence is in the development of converging lines of inquiry (Yin 1994, Hein 1998).

The process of triangulation in which the findings of the case study are cross-referenced is likely to be more convincing because the data are based on several different sources of information, following a corroboratory mode. The potential problem of construct validity can be addressed because the multiple sources of evidence essentially provide multiple measures of the same phenomenon. Yin goes on to say that, not surprisingly, case study methods which included multiple sources of evidence were rated more highly in terms of their overall quality than those relying on a single source (Yin 1994). In addition, an important benefit of multiple methods is

...in the reduction of inappropriate certainty. Using a single method and finding a pretty clear cut result may delude investigators into believing they may have found the right answer. Using other, additional, methods may point to differing answers which remove specious certainty (Robson 2002)

The methods used in the present study will provide multiple sources of evidence, in Denzin and Lincoln's (1995) phrase 'self-consciously setting out to check and double-check findings' in order to:

- ◆ rule out spurious conclusions
- ◆ replicate key findings

- ♦ to check rival explanations
- ♦ look for negative evidence (Denzin and Lincoln 1995)

3.11 Validating the research

Validity is concerned with the quality of the research conducted and is enhanced through explicit, systematic methodology (Yin 1994, Miles and Huberman 1994). Validity means in essence that a theory, model or concept describes reality with a good fit and that case studies have construct, internal and external validity (Miles and Huberman 1994). Construct validity establishes that the correct measures for the concepts of the case study have been studied. Internal validity establishes the accuracy of the accounts within the case studies and that causal relationships are correctly established. External validity is concerned with the transferability of the case study findings.

3.11.1 Construct validity

In order to increase the reliability of information in a case study, Yin suggests four steps need to be taken:

- ♦ The report itself should cite specific documents, interviews and observations contained within the database
- ♦ When inspected, the database should reveal the actual evidence and also indicate the circumstances under which the evidence was collected
- ♦ These circumstances should be consistent with the specific procedures and questions contained within the case study protocol, to show that the data collection followed the stipulated procedure

- ◆ A reading of the protocol should indicate the link between the content of the protocol and the initial study questions

He goes on to suggest that the benefits of all sources of evidence can be maximised by following three principles that will help in establishing construct validity and reliability in a case study. These principles are:

- ◆ using multiple sources of evidence
- ◆ creating a case study database
- ◆ maintaining a chain of evidence (Yin 1994)

3.11.2 Internal validity

Developing and adapting methods prior to commencement allows for internal validity where the aim is to arrive at comparable measures and generalisability because the case studied is a good example (Miles and Huberman 1994, Yin 1994).

3.11.3 External validity

To maximise external validity the case study is selected for appropriateness in the research design (Yin 1994). Joint collection and analysis of data continues until 'theoretical saturation' is achieved in which:

- ◆ No new or relevant data can be found to develop new categories
- ◆ Cases illustrate similar instances again and again
- ◆ Category development is almost or completely filled
- ◆ Relationships between categories are well established and validated

The argument for conducting this research is that there has been little empirical research conducted into family group visitors in art galleries and particularly new art galleries. Williams (1990) found that surveys on exhibition visitors and programme attitudes shed little light on visitor's experience of works of art and suggested that two kinds of research into family visitors in art galleries needs to take place:

- ◆ firstly, group interviews somewhat like focus groups
- ◆ secondly, in-depth structured interviews with individuals, transcribed and analysed using social science methods (Getty 1990).

Because little is known about family group visitors in an art gallery context (Weltzl-Fairchild 1999) and little research has been undertaken in this area, a case study strategy is proposed that traces sequences of activities, explores relationships and outlines the culture that exists within the art gallery context. The purpose of the case study strategy is to test the hypotheses outlined in chapter 2 to afford as full an analysis as possible of the motivation, behaviour and experience of families at the exhibits at the case study site. Methods within the case study strategy were tested to check the feasibility of the case study, in particular to check:

- ◆ Access and agreement from key personnel
- ◆ Methods of gathering data
- ◆ Coding and analysis of data
- ◆ Ethical considerations

Pilot studies are useful to help refine data collection plans in relation to both:

- ◆ the content of the data
- ◆ the procedures to be followed (Yin 1994)

Here the pilot is used formatively, assisting in developing relevant lines of questions and providing conceptual clarification. Yin also suggests that the pilot study is so important that considerable resources should be devoted to this phase compared to collecting data from actual cases. The selection of pilot cases, he suggests, should be done on the basis of:

- ◆ convenience
- ◆ access
- ◆ geographical proximity

Figure 3.6 below shows how features of a pilot study benefit case study design.

Pilot study	Features	Outcome for case study
less fixed agenda	flexible, responsive	sound structure
broader, less focused	trying out procedures	sound methodology
accessible site	more prolonged contact	expertise of key witnesses
no final articulation of theoretical propositions	insights into issues	fresh empirical insights
ongoing literature reviews	testing against current ideas	informed by prevailing theories

Fig 3.6 *Benefits of pilot study (source Yin 1994)*

The pilot study demonstrates the argument for using a variety of methods because, as Touliatos et al (1990) has shown, there is a lack of a multi-method studies in family research from which to evaluate the validity of particular methods (Touliatos 1990).

3.11.4 Piloting methods for case study research

Visitor studies evaluation and research has provided a number of well documented, large scale studies that use multiple data collection methods upon which to draw (Hein 1999, McManus 1994, Pierson Jones 1993). Various techniques are available to researchers in the field. The vast majority of these methods derive from research in cognitive psychology, artificial intelligence and informal learning (Diamond 1999). The number and variety of methods from these disciplines and others such as market research and sociology mean it is not necessary to develop entirely new methods for this study, although the methods have been adapted and tested for appropriateness for the present study. Logistical considerations at the case study site are summarised below:

- 1) **Obtaining outline agreement** from case study site for investigation: letter, phone discussion, face to face discussion
- 2) **Obtaining definite agreement** for study to take place: face to face discussion with key staff
- 3) **Obtaining agreement from key staff on operational elements** of the research: video protocols, interview protocols
- 4) **Gathering data-** interviews with key staff
 Gathering data- interviews with subjects
 Gathering data- video footage
 Gathering data-archival and documentary evidence
- 5) **Data analysis-**processing naturalistically obtained data
 Coding and categorising data
 Identifying themes and interconnections
- 6) **Returning to the field** to check emerging explanations
- 7) Repeat steps 4 and 5
- 8) Drawing conclusions

Final explicit and grounded (Glaser and Strauss 1967) conclusions may not appear until the data collection is over, but they need to be verified through the analytic process and tested for plausibility (Miles and Huberman 1994). In order to confirm the validity of the research, four principles underpinning good social science research are employed throughout this study:

- ◆ Using all the relevant evidence-the analysis should show how it sought as much evidence as was available and interpretation should account for all the evidence leaving no loose ends.

- ◆ Including all major rival interpretations-alternative explanations for findings are rivals which need to be restated to be investigated in the future
- ◆ Addressing the most significant aspect of the case-the analysis needs to focus on the largest issue
- ◆ Bringing prior expert knowledge-awareness of current thinking and debates about the case study topic (Yin 1994)

In researching families in interactive museums, many studies use ad hoc procedures that provide insights into the agendas of institutions, by focusing on predetermined categories of visitor experience. But through focusing on one function of the gallery, they may miss various other social and cultural functions (Macdonald 1993, Moussouri 1997). Below, the methods proposed within the overall case study strategy are discussed, showing the purpose and advantages and disadvantages of the methods within case study research.

3.12 In depth interviews

In depth interviews are used to in art gallery visitor studies to gain insights from individuals and are typically a means of trying to understand visitors' experiences with art. In-depth interviews are likely to try to find out:

- ◆ What goes through visitor's heads when they look at individual pieces?
- ◆ What are visitor's most memorable experiences with the object?
- ◆ What expectations did they bring with them that shaped their encounters with art? (McDermott-Lewis 1990).

In-depth interviews with individuals offer opportunities to collect a great deal of data on a single respondent's perceptions, values, vocabulary and personal experience. In the field of visitor studies, in-depth interviews have been adapted from the methodology used by developmental psychologists in clinical settings (Hein 1998). The knowledge gained by the appropriate use of this instrument can shed light on how people think, especially in informal educational settings.

In depth interviews have also been used in recent visitor studies research to analyse the curatorial framework, the intentions, strategies and beliefs that inform the development of exhibitions, in order to gain insights into the way art galleries construct visitor experiences (Leinhardt et al 2002).

In-depth interviews provide access to 'deep theories' (Schwandt 2001), relating to internal mental processes and are often used to discover how exhibit related learning takes place. In order to validate these findings, is necessary to assess how this information fits with other individuals' experience and this involves additional individual interviews (Schensul et al 1999).

This type of interview is appropriate for use with family group visitors in the current study. Short interviews typically focus on specific aspects of the gallery visit directly relating to the question under investigation. Because the subject of the investigation is the family, an instrument taking into account the characteristics of young children needed to be developed. The requirements of families with young children in relation to providing data for the current study are:

- ◆ Swiftness of completion
- ◆ Supervision of children whilst adults answer questions
- ◆ Appropriateness of questions for children

So far, this chapter has discussed the qualitative and quantitative methods proposed for the research and set out the argument for conducting a single case study. It now goes on to outline the uniqueness of the methodological approach in using CCTV video footage to gather observational data and discusses ethical considerations in the use of CCTV cameras for the current research. The chapter goes on to explain why the New Art Gallery, Walsall was chosen as the case study site, how the research was designed, the methods used to test the hypotheses and the methods of analysis. The chapter concludes by showing how the methods described earlier in the chapter combine to produce a rich and detailed picture of family group visitors at the case study site.

3.13 Video observations

One unique feature of the current research is the gathering of video data in order to track visitors in the gallery. Analysis of video data is in its infancy in the field of art gallery studies and this research contributes to both theoretical and methodological knowledge by including an appropriate method in the case study protocol.

Two pioneering studies of observational methods in visitor research are particularly relevant. In 1942 at the University of Chicago, Neilson, an education research associate in the Museum of Science and Industry, identified the need for comprehensive visitor study suggesting that visitors themselves

remain the least known, most unpredictable and most difficult aspect of museum work to study. The method of determining how museum visitors react is observation in the context of specific museum situations. However, the limitations of traditional observation involving following visitors with notebook and stopwatch are discussed below with reference to early work by Melton (1938).

The tracking techniques that were used in these early visitor studies are not appropriate for more general or intensive studies of visitor behaviour for four reasons:

- ◆ Cost-financial implications of training and maintaining staff
- ◆ Labour-the number of hours necessary and the difficulty of the work
- ◆ Reliability-even experienced observers may produce variable data
- ◆ Efficiency-the yield of data related to hours of work is not favourable

However, Neilson proposed an alternative technique; that of time lapse photography. A movie camera equipped with single-exposure release was mounted high in one corner of the gallery, concealed as much as possible from visitor view. The resulting film, a series of snapshots of the entire room, provided a true record of all activities in the gallery, showing exactly:

- ◆ How many visitors entered the gallery
- ◆ How many there were at any given moment
- ◆ Where visitors went and in what sequence
- ◆ How they looked at the exhibits
- ◆ How long they stayed at each exhibit

- ♦ How long they stayed in the gallery as a whole

As Vom Lehn (2002) has pointed out, the video camera augments the work of the observer, and, by recording at different times on different days, a substantial amount of data can be gathered and subsequently analysed. The technology makes it possible to record and analyse with a degree of particularity not available to the field researcher; however, the method has the potential to privilege what is captured on tape at the expense of the lived experience. Field observation therefore, must play a critical part in the research. The video camera does not supplant the observer, rather, the video data is enhanced by observational and interview data collected by the researcher.

This study intends to collect observational data through videotaping family visits at the case study site in order to increase reliability and validity. The protocols will be tested in relation to the issues outlined above. The video observation method has been informed by examination of family visitor studies by Heath (2002) in the Victoria and Albert Museum and the Science Museum in London, Gutwill-Wise (2002) at the Exploratorium in San Francisco, and Vom Lehn et al (2002) at @Bristol in the UK and the Musee des Beaux Arts in Rouen, France, adjusted to meet the requirements of this research.

Studies by Heath (2002) and Gutwill (2002) have demonstrated how powerful film data can be, but have also shown the difficulties in operationalising studies

that use these techniques. However, for the current study, the benefits of the methods are considered to outweigh the difficulties. The value of using video footage in the current study is that it provides:

- ◆ a non-intrusive method of studying family visitor behaviour
- ◆ an opportunity to examine visitor behaviour in different exhibitions in the same gallery
- ◆ stable evidence that can be viewed repeatedly
- ◆ data that can be replicated and re-examined

3.14 CCTV video observation

An important feature of this research is the use of Closed Circuit Television (CCTV) video footage to record observations of family group visitors. The choice of CCTV as an observational method relates to the problems enumerated above, and there are 2 major advantages to using CCTV in the current study which are that:

- ◆ technical problems associated with obtaining good quality recordings have already been addressed and solved by the technical staff at the research site
- ◆ CCTV cameras are discreet compared to bulky and often obtrusive video equipment set up at the research site.

Nevertheless there are potential analytical weaknesses associated with this method which are:

- ◆ Lack of rigorous design
- ◆ Large amounts of poorly collected and unanalysed data

- ♦ Superficial and hasty conclusions (Miles and Huberman 1994)

However, this exploratory case study research is tightly focused with the intention of gathering information about a particular group in a particular context within a particular time frame. The methods of data collection proposed within the case study and the analysis of the resulting data are designed to gain insights into family group visitors. The discussion of data analysis methods below is based on Nastasi's analysis of video observations, showing how these methods provide an alternative to the extensive written notes that are the hallmark of traditional ethnographic inquiry (Nastasi in Schensul et al 1999).

1. Full transcription

Although laborious and time consuming, transcribing entire audio and video tapes yields high levels of detail. Sections of tape are repeatedly reviewed in order to capture non-verbal behaviours, as well as physical contextual features. This method often requires two transcribers, firstly to fill in gaps left by the original transcriber and secondly to provide a reliability check. For this reason, it is important to use transcribers who are familiar with the focus of the study and familiar with the level of detail required. For a description of how this problem affected a recent family visitor study see Allen (2002).

2. Transcribing selected segments

There are three approaches to selecting segments of tape to transcribe:

- ◆ Sampling- either purposefully or randomly selecting a sample overtime, contexts and participants
- ◆ Selecting relevant segments-transcribing only parts of the tape that are relevant to the study, the rest of the tapes are summarised to provide an indication of the larger context
- ◆ Identifying critical incidents-these incidents exemplify the codes

It is not always necessary to transcribe data. Below are examples of alternative ways of handling data:

- ◆ Direct coding of events
- ◆ Direct coding of time periods

Direct coding is useful in representing data in terms of frequency or time, but less helpful in recording degrees of activity. In addition, the target constructs must be easily defined as discrete, observable behaviour.

The process of 'data reduction' described by Miles and Huberman (1994) refers to 'selecting, focusing, simplifying, abstracting and transforming the data that appear in field notes or transcriptions'. So far, the possible methods for transcribing the interview and video data have been examined.

The choice of transcription method for the videotape data is that of selecting segments that are directly related to the study, summarising the rest of the videotapes in order to provide a sense of the larger context. The reason for this

choice is that a large number of hours of videotape data will be collected, not all of which will relate to family group visitors.

Regardless of the method of transcription, observational data alone does not always provide a clear picture of the subject of study. For example, in Moussouri's research (1997) observations showed no useful patterns of family group behaviour until they were related to the family interviews.

In light of Moussouri's findings above, the amount of data collected through videotaping is regarded in this study as a strength. Moussouri (1997) found that patterns could not be discerned through observing a small number of participants, Touliatos et al (1990) noted that large observational samples are more accurate and combinations of observational studies produced evidence of stable behaviours. Following the decision on transcription method, a coding process has to be decided upon as discussed below.

3.14.1 The choice of observational coding method in the current study

The choice of coding method is between:

- ◆ Adopting a pre existing coding scheme
- ◆ Modifying a pre-existing coding scheme
- ◆ Developing a new coding scheme (Nastasi 1999)

The choice of coding process for the current research is that of modifying a pre-existing scheme. Within the field of visitor studies, a number of coding schemes have been developed in earlier descriptive and exploratory studies of family visitor groups (Laetsch et al 1980, Diamond 1986, Hilke 1989,

McManus 1989, Hood 1983, Bitgood and Patterson 1993). However, the vast majority of studies of family groups within visitor studies relate, as previously discussed, to the learning behaviour of families and/or interactive exhibits. Modifications required to pre-existing coding schemes relate to the particular aspect of this study that is different from previous studies.

The modifications to a pre-existing coding scheme evolve from the transcribed data. Although much is known about family group visitors in general, very little is known about family group visitors to new art galleries in particular. Therefore some inductive development needs to take place in order to create a coding scheme to meet the requirements of the study. In this sense, the choice of coding method lies in between two extremes: on the one hand adopting a pre-existing coding scheme without changes and on the other, developing a unique coding system.

3.15 Ethical considerations for the study

Ethical principles in 'action research' have been summarised in the context of visitors and visitor studies by Bicknell and Gammon (1995). The current study has taken account of the following principles:

- ◆ Observing protocol
- ◆ Including participants
- ◆ Negotiating with those affected
- ◆ Reporting progress
- ◆ Obtaining explicit authorisation before observing

- ◆ Obtaining explicit authorisation before examining files, correspondence or other documentation
- ◆ Negotiating descriptions of people's work
- ◆ Negotiating accounts from other points of view
- ◆ Obtaining explicit authorisation before using quotations
- ◆ Negotiating reports for various levels of release
- ◆ Accepting responsibility for maintaining confidentiality
- ◆ Retaining the right to report work
- ◆ Making principle and procedures known and binding

In relation to videotaping visitors during observational and tracking studies, recent guidelines suggest that informed consent explaining the nature of the study is required. However, research studies have shown that informed consent can be undocumented or implied as long as signs are posted in the recorded areas (Heath 2002, Gutwill-Wise 2002).

Extensive discussions with key personnel concerning exactly how visitors are informed and how to gain their cooperation will always be needed when filming is part of the research strategy. Particular protocols need to be developed in relation to the use of CCTV footage as the film is being used for a purpose other than that for which it was originally intended.

For the purposes of this study and after discussion with senior art gallery staff, the agreed procedure has been to place notices at the entrance to the art gallery and at the particular gallery under study. The notices inform visitors about the

research and visitors who have reservations about the research are invited to speak to an attendant. In practice, researchers have found that people do not object to the use of video in the conduct of visitor research (Gutwill 2002, Allen 2002, Vom Lehn 2002).

However, the use of images derived from surveillance technology, albeit not applied to 'close observation of a suspected person' (Concise Oxford Dictionary 1998) needs careful treatment. The Data Protection Act of 1998 requires those who operate CCTV systems and who record images from which individuals can be identified, to register with the Information Commissioner and ensure that the system is operated in accordance with data protection principles (Taylor 2002). So for the purposes of this research families will be identified only by number and the material kept under lock and key.

Evidence from recent studies suggests that researchers regard videotaping and the use of CCTV images as ethnographic methods for research purposes as ethically neutral (Angrosino and Perez 1997), suggesting that three criteria should be applied to test for the probity of research, which uses such methods:

- ◆ The means will not cause more harm than necessary to achieve the value
- ◆ No less harmful way exists at present to protect the value
- ◆ The means used to achieve the value will not undermine it (Herrera 1999)

In the context of studying human actions, the above criteria gives such research its moral meaning, 'in that sense proportionate refers to the specific value at stake and the limitations, the harm, or the inconvenience which will inevitably come about in trying to achieve that value' (Craig et al 2000). So the pilot study helped the researcher refine the data collection plans with respect to both the content of the data and the procedures to be followed. The pilot study was crucial in establishing access arrangements, the resources available and their appropriateness for the study, the schedule of the data collection activities and the effectiveness of the methods of data collection at the case study site. On the basis of findings from the pilot study, a case study protocol was developed, in order to increase the reliability of the study and guide the researcher in carrying out the study (Yin 1994).

The protocol includes:

- ◆ Project overview
- ◆ Field procedures
- ◆ Case study questions
- ◆ Guide for case study report
- ◆ Analysis of results
- ◆ References (Yin 1994)

3.16 The Preliminary Investigations

The methodological strategy used in the present study falls broadly within the category of case study. As is usual in case study methodology, multiple methods of data collection and analysis are used. The core methods of

investigation are questionnaire, observation and interviews with family groups.

Data collected in the preliminary phase of the investigation employed the following methods:

- ◆ Interviews with key art gallery personnel in the pilot study sites
- ◆ Observing family visitor groups with the researcher present in the gallery
- ◆ Observing family visitor groups with the researcher viewing CCTV video footage
- ◆ Short structured interviews with family visitors
- ◆ Archive and document searches at the pilot study sites

This phase of the research seeks to establish and generate knowledge about the motivations, experience and behaviour of family group visitors to the case study sites. Because of the dearth of published research relating specifically to families looking at modern art in contemporary art galleries, interviewing experienced professionals in the field provides access to undocumented or unpublished information and activity. These, together with the literature review, afford an invaluable collection of data from which to proceed.

The interview subjects were:

- ◆ Lindsay Brookes, Collections and Access Curator, Lowry, Salford
- ◆ Jude Watt, Education Curator, Baltic, Gateshead
- ◆ Jo Digger, Collections Curator, Walsall New Art Gallery

- ◆ Emily Marsden, Assistant Exhibition Curator, New Art Gallery, Walsall

The study also draws upon telephone conversations and email correspondence with professionals at:

- ◆ Manchester City Art Gallery
- ◆ Oldham Art Gallery
- ◆ Science Museum, London
- ◆ Kings College, London

Common themes arising from these conversations are documented, categorised and critically examined.

3.17 Why New Art Gallery, Walsall was chosen as a Single Case Study Site

During the preliminary phase of the investigation interview and observational methods were tested at a number of sites. At the New Art Gallery, Walsall, family group visitors were filmed during 3 different temporary exhibitions between September 2002 and July 2003 These were:

- ◆ Coming of Age – Works from the Tate Collection
- ◆ Veil – A Touring exhibition curated by InIVA
- ◆ narrascapes – curated by Rhonda Wilson, director of Seeing the Light at the Custard Factory, Birmingham.

By February 2003 a body of data, especially observational data, had been built up about family group visitors to the New Art Gallery, Walsall. In addition the

three exhibitions represented a good cross-section of the type of contemporary art shown at the New Art Gallery. ‘Coming of Age’ was an exhibition curated by Sheila McGregor using 20th century works from the Tate Collection (fig 3.7). ‘Veil’ was a touring exhibition which had been censored by Walsall MBC because of its subject matter (fig 3.8), creating a great deal of interest. ‘narrascape’ was a show dealing with photography as fine art (fig 3.9). Although recognising the benefits of multiple case studies, it was felt that the New Art Gallery, Walsall, would be an appropriate single case study site, adding a depth of knowledge to the research.

Coming of Age Events

Artist's talk: Paula Rego
Saturday 16 November 2pm

Paula Rego is one of Britain's most successful and respected artists. In this special talk, she will discuss her works *Bride* and *The Dance*, which are featured in *Coming of Age*, as well as giving an insight into her creative process. Places are limited so please book in advance.

In conversation
Saturday 21 September 2pm
Sheila McGregor, curator of *Coming of Age*

Saturday 19 October 2pm
Emily Marsden, Exhibitions Curator

Saturday 9 November 2pm
Roz Goddard, writer


 All events are FREE. To book please ring 01922 654400, email bookings@artatwalsall.org.uk or call in gallery reception. The New Art Gallery Walsall, Gallery Square, Walsall WS2 8LG.

Fig 3.7 *Coming of Age – gallery events*

Gallery removes artwork from new Veil exhibition



The artwork with Parliament as a mosque

Images portraying a veiled Statue of Liberty clutching the Koran and the Houses of Parliament converted into a mosque have been banned from an exhibition at Walsall's New Art Gallery.

Walsall Council took the step ahead of the opening to the public tomorrow of controversial exhibition *Veil*, which looks at history and current use of the concealing headress particularly favoured by Muslim women.

Councillor Gary Perry, cabinet member for leisure and community services, said he had taken the decision to remove two works because of the current state of alert and tensions in the Middle East.

Blank

But the artists concerned - three Russian Jewish artists - have accused the council of censorship as visitors to the gallery will be faced with blank spaces where once the images would have been displayed.

The exhibition, which due also to tour Liverpool and Oxford galleries, is the first of its kind in Britain to explore the place of the veil worn by devout Muslim women.

Councillor Perry said that on viewing the exhibition he had, along with senior officers at the council, decided that two works in particular

Report by Paul Hinton

were inappropriate given current security alerts and tensions.

One features the Statue of Liberty dressed in a full-length burkha and holding a Koran and the other is an image of the Houses of Parliament converted into a mosque with domes and minarets.

Both works, by the AES art group, were created in 1996 and confront fears of fundamentalist Islam in a satirical way.

But Councillor Perry said: "In view of the current climate nationally and the state of alert and the tension in the Middle East, we felt there could have been someone who would have gone into the gallery and made a statement which could have caused tension in the community."

Walsall Council spokesman Tony Moran said this afternoon: "Walsall is proud of the fact that its rich diversity of cultures and communities have always existed in harmony, understanding and peace."

"But during this period of heightened sensitivity and following the horrific events of September 11, it was felt that the two images could be viewed as reinforcing controversy, fear and prejudice."



A veiled Statue of Liberty with the Koran

Fig 3.8

Veil - works by AES art group were removed from the show

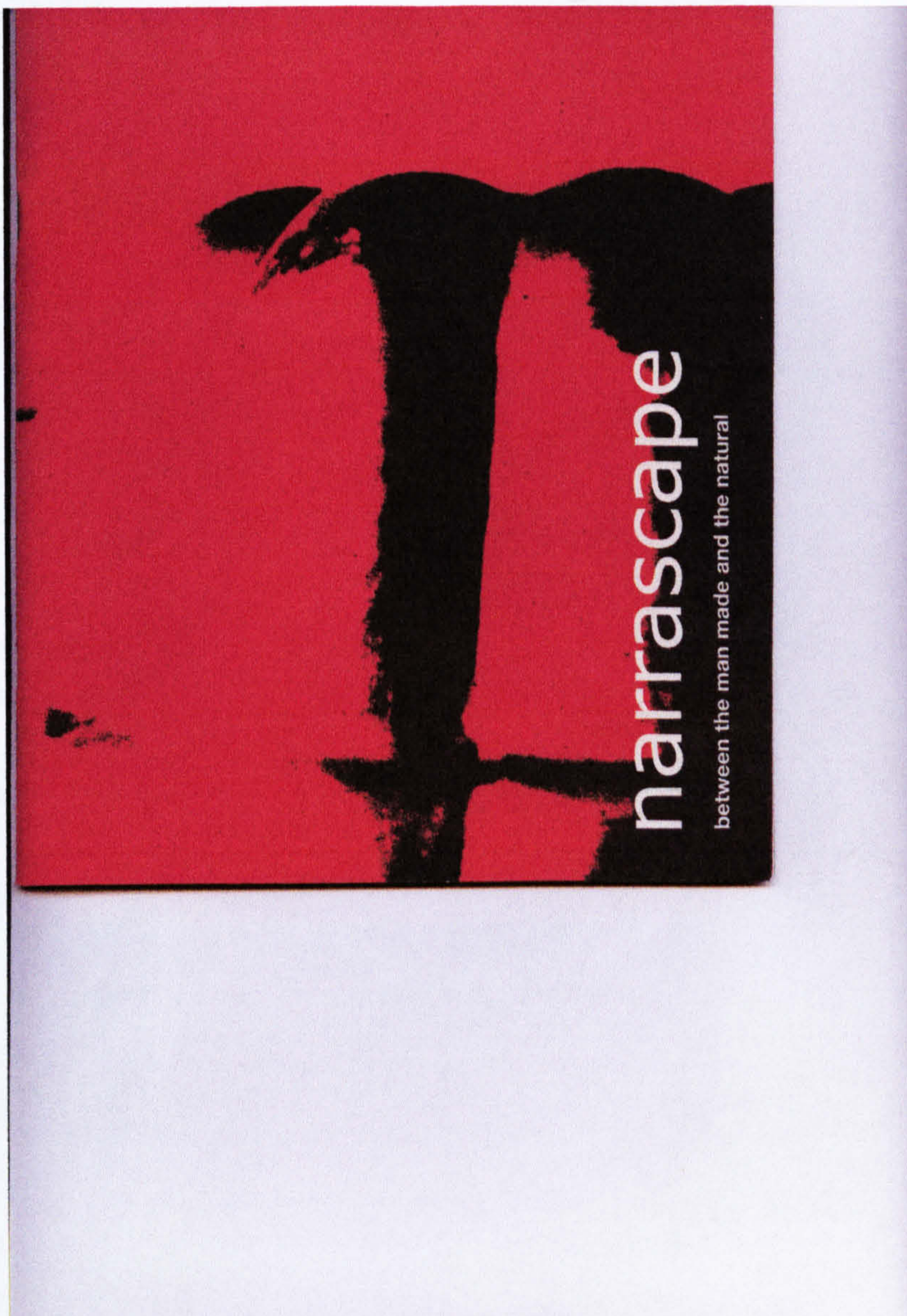


Fig 3.9 *narrascope exhibition*

An additional advantage in choosing this site was that key personnel at the New Art Gallery, Walsall were enthusiastic about participating in the study. In particular the collections curator, Jo Digger, endorsed the research. The choice of Walsall New Art Gallery as a research site offered substantive benefits as follows:

- ◆ The gallery is committed to cutting edge visitor research, having carried out influential family studies (Arts About Manchester 1998, Cox 1998) at the old art gallery site.
- ◆ The gallery has not conducted in-depth visitor research since moving to the new site, primarily through lack of staff and was keen to support research that would yield data on a key plank of gallery policy-attracting family visitors.
- ◆ The gallery was committed to developing family audiences and considered that the current research would provide valuable information.
- ◆ Walsall New Art Gallery was a flagship millennium site as defined in the research scope and therefore provided an ideal opportunity to generate insights into family visitors at such a site.
- ◆ Walsall New Art Gallery has been at the forefront of many of the issues relating to family visitors identified in the literature review. Evidence from the gallery's long standing programme of audience studies under the director, Peter Jenkinson, gives the present study background and context.

A survey of documents relating to the case study site was undertaken throughout a series of visits to Walsall Art Gallery. During the visits, formal and informal interviews took place and by the end of this period sufficient preparation had taken place to be able to:

- ◆ Conduct observations using the galleries own CCTV system
- ◆ Conduct short structured interviews with families

- ◆ Conduct preliminary analysis of observational data at the case study site

New Art Gallery, Walsall is one of a number of galleries that represent an important period in the development and reception of contemporary art in the UK. It has generated interest amongst arts professionals, students and the public because it is a new regional civic arts building with a dedicated children's gallery, a permanent collection and galleries for temporary exhibitions that focus on contemporary art. It has a 'family friendly' policy, initiated by the then director, Peter Jenkinson, and his team, generating a number of innovative exhibitions aimed at children and their families. For example 'Start' in 1998, was an exhibition of contemporary art for designed for pre-school children.

The competition brief for the building of the New Art Gallery, Walsall directed architects to consider how the building could:

- ◆ Be a landmark building of outstanding quality and architectural distinction
- ◆ Contribute positively to and influence the surrounding area
- ◆ Have a strong visual presence
- ◆ Encourage civic pride and provide a visitor attraction in its own right
- ◆ Be a model of accessibility to increase access to and participation in the arts for the whole community
- ◆ Have flexible spaces for the display of historic, modern and contemporary art and facilities for education and interpretation

- ♦ Have good circulation and ease of comprehending the building by visitors, allowing at the same time the opportunities for surprise and delight
- ♦ Have opportunities for the visitor to relax-perhaps informal rest areas and allow opportunities for the visitor to have views of the surrounding area, making links between the gallery experience and the outside world (McDade 2002).

The brief incorporated a view of the civic function of a new art gallery-and in unpromising surroundings

3.17.1 The Building

The New Art Gallery opened in 2000, designed by Caruso St John Architects to replace the old Edwardian Art Gallery in Walsall. The building was commissioned by Walsall Metropolitan Borough council funded by £15.75 million Arts Lottery money, £4.5 million matched funding from the European Regional Development Fund and funding from City Challenge and Walsall Metropolitan Borough Council.

The public relations firm of Hobsbawm, Macauley Communications were hired by New Art Gallery, Walsall to maximise the gallery's impact nationally and internationally throughout the launch period. The company was successful in generating very high levels of publicity during the lead up to the opening of the new gallery: journalists from the Guardian, Times, Observer Telegraph and Independent newspapers made the trip north and a number of London based journalists were critical of both the town and the new gallery building. 'It is

possible that there are uglier towns in the world than Walsall, but if so I do not know them...the (new art gallery) building is 'hideous, completely lacking in grace or unity of conception' (Dalrymple 2000). However, the majority of arts journalists and the architecture press suggested that the town of Walsall was 'cool, blooming and booming' (Toynbee 2000) and the New Art Gallery, 'small but perfectly formed' (Searle 2000).

The New Art Gallery, Walsall, represents one of a number new art gallery buildings of international quality and scope, intended to provide cutting edge facilities for regional, national and international art and artists and accessible programmes for visitors in marginal locations such as Dundee, Salford (fig 3.10) and Gateshead (fig 3.11). These figures can be found overleaf.



Fig 3.10 *The proposed site of the Lowry Centre prior to the Salford Quays development*



Fig 3.11 *Baltic prior to opening in 2002, showing the river from Gateshead*

In common with these venues, New Art Gallery, Walsall is built in a European Regional Development fund priority area in a town is not particularly well known nationally. When The New Art Gallery, Walsall opened in 2000 it was widely seen as a model project of the National Lottery in the UK because it answered a need to house the permanent collection, provided a boost for a town suffering industrial decline and commissioned innovative architecture for an ambitious project (Moore 2002).

3.17.2 The temporary exhibition space

A characteristic of new art galleries is the importance attached to temporary exhibition spaces. Large temporary exhibition spaces are needed for the display of contemporary visual art because large scale temporary installations are common in contemporary art practice. Temporary exhibition spaces in new arts venues such as Baltic and Walsall are enormous, simple spaces utilising basic industrial materials such as replaceable wood, concrete and plaster. At Baltic for example, the level four temporary art space is 745 square metres by 8.5 metres high (fig 3.12).

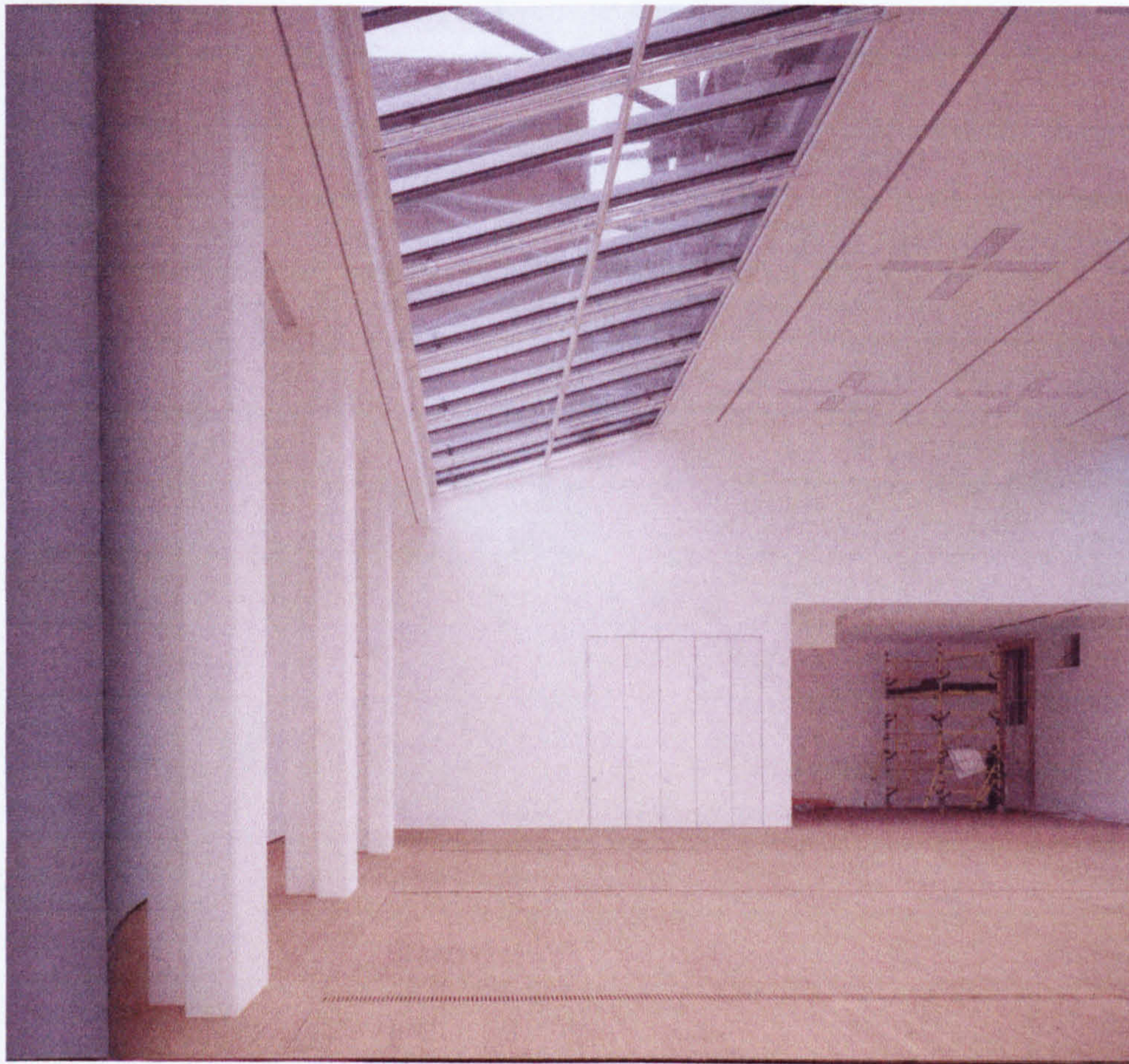


Fig 3.12 *The temporary exhibition space at Baltic*

At the New Art Gallery, Walsall, in contrast to the domestic size spaces created for the permanent collection (fig 3.13), the temporary exhibition rooms on the third floor are massive, minimal spaces. They have black concrete floors, white plaster walls, high ceilings and clerestory windows. (fig 3.14).



Fig 3.13 *The permanent collection rooms, New Art Gallery, Walsall*



Fig 3.14 *The temporary exhibition rooms on the third floor, New Art Gallery, Walsall*

It was a decision by Peter Jenkinson to situate the permanent Garman Ryan collection at the centre of the new building so ‘the two Garman Ryan floors become the centre of gravity of the building...immediately above the entrance hall to be *accessed more easily and visited more often*’ (Scalbert 2002). The

location and small domestic scale of the Garman Ryan rooms on the first and second floor and the Children's Discovery Gallery close to the gallery entrance on the ground floor contrast with the visually different temporary exhibition spaces which are further from the entrance and massive in scale. In addition The Garman Ryan rooms and the Discovery Gallery are lined in wood which contrasts with the temporary exhibition spaces in which the concrete structure is intentionally left exposed. These are contemporary art gallery conventions in which modern art is shown in a 'white cube' environment, in contrast to older art works shown in more opulent and traditional surroundings.

3.17.3 The exhibition

The exhibition at the heart of the current study is 'narrascape-between the man made and the natural' (fig 3.15 overleaf).



Fig 3.15 *'narrascape'*

Curated by Rhonda Wilson, director of Seeing the Light in Birmingham, the temporary exhibition is a series of photographs by fine artists Sian Bonnell, Deborah Jones, Thomas Kellner, Claire Smith and Frank Yamrus that explores the relationship between fine art and photography, the use of new technology and the man-made and natural environment.

The case study takes place in one of the four temporary exhibition galleries on the third floor of the New Art Gallery, Walsall in a room containing the work

of of Deborah Jones (fig 3.16) Thomas Kellner (fig 3.17) and Frank Yamrus (fig 3.18).

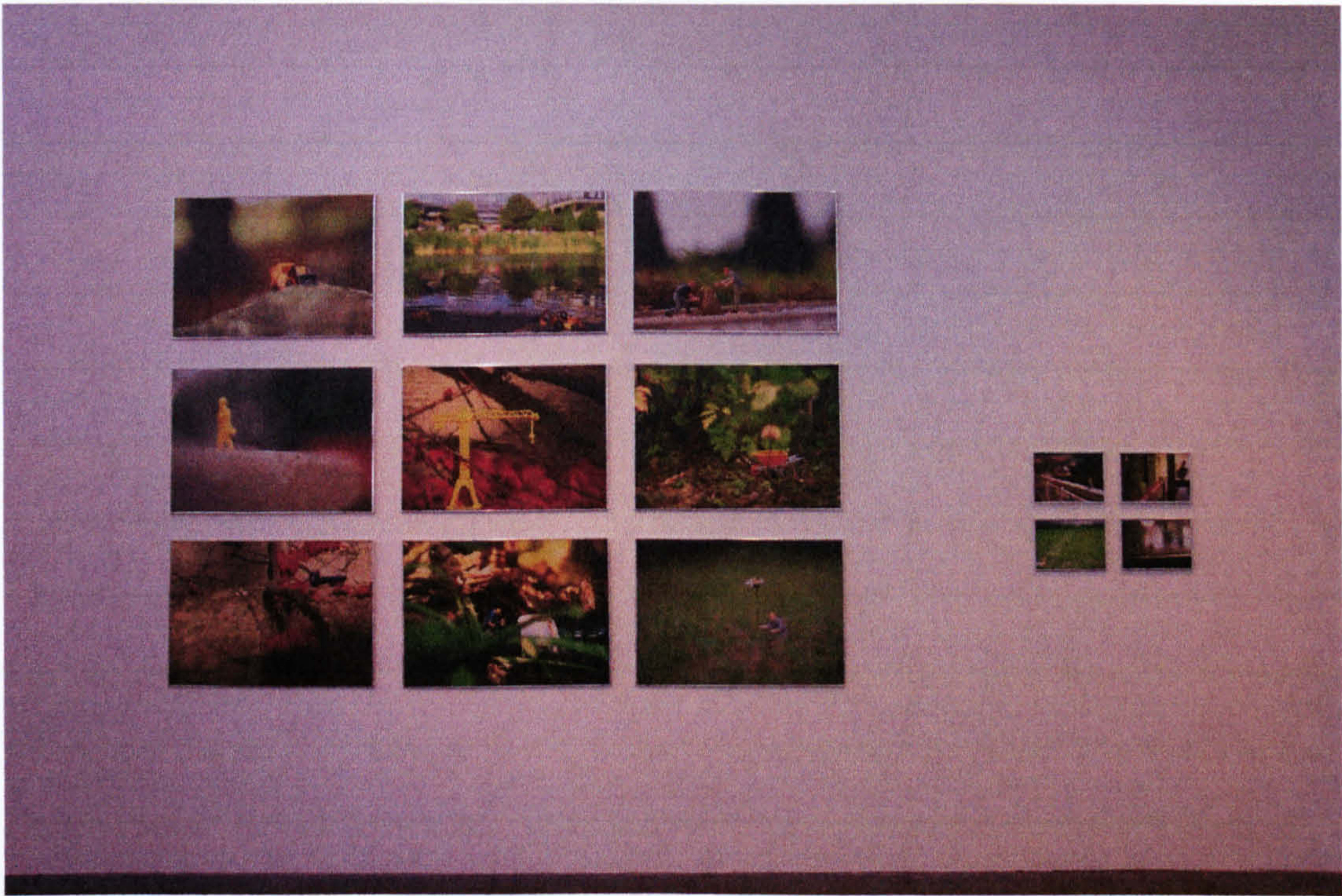


Fig 3.16 Deborah Jones

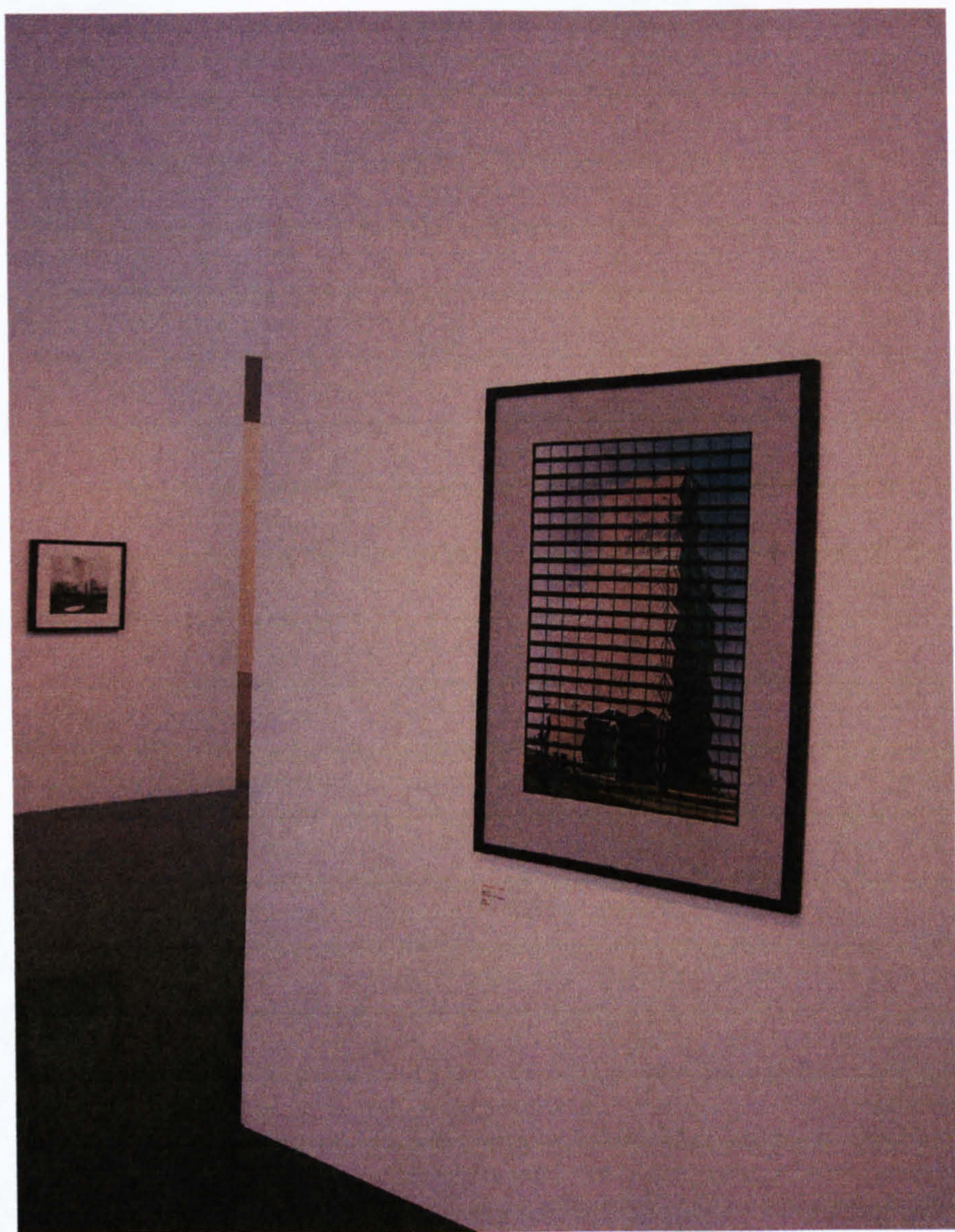


Fig 3.17 Thomas Kellner



Fig 3.18 *Frank Yamrus*

The exhibition is ‘linear’ in that it has a title and an introductory sign (Serrell 1997). However, family group visitors have free choice to select and manage their own time and progress through the show so the exhibition can be used in a nonlinear way; the exhibition does not force visitors to look at the elements of the exhibition in a prescribed sequence. It is clear from the evidence gathered at the start of this study, that New Art Gallery, Walsall attracts families to the Children’s Discovery Gallery and the Permanent Collection (Oakley 2003), but there is no empirical evidence about families in relation to the temporary exhibitions. The current study sets out to shed light on this phenomenon and the methods described below show how the evidence will be gathered.

3.17.4 Observation

A key feature of the pilot study protocol was developing the use of CCTV video footage in the observation of family visitors. The rationale for the choice of observation method was:

- ◆ The requirement for an entirely unobtrusive method of observing family visitors
- ◆ The importance of devising a method for observing a number of family members simultaneously
- ◆ The decision not to capture verbal exchanges
- ◆ The capacity to observe family group visitors to the same gallery over a number of changing exhibits

Usually video observation relies on equipment that is very visible and therefore intrusive. Visitors are aware of being filmed when video equipment is set up at the research site, and the protocols for filmed observation are evolving through action research in light of ethical considerations (Gutwill 2003). The figures below show the posters devised for the Exploratorium in San Francisco. Figure 3.19 shows the original poster, figure 3.20 shows the poster modified because researchers found visitors had not noticed the first one.

**You may be videotaped
in certain areas of the
museum today**

**Signs will be posted in the research
areas that will be videotaped**



<p>WHEN: Audio/videotaping until 4pm today.</p> <p>WHY: The exploratorium is trying to learn about how visitors move through the museum and use the exhibits, in order to improve them. Please proceed normally.</p> <p><small>Video for research will not be used for commercial or broadcast purposes, but may be shown at education or museum conferences to inform our colleagues.</small></p>	<p>CUANDO: Grabación de audio/video hoy hasta la 16:00.</p> <p>POR QUE: Estamos tratando de aprender como los visitantes usan el museo y las exhibiciones, para poder mejorarlas. Favor de seguir normalmente.</p> <p><small>El video de investigación no será mostrado para razones comerciales, pero posiblemente usado en conferencias educativas o de museo para informar nuestros colegas.</small></p>
--	---

Fig 3.19 *First poster at the Exploratorium alerting visitors to the study. The posters are in Spanish as well as English because a large number of visitors have Spanish as their first language.*

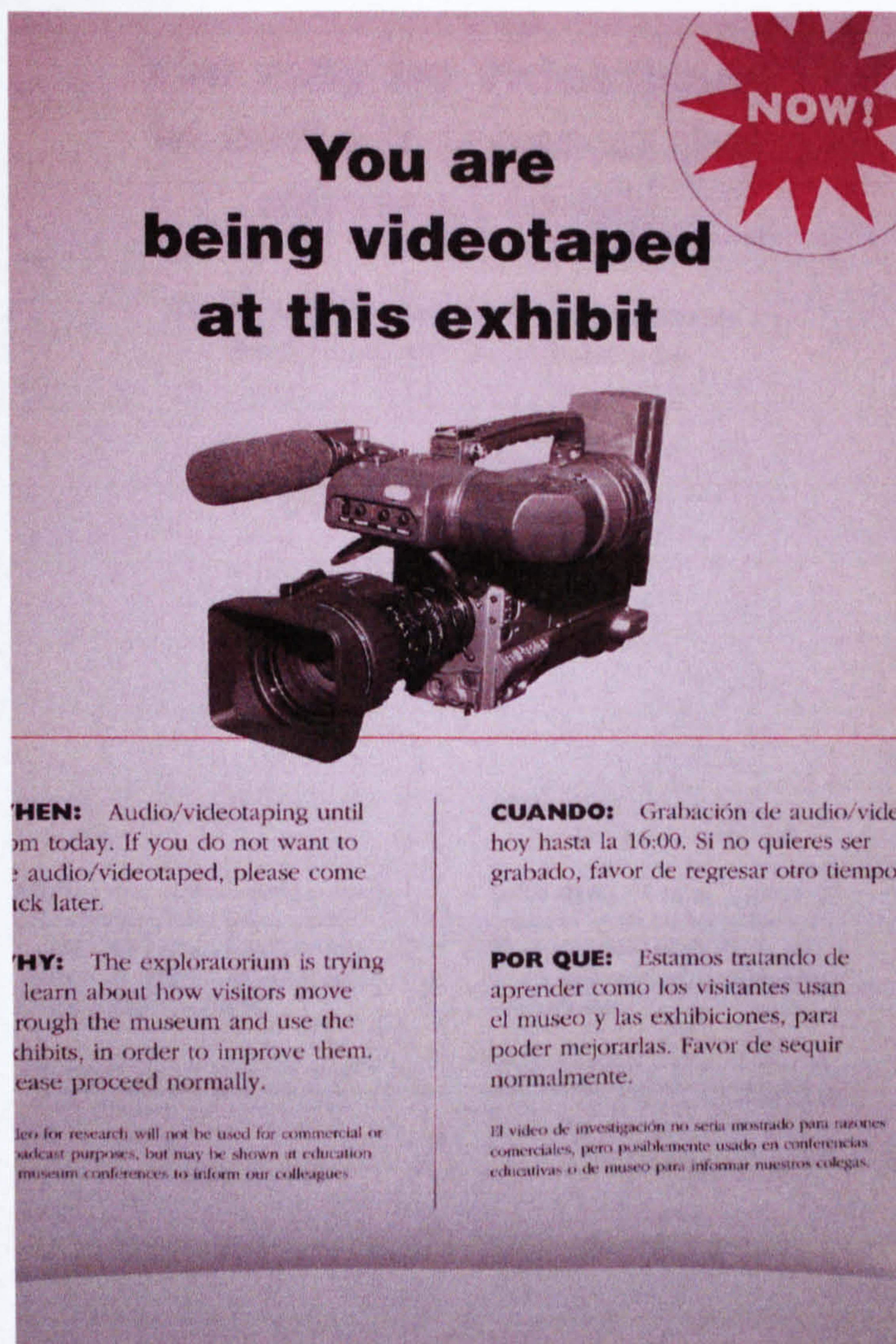


Fig 3.20 *Second poster devised after it was discovered the first poster was not noticed by visitors*

The decision to use CCTV for the current research project was taken with the intention of minimising the intrusiveness of the filming without, however, compromising visitor's right to give their informed consent. In consultation with the security staff, it was felt that the notice at the front of the gallery, informing visitors that CCTV cameras were in operation was not sufficient to gain implied informed consent (figure 3.22). Particularly as the notice is almost completely obscured by the front door as it opens to admit visitors (figure 3.22).



Fig 3.21 *Notice outside the gallery showing that CCTV cameras are in use*



Fig 3.22 *Door obscuring the CCTV camera notice*

Notices were posted at the gallery site, informing visitors that research was taking place.

The existing presence of cameras at the research site meant that gathering observational data through the Walsall New Art Gallery internal CCTV security system was a distinct possibility. In consultation with the curatorial staff, front of house staff and security staff it was agreed that the CCTV camera in a gallery on the third floor would provide the most comprehensive

data with least disturbance to the normal functioning of the CCTV cameras as front line security.

CCTV filming has not been used extensively as an observation method in visitor studies to date and has not been used before in the New Art Gallery, Walsall. As the gallery is governed by Walsall Metropolitan Borough Council a risk assessment was carried out with Neil Skeldon, the Risk and Insurance Officer at Walsall MBC, and formal permission was granted by him on behalf of Walsall Metropolitan Borough Council for the CCTV footage to be used in this way.

The advantages of using cameras to gather data were identified as early as 1942 by Neilson in an interesting study conducted at the Museum of Science and Industry in Chicago. Neilson showed how a camera, mounted in the top corner of the gallery, could record all visitor activity in the gallery (Neilson 1942). The suggested advantages of the method were:

- ◆ Data on film could be analysed a number of times for different aspects of behaviour
- ◆ Data could be transcribed into tabular form

For Neilson, implementing the observational technique included mounting the camera backwards pointing at a large convex mirror that reflected the image of the gallery (figure 3.23) At the time this study was carried out, wide angle cameras were unavailable because of World War 2 (Neilson 1942).

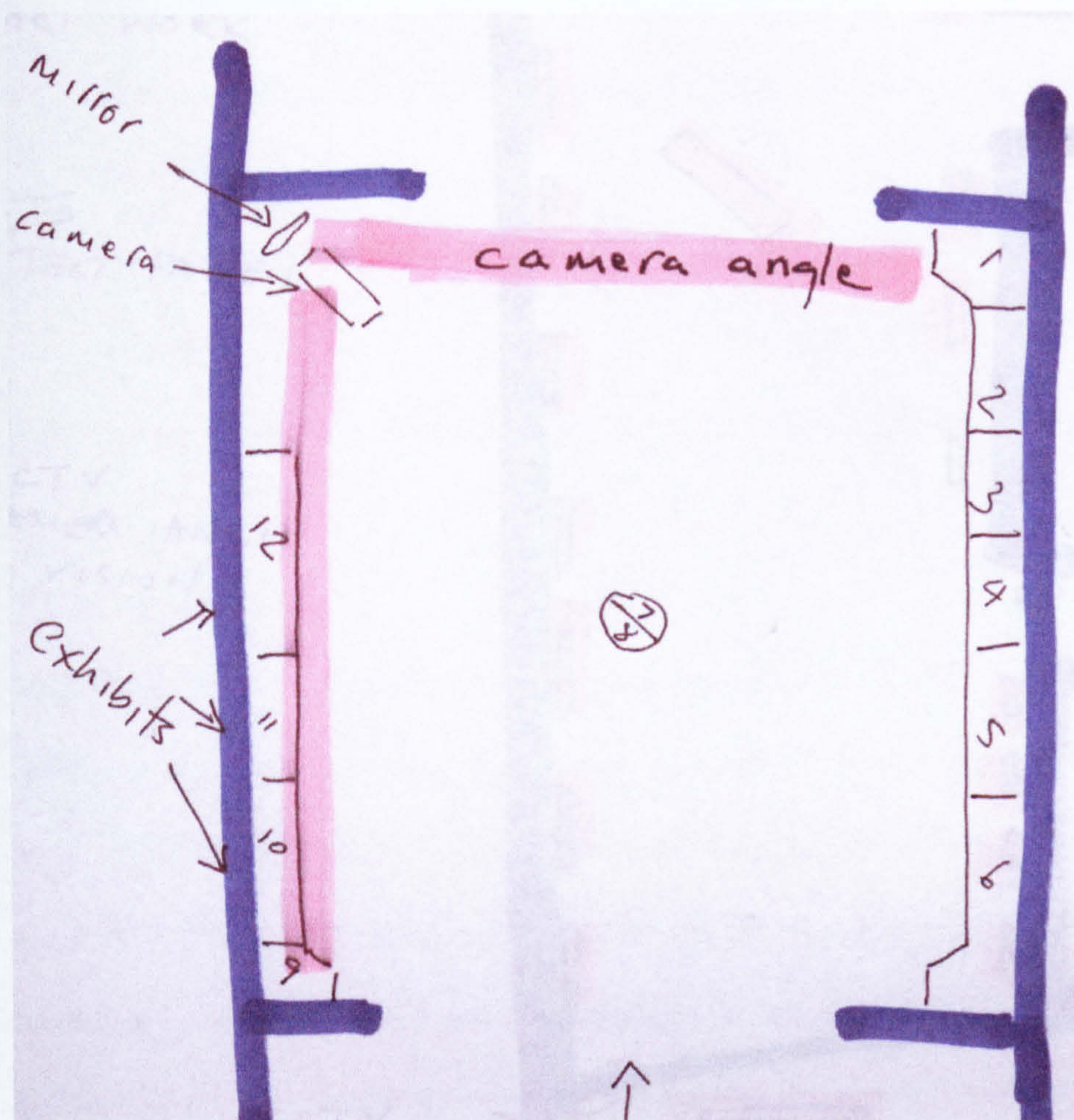


Fig 3.23 *Diagram showing the camera angle in Neilson's study*

For the present study the CCTV camera coverage poses no such problem. The wide angle of the camera shows the whole gallery with the exception of a small area directly under the camera (figure 3.24). Three hour VHS videotapes provide data that can be analysed time and again without being transcribed into tabular form.

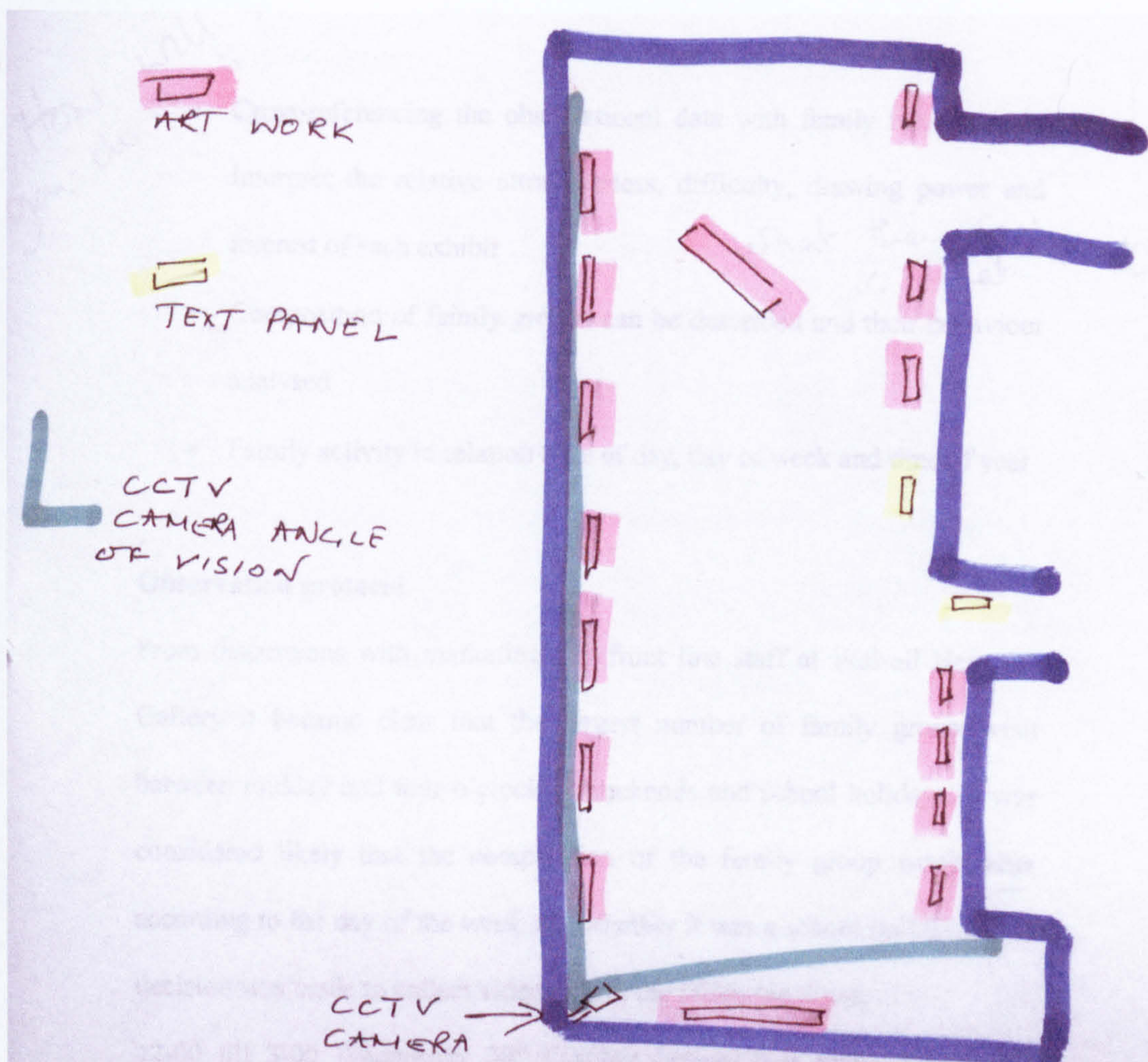


Fig 3.24 *Diagram showing the CCTV camera angle at the cases study site, New Art Gallery, Walsall*

3.17.4.1 Observation protocol

From discussions with curatorial, marketing and front line staff at the New Art Gallery, Walsall it was clear that staff thought that the largest number of family groups visited in the afternoons during weekends of school holidays. It was considered likely that the composition of the family group would vary according to the day of the week and so the video data was collected between 12-00 and 5-00 on the following days:

Coming of Age exhibition

Wednesday 30th October 2002 (school half term)

Sunday 3rd November 2002

Saturday 10th November 2002

Sunday 11th November 2002

This preliminary observation showed that families visited on weekday and Saturday afternoons during the half-term holiday, but very few visited on Sundays. A further pilot was conducted during the next school half-term break, concentrating on weekday afternoons.

Veil exhibition

Wednesday 19th February 2003 (school half-term)

Thursday 20th February 2003

Saturday 22nd February 2003

Sunday 23rd February 2003

Tuesday 25th February 2003

These 2 observations yielded approximately 30 hours of videotape from different days on which to conduct initial transcription and data coding trials. Analysis of film footage alone cannot yield a total picture of the family visitor because it shows only behaviour in the gallery. Therefore a protocol for short structured interview with family visitors was developed and piloted in order to provide complementary data about motivation for visiting and experience in the gallery.

3.17.5 Short structured interviews

Relying on single sources of data raises the problem of credibility in the information generated (Newcomb 1991). One of the greatest advantages of using interviews in conjunction with CCTV footage is the ability to interview families who have been filmed and re-examine the video footage in light of their responses. The advantage of the research strategy in the current study is that evidence exists on film and as responses to interview questions. Family visitor accounts are valuable as raw descriptive material and offer insights into the meaning of observed behaviour.

Section 2 has shown that it is possible to conduct an inquiry into family group visitors looking at modern art in contemporary art galleries and that New Art Gallery, Walsall, was a suitable site for the preliminary investigation. Section 2 has also shown how data collecting and coding in this phase of the research was inductive, with the intention of building theory (Schensul et al 1999).

Section 3 goes on to describes the research design finalised on the basis of all the preceding information. It will show how the use of CCTV to gather observational data, along with more traditional interview techniques enhances knowledge in the field, enhances the repertory of instruments in visitor studies and adds to the development of theory in visitor studies.

Section 3 The Case Study research design

To develop the methodology the following procedure was adopted.

- ◆ A review of the literature on family group visitors was carried out to provide a context for the research and to evaluate research methods that had previously been developed. These were analysed for reliability and viability.
- ◆ Managers and professionals from relevant organisations such as the Arts Council, Baltic, Sunderland, Manchester City Art Gallery, Walsall New Art Gallery, Lowry, Salford, Kings College, London, Science Museum, London, Exploratorium, San Francisco, were consulted to identify issues of current concern in art gallery research studies in relation to family group visitors.
- ◆ Qualitative methodology was used in the form of preliminary open ended interviews with ten family visitor groups in order to gain a better understanding of their motivation and experience during their visit. Previous research in visitor studies (Diamond 1992, Korn 2000, Borun 2002) suggests that five to ten respondents are enough for this exploratory phase.
- ◆ Observations of 80 family groups were carried out in order to establish observational categories and behavioural sampling techniques.
- ◆ A content analysis of the mission statements and other literature from new art galleries was conducted in order to identify key aspects of policy with regard to family group visitors.

The procedure outlined above generated a number of key words and terms, used in the research as shown below.

3.18 Terms used in the research design

To establish preliminary boundaries, precise definitions of all the major categories used in the research design are provided. These definitions are drawn from the literature survey in chapter 2 and have been refined by the researcher through checks with key professionals. A more extensive glossary of definitions can be found at the front of the study. For the purposes of the current study the following terms are used:

3.18.1 Art gallery

Art gallery in the UK describes a building and the collection that it houses. The collection will be an assemblage of precious objects, including paintings and sculptures (Museums Association 2002). Visitor's images of art galleries are often based on generalized impressions drawn from past experience (Soren 1995).

3.18.2 Behaviour

Behaviour refers to objective, observable action. The term social action (Weber 1901) is used by social psychologists and sociologists to describe behaviour that is intended to influence the actions of one or more other persons (Mitchell 1968). For the purposes of this research this means the behaviour of family group visitors in the particular situation of the case study site (Serrell 1998)

3.18.3 Contemporary art

All areas of the fine arts including painting, graphics, sculpture, mixed media and performance are represented in contemporary art. The term also includes artists active in the fields of computer and internet art. Shows of contemporary artists may include

artists who have died in the recent past but generally focus on living artists (Pendergast and Pendergast 1999). The terms 'cutting edge' or 'avant garde' are often used in describing contemporary art (Bianchi 1999).

Throughout the current investigation, the terms 'modern art' and 'contemporary art' have been used pretty much synonymously. Although the distinction is clear to arts professionals and the terms are used with greater precision within the discipline itself (see glossary); authors, critics, scholars and curators tend to use the two terms far more loosely in their dealings with a more general art audience. For example, Matthew Collings' recent book 'this is modern art' starts with the work of Goya in the nineteenth century but is actually a discussion about contemporary art, in particular the Young British Artists (Collings 2000). Craddock (2000) has recently pointed out that 'the word 'modern' is in use again, but not in the strict art-historical sense....contemporary can now be modern and, especially, the other way round'. Similarly, a recent PhD study 'traced the history of modern and contemporary art exhibitions' (Behner 2003).

3.18.4 Exhibit

The term 'exhibit' is used as a noun to describe discrete, conceptual units, experiences or components within the exhibition layout. These typically include interactive devices, video presentations, computers, and worktables with interpretive material (Serrell 1998).

3.18.5 Exhibition

The exhibits, along with the spatial layout, pictures, objects, sounds and smells (Macdonald 1993) comprise the exhibition. This means a defined room with a given

title containing elements that together make up a conceptually coherent entity recognisable as an exhibition of objects, interactives or phenomenon. Some form of interpretation is present including text labels, graphics and video interactive devices (Serrell 1998).

3.18.6 Exhibition

Experience describes what has been observed, learned or undertaken, felt or suffered (Penguin English Dictionary 1998). For the purposes of this research 'experience' describes critical moments in the art gallery visit that create cognitive landmarks or reference points (Kaplan 1994).

3.18.7 Family group visitors

Family group visitors are defined as any multi-generational social group of up to 5-6 people, with children, that comes as a unit to the art gallery. Family group visitors are people who enter the exhibition and appear to be there because they are using it (i.e. not using the space as a through route or because they are lost) (Serrell 1998). Family group visitors as described above are the subject of the research for the questionnaire and observations methods.

3.18.8 Modern art

Modern art is an imprecise term that can be used purely chronologically to designate any art produced in present or recent times, but which is usually applied more specifically to art that is consciously in tune with the progressive attitudes and beliefs of

those times (Barker 1996). The terms abstract and modern are regularly used synonymously by art gallery visitors (Korn 2000).

3.18.9 Motivation

Motivation describes the reasons for visiting an art gallery. These will include a general set of cultural preconceptions about art galleries, for example the perceived place of art gallery visiting in the social life of the family (Macdonald 1993). Recent research into motivation in art gallery visiting has also focused on the visitor's agenda (Hooper-Greenhill 2001, Falk 2002).

3.18.10 New art galleries

New art galleries are buildings in the UK; usually completed between 1999 and 2002 and often associated with a regional regeneration strategy. They are characteristically high profile, architect designed, and audience-centred. New art gallery buildings tend to interact visually with their host environments (Ryan 2000).

3.18.11 Temporary exhibition

A temporary exhibition might be a one-off exhibition or a touring show. It is often ephemeral and may leave little trace after the event. A temporary exhibition often reflects recent development and thinking, providing an opportunity to show the work of living artists (Sixsmith 2000). Temporary exhibitions also provide opportunities to exhibit works from private collections or the galleries' own permanent collection. External curators may not always adhere to the same principles as the galleries'

permanent curatorial staff in relation to access, interpretation, display and presentation (Payne 1997).

3.19 Methods employed to test the research hypotheses

A number of hypotheses were generated that could be tested using various methods within case study strategy. Key methods for testing the hypotheses for the final study were:

- ◆ Questionnaire
- ◆ Observation
- ◆ In-depth interview

Figure 3.25 overleaf shows how these key methods relate to the research hypotheses.

Hypothesis	Area of exploration	Method of investigation
Hypothesis one Family group visitors regard a new art gallery showing contemporary art as a suitable destination to visit with children	Motivation Experience	<ul style="list-style-type: none"> ♦ Interviews with key professionals ♦ Content analysis of mission statements and other documents ♦ Questionnaire ♦ Observation
Hypothesis two The perceived accessibility and popularity of modern art has had a direct effect in attracting family group visitors to new art galleries.	Motivation Experience	<ul style="list-style-type: none"> ♦ Questionnaire ♦ In depth interview
Hypothesis three The decision to visit as a family group was taken on the day of the visit	Motivation	<ul style="list-style-type: none"> ♦ Interviews with key professionals ♦ Content analysis of media and promotional literature ♦ Questionnaire
Hypothesis four Family group visitors 'time budget' (Schofield 1997) their visit in relation to their motivation for visiting.	Experience	<ul style="list-style-type: none"> ♦ Questionnaire ♦ Observation
Hypothesis five Innovative and inclusive programming and interpretation in new art galleries will engage family group visitors.	Motivation Experience	<ul style="list-style-type: none"> ♦ Questionnaire ♦ Interviews with key professionals
Hypothesis six Family group visitors to new art galleries expect to enjoy looking at modern art in new art galleries.	Experience	<ul style="list-style-type: none"> ♦ Questionnaire ♦ In-depth interview
Hypothesis seven By using observational methods and interview methods that are established and widely used in visitor studies research replicable and comparable data will be generated on the behaviour of family visitor groups in new art galleries.	Behaviour	<ul style="list-style-type: none"> ♦ In-depth interview ♦ Questionnaire ♦ Observation

Fig 3.25 *Methods employed to test the research hypotheses*

The following section describes the pilot study, the sample selection, the questionnaire design and administration and goes on to describe how the data coding and analysis for

the questionnaire was done. The section then describes the observation schedule and method of analysis and finally the in-depth interview design and method of analysis.

3.19.1 The pilot study

The pilot study tested each research method, paying particular attention to the way qualitative and quantitative methods worked together within the overall case study. During weekends and school holidays between September 2002 and February 2003, 40 family group visitors were filmed in the New Art Gallery, Walsall, using CCTV video; 20 survey questionnaires were administered, and 5 families took part in in-depth interviews. The decision to pilot the study at the eventual case study site was taken on the basis of access and time, as well as a favourable response from the New Art Gallery to the research. In addition, the CCTV observation method needed meticulous planning and preparation to yield the anticipated results. The pilot study established that:

- ◆ Observations were practical using the in-house CCTV system, also, security, curatorial and front of house staff were enthusiastic about the project
- ◆ Survey questionnaires could be successfully administered with family visitor groups to generate quantitative data at the same time as the CCTV observation was taking place.
- ◆ Short in-depth interviews would generate insights into the experience and behaviour of family group visitors , (see 3.22 below for a detailed description of how this method was applied).

In April 2003 initial data from these three methods had been analysed, and the methods and techniques used for the case study had been refined. After the initial analysis of the interviews and video tapes changes were made to the questions to investigate more closely:

- ◆ What exhibits family group visitors looked at
- ◆ How the family acted as a social groups as they divide into dyads, triads or stay together

A body of data, especially observational data had been built up that was of particular interest to the curatorial staff at the gallery, and there was agreement with the gallery to proceed to the study itself.

3.19.2 Sample selection, questionnaire design and questionnaire administration

Narrowing the focus of research to one particular case study site is appropriate only in a limited number of circumstances (Schofield 1997). A socio-cultural facility such as a new art gallery in an urban area is one such circumstance (Ashworth and Voogd 1990), when studies should focus on a particular group of visitors rather than attempt to study a wider population. This is because of the diversity of the wider population and the methodological difficulties of identifying and sampling an appropriate group from the wider population. This was considered to be an important factor in the selection of an appropriate sample. A number of other factors and constraints were also compelling.

There is, for example, no current statistical breakdown of the overall visitor numbers to New Art Gallery, Walsall. Evidence shows that, for example, in 2002 over 147,000 people visited (Ward 2003) but this is not segmented accurately based on age, gender or socio-economic class. This knowledge militated against attempting to select a representative quota sample and favoured a purposive sampling strategy which in any case fulfilled the researcher's specific needs in the research which were to investigate family group visitors. Therefore the unit of analysis in relation to the respondents is the

family group. The sampling bias favours family group visitors visiting new art galleries because this is the focus of the study.

The size of the sample was influenced by a number of practical considerations such as the complexity of administering a questionnaire to family group visitors, the amount of information required from the family group and the viability of data appropriate to the sample size. Finally, the selection of the sample was influenced by the need to administer the questionnaire at the same time as the observations were taking place in order to correlate information gathered from both questionnaire and observation. The questionnaire collecting demographic data was necessary because no baseline data on age, gender, ethnicity and familial relationships were available. In order to satisfy the need within the research design for a relationship between the observational method and the questionnaire, 50 family group visitors were chosen as the sample and interviewed whilst the video observations were taking place. In ethnographic studies 'the rule of thumb' recommends between 35 and 50 interviews (Morse 1994). In visitor studies, research suggests that between forty and sixty respondents are required to provide a sample large enough for quantitative analysis (Korn 1998, Serrell 1998, Salant and Dillman 1994, Diamond 2000). Because the sample for the current study was to be drawn from a homogeneous group of family group visitors in the temporary exhibition space in the New Art Gallery, Walsall it was considered likely that a representative sample could be selected for interview and observation.

In order to maximise the response rate and after careful consideration of sample size, 48 family visitor groups were interviewed face-to-face on-site using a structured questionnaire with both closed and open questions. Visitor studies research suggests

that the response rate for interviewer administered questionnaires is between 90-95% of those approached (Tourism and Recreation Research Unit 1983). It was therefore anticipated that the current research could achieve a similar percentage. Another advantage for the current research is that there would be a minimal time lag between questions about behaviour and experience and the actual visit of each family group.

A questionnaire schedule and interview protocol was devised, based on visitor studies research by Bourdieu (1971), Heady (1991), Smith and Wolf (1996), Moussouri (1997), Serrell (1998), Arts About Manchester (1998), and Bianchi (1999). The interviews took place between Saturday 24th May and Saturday 5th July 2003, during the Spring bank holiday and at weekends. The interviews and observations took place simultaneously between 11-00 and 5-00 on each day of the research period. The timeframe was chosen for the following reasons:

- ◆ An examination of evidence from research into family visitors to art galleries showed that families visit on weekday afternoons and Saturday afternoons during holidays, so the Spring bank holiday and subsequent weekends were considered appropriate
- ◆ The exhibition 'narrascope' which was chosen for the case study, opened in May and closed in July, so the questionnaires, interviews and observations covered the duration of the exhibition

3.19.3 Pre-testing the questionnaire

The characteristics, structure and item order of the questionnaire constructed for the survey was informed by a review of a wide range of relevant publications, an evaluation of the results of the preliminary open ended interviews with family group visitors,

interviews with managers and professionals from relevant organisations and an analysis of mission statements and other literature conducted in order to identify key aspects of policy with regard to family group visitors. These are widely represented in the bibliography. The content and phrasing of the individual questions, the response format, the sequencing of the questions and the overall layout and structure were designed with the intention of achieving the stated aims of the research project, testing the research hypotheses, generating the required information and reducing measurement error.

Considerable care was taken in constructing the questionnaire to use language that respondents, including children, will understand. From the preliminary interviews, a list of words was generated derived from the frame of reference of the family group visitors interviewed. These words were incorporated as far as possible into the phrasing of the items in the questionnaire. As Quinn Patton points out (1987), it is the responsibility of the interviewer to make clear to the respondent what is being asked.

3.20 The questionnaire design

The questionnaire (appendix 1) reflects the research hypotheses and is broadly divided into four sections dealing with motivation, experience, behaviour and demographic information. The order of the questions and the reasons for asking the questions are explained in figure 3.26 below, followed by the key and instructions for administering the questionnaire.

Question no.	Motivation	Experience	Behaviour	Demographics
1		√	√	
2	√	√		
3	√	√	√	
4	√	√	√	
5	√	√		
6	√	√	√	
7		√	√	
8		√	√	
9	√	√		
10	√	√		
11		√		
12	√			
13		√		
14	√	√		
15		√		
16				√
17				√

Fig 3.26 *Area of investigation each question addresses*

Question 1 Can you tell me how long you have been in this room?

This is an opening question, which tests, based on evidence from previous research, how long visitors consider they have been in the gallery. Evidence suggests that most visitors rarely spend more than a few seconds looking at a work of art (Smith and Wolf 1996, Adams 2000). The data can be compared with results from other research using similar exhibitions and cross-checked with observational data from the current research. The question appears at the start so that respondents do not include the time taken to answer the questionnaire.

Question 2 Who made the decision to visit today?

Evidence from previous research suggests that children are often the instigators of art gallery visits and may even act as guides for 'novice' adults (Cox 2000, Falk 1998).

Question 3 What is the main reason for your visit to Walsall today?

Evidence suggests that a family visit to an art gallery will take place as one of a number of other activities scheduled for the day (Schofield 1997).

Question 4 When did you decide to visit New Art Gallery Walsall?

Evidence from research into family group visitors to art galleries in urban areas suggests that the visit is often a 'spur of the moment' decision (Payne 1997).

Question 5 What are your main reasons for visiting New Art Gallery Walsall?

Data from the preliminary open ended interviews in the early stages of the research generated a number of reasons for family group visits to an art gallery. The answers from the preliminary phase have been rationalised into response categories for the questionnaire.

Question 6 Can you tell me what you expect when you visit New Art Gallery, Walsall?

Teaching and inspiring the children (Getty 1991, Borun 1998, Falk 1997) are frequently cited as reasons for visiting art galleries, although there are also other reasons, which questions seven and eight explore. Research suggests that preparation for experiencing a work of art takes many forms that are not yet well understood and cannot be provided by the art gallery (Getty 1990).

Question 7 Thinking about New Art Gallery Walsall as a whole, can you tell me whether you think it is a good place to visit with children? and

Question 8 Thinking about the room we are in now, do you think it is a good place to visit with children?

Research suggests that a family visit is seen as a social outing rather than an educational experience (Blud 1990). Question seven is designed to test whether family groups consider the art gallery in general is an appropriate places for children. Question eight is designed to test whether family groups consider the exhibition in particular is an appropriate one for children.

Question 9 Thinking about the room we are in now, did you know that this exhibition was on before you visited?

Research suggests that family group visitors often have difficulty distinguishing between different areas in an art gallery (Adams 1999, Cox 2000, Digger 2003), and make no distinctions between temporary exhibitions and the permanent collections. However, evidence also suggests that for a satisfying visit, the environment will be large enough and coherent enough to constitute a larger whole rather than many unrelated pieces (Kaplan 1990, Adams 2000).

Question 10 Do you think the pictures in this room are modern art?

Research suggests that there is a consensus amongst art gallery visitors that modern art is 'highly variable' and difficult to characterise (Korn 1998). This question tests whether there is agreement amongst family group visitors that the exhibition is 'modern art'.

Question 11 Do you usually like modern art?

Recent research in New Art Gallery Walsall found that visitors were often 'confused by and hostile to new art' (Payne 1997). This question aims to discover how family group visitors feel about modern art.

Question 12 Do you expect to see modern art when you visit Walsall New Art Gallery?

Recent research suggests that audiences find the work of the Young British Artists (YBAs) unthreatening and potentially enjoyable. Question 10 tests whether perceived accessibility and popularity of modern art has had a direct effect in attracting family group visitors to new art galleries.

Question 13 Can you tell me if:

- ◆ Some people in this group know a lot about modern art
- ◆ Some people in this group know something about modern art
- ◆ No-one in this group knows very much about modern art
- ◆ No-one in this group knows anything about modern art

Research suggests that frequent visitors know more about modern art than infrequent visitors (DiMaggio). Data about knowledge of modern art will be cross-tabulated with data on frequency of visiting (question 18) for comparative analysis.

Question 14 Has anyone in your group been here before? and

Question 15 How many times have people in your group visited?

Research in 1997 showed that the Art Gallery and Museum in Walsall had an unusually high number (58%) of regular visitors, and that nearly half of these visited weekly

(Payne 1997). This question aims to test the frequency of visits made by family groups and cross-reference with data relating to how much family group visitors feel they know about modern art.

Question 16 Who is in your group?

- ◆ Relationships This data will illuminate the composition of the family groups in this study, and will be compared to information on the composition of visitor groups in previous studies.
- ◆ Age Evidence suggests that family group art gallery visiting is closely related to the life-cycle of the family, with visits taking place at certain stages of family life (Falk et al 1998).
- ◆ Ethnic background Evidence from the business plan for the New Art Gallery Walsall suggests that a more representative proportion of ethnic minorities visit than visit more traditional art galleries. (Payne 1997). This question tests the evidence.

The first page of the questionnaire is shown below; its construction, the layout of the questions and the coding system. The complete questionnaire can be found in the research methodology appendix with the procedure for administering the questionnaire (appendix 1 and 2).

048

Date: 2 5.7.03		Code
Time: 15.12		0.1
Interview conducted by: LTB		0.2
		0.3
<p>Hello, my name is———. I'm doing some research in the gallery today into groups like yours who are visiting art galleries. Could you spare me just 5 minutes to answer some questions? First I will ask some questions about your visit then I will ask you all a bit more about yourselves. All the information you give will be treated in the strictest confidence. Is that OK?</p>		
Q1	Can you tell me how long you have been in this room? (Ask respondent)	
1	Less than five minutes <input checked="" type="checkbox"/>	1.1
2	6-15 minutes <input type="checkbox"/>	1.2
3	more than quarter of an hour <input type="checkbox"/>	1.3
4	more than half an hour <input type="checkbox"/>	1.4
Q2	Who made the decision to visit today? (Ask respondent and tick box)	
1	Child <i>earlier today</i> <input checked="" type="checkbox"/>	2.1
2	Adult <input type="checkbox"/>	2.2
Q3	What is the main reason for your visit to Walsall today? (Ask respondent and tick box)	
1	Visiting New Art Gallery Walsall <input type="checkbox"/>	3.1
2	Shopping <input checked="" type="checkbox"/>	3.2
3	Visiting elsewhere in Walsall <input type="checkbox"/>	3.3
4	Other (specify) <input type="checkbox"/>	3.4

3 5 94

Fig 3.27 The questionnaire design (number 48)

3.20.1 Data coding and analysis of the questionnaire

The questionnaire was developed in a spreadsheet which contained a number of linked worksheets. Each possible response in the questionnaire was assigned a unique number directly related to the worksheet devoted to data entry. The questionnaire form itself as hard copy was customised from the worksheet to meet the needs of the investigation. This phase of the research was conducted with the help of an expert in Excel applications.

The package chosen for the data entry and analysis is Microsoft Excel, and the format of the questions determined the types of codes used which in this instance is decimal. The responses to the questions were both numeric and alpha. The coded master sheet (the code book, appendix 3) shows that each pre-coded interview captured has a unique column in the spreadsheet and that data is gathered using three types of response; tick, numeric or more than one response. For coding textual responses, separate data collection will provide a sorted list of categories of responses.

The number of coded responses in the questionnaire was limited to six in order to simplify the analysis, with the exception of data relating to age where there were nine response codes and ethnicity where there were thirteen. The questionnaire was designed to be field coded using a decimal number system set against the questions and order of response.

Separate worksheets in Excel were set up to handle information not directly coded on the interview sheet, but derived from data from the interview questions. For example, these pattern codes showed the relationship between family visitor group size and

length of stay, or knowledge of modern art related to when the decision to visit was made.

Using the code book definitions data was entered into the Excel spreadsheet. Each questionnaire was allocated a code (printed on the hard copy). Each code I.D. has a unique column in spreadsheet worksheets and the entry of data done against rows on the spreadsheet that are unique to each question code. The data are recorded in cells that are unique in a column allocated to the data collected from each questionnaire.

Excel is a spreadsheet that is capable of performing sophisticated statistical analyses once the data has been entered. Separate worksheets in Excel enable n levels of interrogation of the collected data. Simple collection is done through question response in row analysis. Correlation of relationships is done through first, interrogation of each interview sheet data and second, compilation of total results of the survey as a whole. For example, hypothesis four suggests that families 'time budget' their visit in relation to their motivation for visiting. Comparing the answers to question 1, How long have you been in this room? With answers to question 4, What is the main reason for visiting Walsall today? produces strong correlations from which to proceed.

Excel is a professional tool within the Microsoft Office suite. It is an industry standard package that is often used for statistical analysis. Its features lend themselves to the type of analysis frequently carried out in visitor studies research because it provides a set of data analysis tools. When the data and parameters for each analysis are entered Excel uses appropriate statistical macrofunctions and displays the results in output tables. The data entry spreadsheets can be set against the coding structure and separate worksheets

on the spreadsheets validate the data in each cell. Queries relating to entry or absence, range and or size, format and occurrence can be addressed.

Comparative analysis methods are used to examine relationships between pieces of data. Excel provides assistance with multiple worksheets, conditional and variable analysis and has the ability to handle numbers, letters and alpha numeric. Some of these worksheets can be used purely to generate extra analysis which takes separate items of previously entered data to provide new data in the form of correlations. Using Excel it is possible to plot positive and negative correlations between ranges of data. For example, perhaps mothers visiting with their own children spend longer in the gallery than other family groups. The dependant variable is length of time in the gallery. The independent variable is family group composition. This type of analysis may shed light on which type of family visitor group stays longest. Cross-tabulation allows the analysis to show the relationship between independent and dependent variables by setting up simple tables. Excel will automatically produce such tables once the categories are designed and the data entered.

Using Excel it is also possible to perform regression analysis. For example, a typical regression analysis for the present study would be to discover whether family visitor groups liking for modern art is affected by factors such as knowledge of modern art, number of prior visits or composition of group. Measuring these factors, based on the data, the results could be used to predict the kind of family group that does like modern art.

In conjunction with data derived from observations of family group visitors, this type of analysis will shed light on patterns of family visitor behaviour based on triangulated evidence.

3.21 The observation schedule

The overall layout and structure were designed with the intention of achieving the stated aims of testing the research hypotheses and generating the required information. The observation schedule consists of data sheets based on the floor plan of the study site. The purpose of this tool is to collect information in a systematic manner (Serrell 1998). Data sheets are typically hand drawn and not to scale (fig 3.28). Each observed family group has a unique number based on the video time code in the top left hand corner of the video image. For example, figure 3.29 shows a father and daughter observed in the pilot study; their unique number is 14:54:12 19-2-2003, which indicates the exact time and date the family entered the gallery. The observations are recorded on video which means that further reviewing of the data involves simply locating the number on the videotape. This system prevents accidental transposing of information about families and allows for quality checks to be made.

Observation data sheet Gallery six New Art Gallery, Walsall 'narrascapes'

- 1)
- 2) Sheet number *4*
- 3) Date *2.8.5.03*
- 4) TOD *13.06*
- 5) IT *15.06.50*
- 6) X *42 seconds*
- 7) Exn
- 8) Number in the group
1 2 3 4 5 6 7 8 or number—
- 9) Group type by age and gender
Children 1 2 3 4 5 6 or number—
Adult females 1 2 3 or number—
Adult males 1 2 3 or number—
- 10) R
- 11) P
- 12) T
- 13) L
- 14) CO
- 15) G
- 16) Comments

Handwritten notes:
9.4.03
9.5.03
9.6.03

- 1, 2, 3, 4 Frank Yarrus photographs
5, 6 Deborah Jones photographs
7, 8, 9 Thomas Kellner photographs
10 comment cards

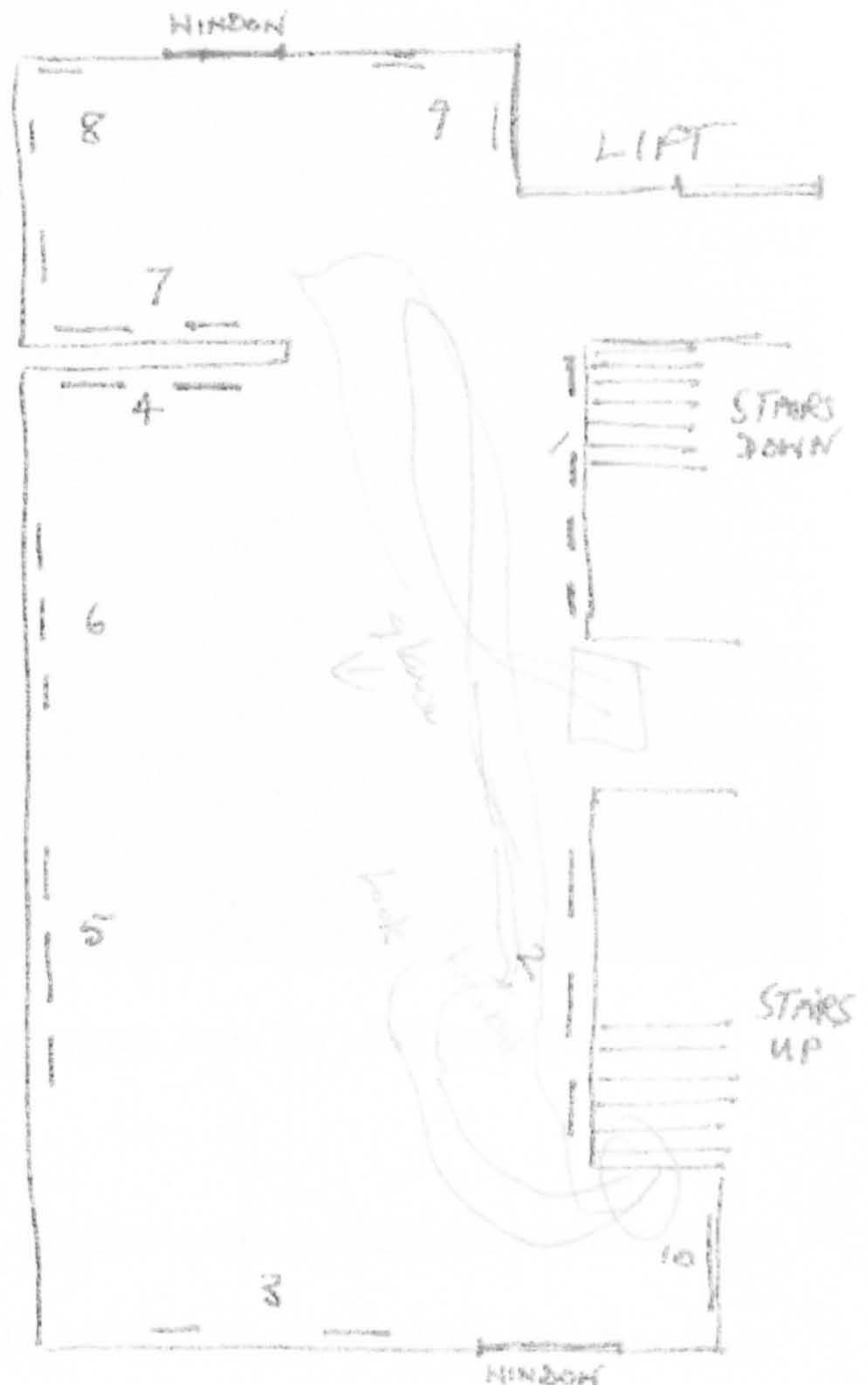


Fig 3.28 Observation sheet no 4 from the 'narrascape show'



Fig 3.29 ***CCTV video image of a family group from the pilot study, showing their unique reference number***

This method of coding data is particularly important in the second phase of the research when interviews will take place concurrently with video observation. The time code enabled video observation to be correlated with interview data on individual families without compromising their anonymity.

Each exhibit at the research site was also allocated a number. This number related to an area on the floor plan of the gallery so family group movement through the exhibits could be tracked. The method provided a simple but rigorous approach to collecting data and the process let visitors act naturally and normally. The key and instruction for using the observation data sheet are given in appendix 4.

3.22 In-depth interview

It was considered that in-depth interviews with a small subgroup of the family visitor group population would provide a wide range of ideas, generating material for comparative analysis. 8 families, representing approximately 27 people was considered appropriate, based on a review of recent art gallery studies that used in-depth interview methods (Korn 1998, Hooper-Greenhill 1999). The 8 families were interviewed on weekdays during the Spring bank holiday, as early investigations suggested the greatest variety of family types visited the gallery on weekdays in school holidays.

Early analysis showed that such data could be handled more effectively using a separate in-depth interview schedule. The open-ended format generated rich data that provides insights into the experience of family group visitors in looking at modern art. This data, cross-referenced with questionnaire data elucidated what family groups understand by 'modern art' and what they look for in modern art works. In-depth interviews are typically used to try to understand visitors' experiences with art; what they are thinking, what they remember and what expectations they bring with them. The format is flexible and allows the interview to develop at the pace of the family visitor group, allows the interviewer to substitute words that are not easily understood and ask questions in several different ways. The questions below were asked in the same order, allowing the data to be standardised, but the questions were asked in ways appropriate to a wide range of individuals within the family visitor group sample.

3.22.1 The 4 in depth interview questions

Question 1 This art gallery has a lot of modern art in it. Can you tell me what you think is modern art?

Recent research into visitor's reactions to modern art suggests that the researcher looking at a work together with the family group is a good way to explore ideas about modern art (Korn 1998, Hooper-Greenhill 2000) This question invites family group visitors to describe what they mean by 'modern art', generating valuable raw descriptive material. Using this type of question the interviewer can probe and ask supplementary questions in order to get at opinions and feelings that cannot be expressed through survey questionnaires.

Question 2 Who do you think this exhibition is aimed at?

Recent research into family group visitors shows that adults are often confused about art galleries and exhibitions; in particular they do not understand who the exhibitions are aimed at (Cox 1998, Korn 1998, Bianchi 1999). Furthermore, research suggests that adults often curtail their children's involvement in exhibitions of modern art, believing it to be unsuitable for children (Cox 1999). Evidence suggests that although culture is a fast growing industry, family group visitors still feel they lack the cultural education needed to feel comfortable when looking at modern art (Korn 1998, Bianchi 1999). This questions aims to provide insights into feelings of inclusion or exclusion in family visitors' experiences modern art. The interviewer invites the family visitor group to think about and discuss their view on the exhibition using additional prompts, providing time for the family to verbalise (perhaps for the first time) their attitudes towards the exhibition.

Question 3 Can you show me any pictures you looked at together? Can you tell me why you looked at them together?

Research shows that between 75 and 95% of art gallery visitors visit with other people. Recent evidence from research into family group visitors suggests that, contrary to prevalent stereotypes, the presence of companions intensifies and extends the art gallery experience (Bourdieu 1969, Draper 1984) and that it would be unreasonable to expect family group visitors to demonstrate intense private involvement with artworks in an art gallery setting. This question is open ended in order to gather subjective perceptions relating to the aesthetic experience that comes about as a result of encounters with artworks (Cziksentmihalyi 1990). By this stage in the interview, family group visitors may be able to test their ideas (Diamond 1999) providing the interviewer with useful insights through careful questioning.

Question 4 Could you choose a particular picture? Who looked at it and who joined you? What did you talk about?

The extent to which behavioural conventions constrain or facilitate enjoyment of art works amongst inter-generational groups is being tested in this question (Cox 2000, Bourdieu). In-depth interviews are particularly useful when interviewing children in families, as the question can be put in ways which children as well as adults can understand. The aim of all four questions was to elicit responses from both children and adults in order to shed light on their experience as a family visitor group. The way in which these responses were analysed is discussed below.

3.22.2 Data coding and analysis of in depth interviews

Family group visitors' responses are summarised by content analysis. Research suggests that visitor's recall levels are very low due to typically brief, incomplete or informal visits and/or confusing or unclear exhibits (Serrell 1997). An open-ended interview format in front of the exhibits was therefore chosen in order to maximise recall and attention. Looking at the words used by family group visitors during the in-depth interview and how the words relate to individual exhibit elements provides additional data that can be compared with questionnaire and observation data to produce a 'rich', 'thick' picture of the experience of family group visitors looking at modern art.

3.23 Summary

In summary, chapter 3 has discussed the principal characteristics of qualitative and quantitative research methods in general and shown how these relate to family visitor studies conducted in art galleries in particular.

It has argued for the research strategy and methods devised for the study, based on findings from the literature review and findings from contacts at the study sites, highlighted the similarities and differences between the research methods used in previous studies and those used in the current study and demonstrated the appropriateness of the research methodology for the current study. Finally it has set out the research design, research methods and methods of analysis for the study. Chapter 4 now presents the findings of the study based on the research methodology described above.

Chapter 4 Findings

The purpose of this chapter is to present findings from the research based on the qualitative and quantitative studies detailed in the previous methodology chapters. The research findings are summarised in the text of the chapter, and strategically important charts and summaries of transcripts are included here. Chapter 5 then provides a thorough and comprehensive discussion of the findings. Readers who are particularly interested in checking and evaluating the analysis are directed throughout the text to the more detailed **Findings appendices (6 to 15)** for the statistical information on which the findings are based. For readers who wish to replicate this study or use the basic evidence in different analyses, full documentation of evidence and source material is also included in the appendices.

This chapter sets out the findings of the case study carried out at New Art Gallery, Walsall. The data was derived from 3 sources:

- ◆ Questionnaires
- ◆ In-depth interviews
- ◆ Observations

Because all case study investigation, and especially single case study investigation such as this, generates a large quantity of qualitative, naturalistic data as well as quantitative data, the purpose of this chapter is to summarise the data on the composition of family group visitors and their motivation, experience and behaviour during their visit to the New Art Gallery, Walsall; and substantiating details are to be found in the appendices.

The main aim of this research was to fill a gap, identified through the literature review, of the complete lack of substantive, documented research into family groups visiting new art galleries in the UK. The research findings documented in this chapter provide significant insights into the motivation, experience and behaviour of family group visitors to such an art gallery and solid, empirical evidence where there is currently a lack of knowledge in the field. The study will, therefore, make a significant contribution to knowledge in the field, by providing a greater understanding of an area where at present there is very little published research.

Specifically, the aims of this research were:

- ◆ To clarify what 'family' means in the context of family group visitors to a new art gallery
- ◆ To explore the motivations of family group visitors in a new art gallery
- ◆ To explore the experience of family group visitors looking at modern art in a new art gallery
- ◆ To observe the behaviour of family group visitors looking at modern art in a new art gallery
- ◆ To provide evidence of the characteristics, motivation, experience and behaviour of family group visitors by collecting empirical data rather than relying on assumptions about family group visitors

The findings describe data from a single in-depth case study conducted at the New Art Gallery, Walsall, UK, between January and July 2003. A single case study approach was chosen for the current research for three reasons:

- ◆ Firstly, because a review of the literature suggested that lengthy, in-depth study of family group visitors to one case study site would lead to deeper understanding, providing an opportunity to refine and modify received wisdom in the field
- ◆ Secondly, because key individuals at the New Art Gallery, Walsall, were especially hospitable to the inquiry and its aims; providing access for fieldwork and an opportunity to investigate the uniqueness and complexity of the case
- ◆ Thirdly, because using CCTV video as an observational tool was an innovative method, yielding data capable of analysis on a number of levels and with resourcing implications best resolved at one site

The benefits of the methodology in providing rich and accurate data drawn from one case were regarded as outweighing the potential drawbacks often associated with single case studies, and this chapter describes the particular events of the case study, presenting findings derived both from quantitative coded data from questionnaire and observation and qualitative interpretation in the form of content analysis of in-depth interview. Stake (1995) has suggested that most case studies present both coded data and direct interpretation, but that one or other bears the conceptual load. In the current study, the overall meaning derives from the combination of both qualitative and quantitative data within the single case study. Its strength is in the integration of rich data on different aspects of the family group visit, and throughout the findings and discussion chapters, the data are linked thematically; addressing the hypotheses from slightly different angles. For example, the hypothesis that family group visitors 'time budget' their art gallery visit according to their motivation for visiting is examined using two data sets:

- ◆ Survey data derived from the questionnaire, showing how, when and why the art gallery visit was planned by family group visitors

and

- ◆ Observational data derived from CCTV video footage, showing exactly how long family group visitors spend and how they behave in the exhibition

Comparing both these data sets side by side sheds light on different aspects of the phenomenon of ‘time budgeting’, and the relationships between different types of data in building up the case study is made explicit, because, as the methodology chapter has shown, a unique feature of this research is the amalgamation of data from questionnaires, in-depth interviews and CCTV video footage within the case study strategy. However, this chapter is concerned primarily with presenting the data as findings, and detailed analysis and discussion follows in the next chapter. This chapter highlights the ways in which the data has been obtained and combined to produce the findings, which are reported in four sections:

- 1) The first section describes the family group sample using coded data derived from the questionnaire. A series of demographic variables, derived from the data are presented to clarify what ‘family’ means in the context of the study, creating a picture of family group visitors to the New Art Gallery, Walsall.
- 2) The second section describes the motivation of these family group visitors in visiting the New Art Gallery, Walsall, using coded data derived from the questionnaire.

- 3) The third section describes the experience of family group visitors to the New Art Gallery, Walsall, using coded data derived from the questionnaire, supplemented with qualitative data derived from in-depth interviews.
- 4) The fourth section describes the behaviour of family group visitors to the New Art Gallery, Walsall, using coded observational data derived from CCTV video footage and field observations. In order to verify 3 important aspects of the visit: the length of time spent in the gallery, the effects of the physical layout of the gallery and the effects of different types of exhibit information, this section draws upon observational CCTV data from 2 additional exhibitions at the case study site.

An extended interpretive and evaluative discussion of these findings is presented later, in the discussion chapter, which goes on to discuss the implications of these findings.

Section 1 The sample

The sample was not representative of the art gallery's visiting public as a whole, but was intentionally biased to explore the gallery's adult and children family group visitors, defined by and for the purposes of this study as:

'Any multi-generational social group of up to 5-6 people, with children, that comes as a unit to the museum.'

Data about family group visitors was collected using questionnaires administered face-to-face. The data collected included:

- ◆ Composition of family groups: the number of individuals in the group, the relationships of people to each other within the group, gender and the ages and ethnicity of people within the family group
- ◆ Where family group visitors travelled from
- ◆ The distance travelled to visit the New Art Gallery

The findings below are based on coded data from 42 eligible groups that formed the final sample.

4.1 Composition of family visitor groups

Two significant findings early in the analysis phase were:

- ◆ Firstly, that adult and children group visitors in the sample were family group visitors according to the definition above. The research excluded school groups, because they are not ‘family groups’ and multi-generational groups that did not contain children, for example, parents visiting with their grown up children, because they did not conform to the original definition.
- ◆ Secondly, family visitor groups fell into clearly definable family types, and evidence from the analysis of the sample shows that there were 5 distinct family types:
 - Grandparents with their grandchildren
 - Mothers with their children
 - Mothers and other women friends and relatives with their children
 - Fathers or a male carer with their children
 - Couples with their children

The distinction between these family types, and the composition of families, derived from this initial analysis; form the basis of the descriptions of family group visitors throughout the chapter.

4.1.1 Configuration of Family Groups

The exact configuration of each family group is described in figures 4.1a to 4.5 below.

The tables are arranged by family type and contain the following information:

- ◆ The code number given to family visitor group. This is identical in the CCTV recording, the observation sheet, questionnaire and in-depth interview. This unique code number identifies each family visitor group and can be used by the reader to track the family across the study.
- ◆ The adult respondent, their relationship to other adults and children in the group, their gender and age group as recorded on the questionnaire form
- ◆ The respondent's first adult companion, or first child if there is only one adult in the group, their gender, age group and relationship to the respondent
- ◆ The respondent's next companion if there is one, their gender, age group and relationship in the group, or the first child, their relationship to the respondent, their gender and age group
- ◆ The next children, their relationship to the respondent, their gender and age group
- ◆ The ethnic background of each family visitor group

For example, figure 4.1 refers to grandparents with their grandchildren.


Family group code number refers to the unique number each family group has been allocated.

Respondent and age refers to the first person in the family group, the one who was approached first and who gave consent to answering the questionnaire, in this case a grandmother aged between 41 and 50.


2nd adult and age refers to the next adult in the group, in this case there is no other adult present.

1st child and age here refers to the only grandchild in the group, a granddaughter aged between 6 and 10 years, as shown below in fig 4.1.


Grandparents with grandchildren					
Family group code number	Respondent and age	2 nd adult and age	1 st child and age	2 nd child and age	Ethnicity
20	grandmother 41-50		granddaughter 6-10		White UK




Unique number that each family group was allocated




First person in The family group, The one who was approached first and gave consent to answering the questionnaire




There is no other adult present in the group



The only child in the group, a granddaughter aged between 6 and 10 years.



There are no other children in the group



Ethnic background of the group

Fig.4.1 *Key to the description of family visitor groups in Fig 4.1a to 4.5*

So, family group number 20 is made up of two people: a grandmother aged 41-50, and her granddaughter aged 6-10, whose ethnic background is white UK. Each family in the case study sample is described in this way in the figures below.

Grandparents with grandchildren						
Family group code number	Respondent and age	2 nd adult and age	1st child and age	2 nd child and age	Ethnicity	
20	grandmother 41-50		granddaughter 6-10		White UK	
9	grandmother 51-65	grandfather 51-65	granddaughter 11-16	daughter 31-40	White UK	
47	grandmother 51-65	grandfather > 65	granddaughter 11-16	girl 11-16	White UK	
15	grandmother 51-65		granddaughter 6-10		White UK	
16	grandmother 51-65		grandson 6-10	girl 11-16	White UK	
4	grandmother 51-65		grandson < 5	boy < 5	White UK	
29	grandmother 51-65		granddaughter 6-10		White UK	
28	grandmother > 65	grandfather > 65	grandson 11-16		White UK	
44	grandmother > 65	grandfather > 65	grandson 11-16		White UK	
24	grandfather 51-65		grandson < 5		White UK	

Fig 4.1a Grandparent groups

Mothers accompanied by their children					
Family group code number	Respondent and age	1st child and age	2 nd child and age	3rd child and age	ethnicity
23	mother 17-24	daughter < 5			Indian
48	mother 25-30	daughter 6-10	daughter 6-10		White UK
2	mother 31-40	daughter 11-16			White UK
13	mother 31-40	daughter 6-10	daughter 6-10		White UK
11	mother 31-40	son 6-10	son 6-10		Indian
8	mother 31-40	son 11-16	son 6-10		White UK
34	mother 41-50	daughter 11-16	daughter 6-10	daughter 6-10	Pakistani
3	mother 41-50	daughter 11-16	son 17-24		White UK
25	mother 41-50	daughter 11-16	son 6-10		White UK
35	mother 41-50	daughter 17-24	daughter 17-24	daughter < 5	White UK
7	mother 41-50	son 6-10			White UK
12	mother 51-65	daughter 25-30	daughter 11-16		White UK

Fig 4.2 *Mothers accompanied by their children*

Women with children and other women relatives and friends						
Family group code number	Respondent and age	Next adult or 1 st child and age	Next adult or child and age	Next child and age	Next child and age	Ethnicity
37	aunt 51-65	niece 11-16				White UK
46	mother 25-30	daughter 11-16	daughter 6-10	niece < 5		Black UK
5	mother 31-40	woman 41-50	daughter 11-16	son 11-16	boy 11-16	White UK
31	mother 41-50	son 6-10	niece < 5			White UK
19	sister 11-16	sister 6-10				Pakistani
27	sister 17-24	brother 6-10				White UK
18	sister 11-16	friend 11-16	sister 11-16			White UK
6	woman 31-40	woman 41-50	woman 51-65	girl 11-16		White UK

Fig 4.3 *Women with children and other women relatives and friends*

Men accompanied by children					
Family group code number	Respondent and age	1 st child and age	2 nd child and age	Ethnicity	
30	carer 17-24	boy 6-10		Black Caribbean	
17	father 31-40	daughter 11-16		White UK	
40	father 31-40	daughter 6-10	daughter 6-10	Black UK	
45	father 31-40	daughter 11-16	daughter 6-10	Black Caribbean	
43	father 31-40	son 6-10	son < 5	White UK	
10	father 31-40	son 6-10		White UK	
32	father 31-40	son 6-10	daughter 6-10	White UK	
42	father 41-50	daughter 11-16		White UK	

Fig 4.4 *Men accompanied by children*

Couples with their children						
Family group code number	Respondent and age	Partner and age	1st child and age	2 nd child and age	3 rd child and age	Ethnicity
41	man 41-50	woman 41-50	son 11-16			White UK
1	man 41-50	woman 41-50	son 6-10			White UK
22	man 25-30	woman 25-30	daughter 6-10	daughter 6-10	son < 5	Pakistani
36	man 41-50	woman 31-40	daughter 6-10			White UK

Fig 4 5 *Couples with their children*

In the sample:

- ◆ There were 10 grandparent groups, including grandmother and grandchildren groups, grandfather and grandchildren groups and both grandparents and grandchildren groups
- ◆ There were 20 women and children groups including mothers with their children, and women with other women friends and relatives and their children
- ◆ There were 7 father and children groups and one carer and child group
- ◆ There were 4 couples with their own children.

These family types are discussed in more detail below.

Grandparents and grandchildren

Of the 42 family groups in the sample, 10 were grandparent with grandchildren groups.

Of the grandparent groups:

- ◆ In 5 groups a grandmother was the only adult
- ◆ In 1 group a grandfather was the only adult
- ◆ In 4 groups both grandparents were present

As shown in fig 4.6 below, the commonest type of grandparent group was a grandmother with her grandchildren, followed by both grandparents with their grandchildren.

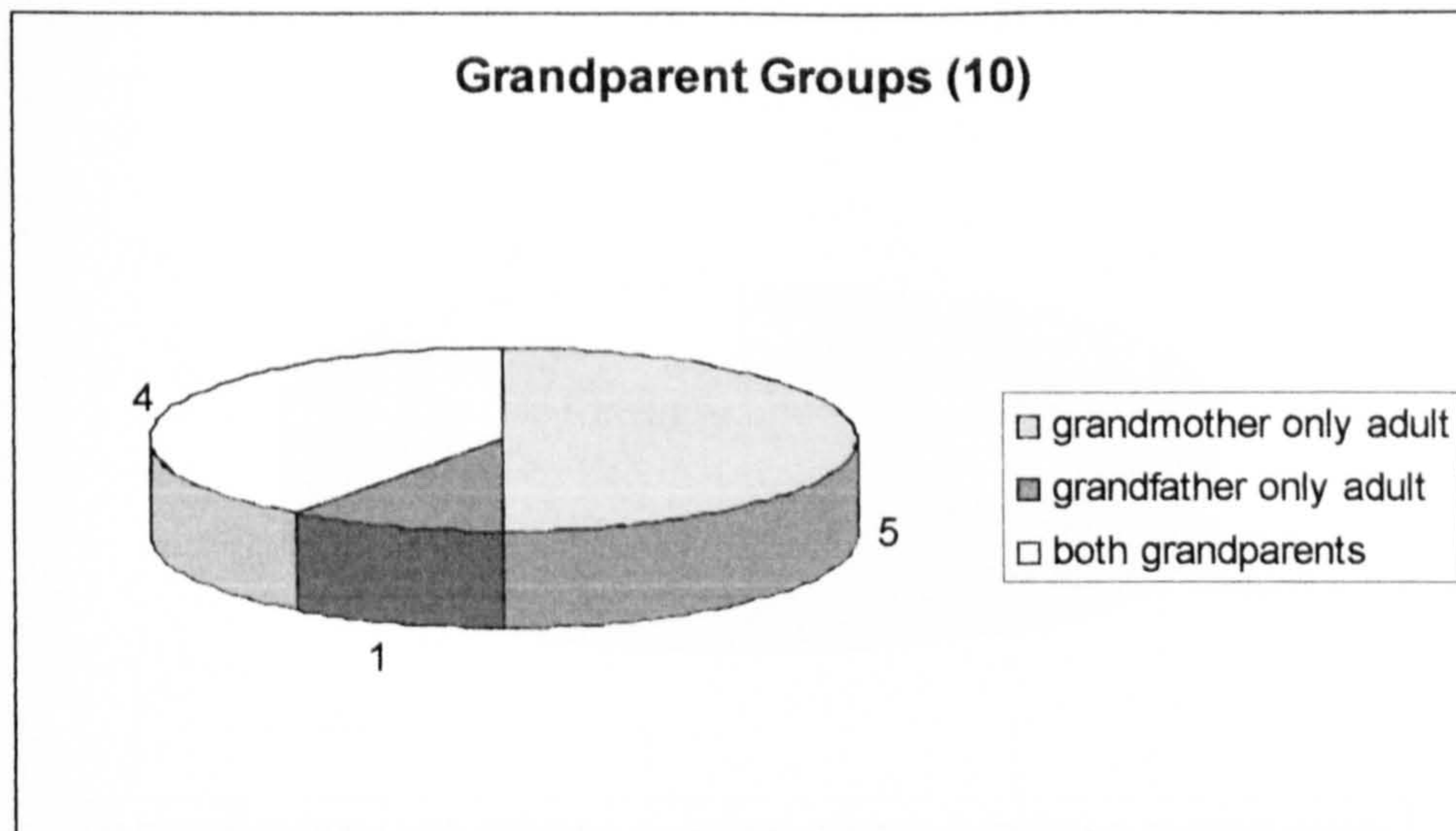


Fig 4.6 *The configuration of grandparent groups*

Grandparents had either 1 or 2 children with them and there were fewer children in grandparent groups than in other family types, with the exception of father and children groups. Most grandparents were in the age range 51 to 65.

Women with children

There were 20 groups in which mothers visited alone with their children or with other women friends or relatives and children. This is the largest family group type, comprising 48% of the total sample. The women and children family groups divided into three distinct categories as shown below:

- ◆ 12 groups were composed exclusively of a mother and her own child or children
- ◆ 5 groups were composed of a woman with women friends or relatives and children
- ◆ 3 were elder sisters with younger brother or sister.

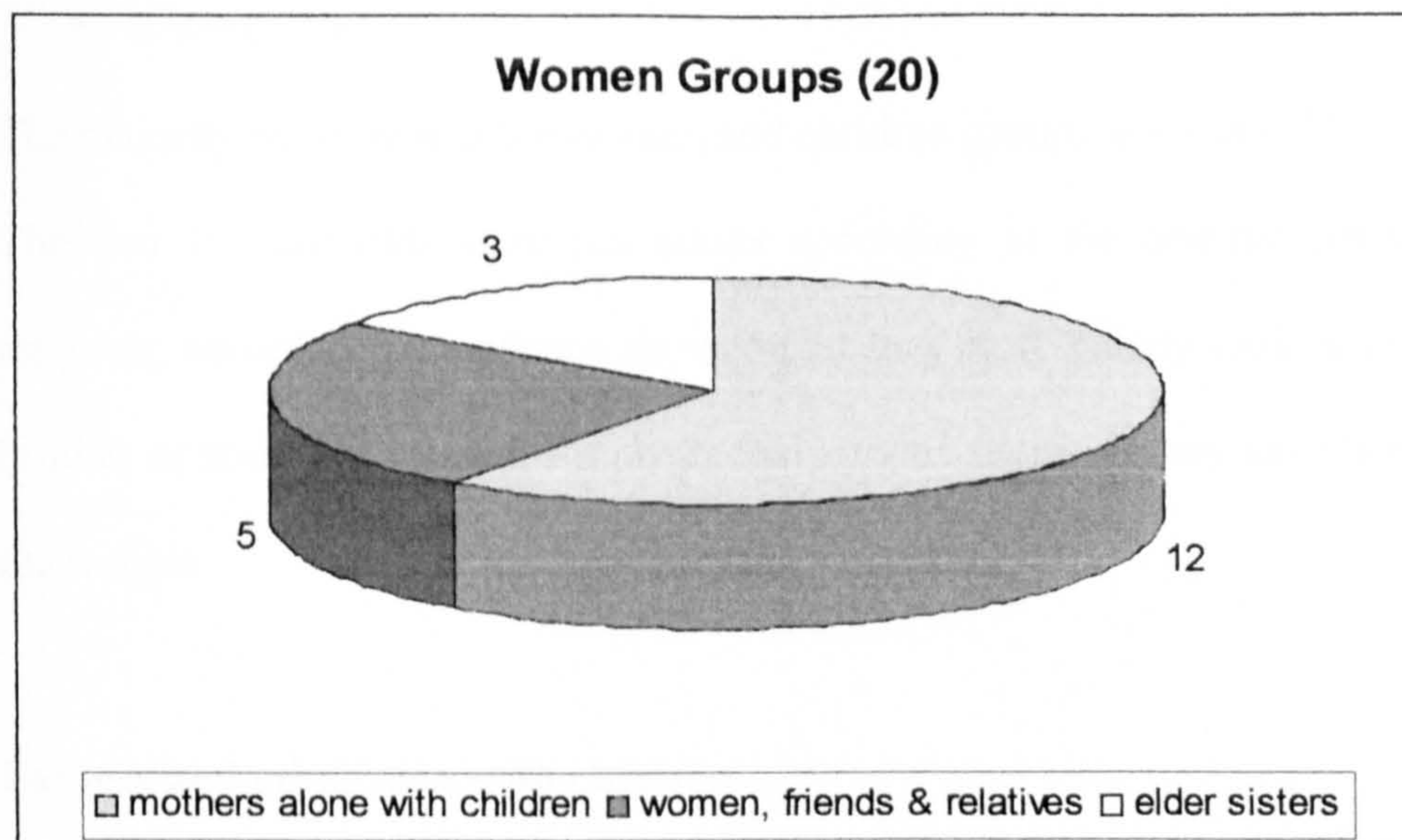


Fig 4.7 *The configuration of women groups*

Family groups comprising mothers and their children were almost equally divided into mothers with 1 child (5 groups), mothers with 2 children (4 groups) and mothers with 3 children (5 groups). Groups of women visiting with women friends or other women relatives had 1 child with them (5).

The questionnaire did not ask for actual ages, but respondents age 17 and under offered their precise age, showing that 3 women groups were composed of 1 elder sister, who clearly had responsibility for a younger brother or sister when visiting the New Art Gallery, Walsall, creating a subgroup of 3 within the larger group of 20. Overall, the ages of the women were as follows:

- ♦ 7 were between 41-50
- ♦ 5 were aged between 31-40,
- ♦ 2 were between 25-30
- ♦ 2 were aged between 17 and 24
- ♦ 2 were 16

- ◆ 2 were 51-65.

The majority of women in the women and children groups were ages 31-50 (12)

The two 16 year olds were not adults according to the original parameters of the research; however, the evidence showed that they were clearly looking after a younger brother or sister, rather than simply accompanying them, so they have been included in the sample.

Fathers and other men with children

Altogether 8 groups were headed by a man.

7 groups were fathers and their children; 1 group was a care worker and his charge.

Fathers had either 1 child with them (3) or 2 children with them (4) and no men visited with other relatives or with friends. Of the 7 groups of fathers with children:

- ◆ 6 were aged 31-40, and
- ◆ 1 was 41-50,
- ◆ care worker aged 17-24.

The majority of fathers with their children were aged 31-40 (6) and fathers with their children are younger than mothers with their children.

Couples with their own children

4 groups were couples with their own children. The composition of these groups was:

- ◆ Both adults aged 41-50 with 1 child
- ◆ Both adults aged 25-30 with 3 children
- ◆ Mother aged 31-40, father 41-50 with 1 child
- ◆ Both adults aged 41-50 with 1 child

Half the couples were aged 41-50, and 75% had only 1 child with them.

4.1.2 Numbers of adults and children in the family groups

Figure 4.8 below shows that 13 (31%) family groups were composed of 1 adult and 1 child and 11 (26%) family groups were composed of 1 adult and 2 children. Overall 29 (67%) family groups in all family types contained 1 lone adult visiting with a child or children:

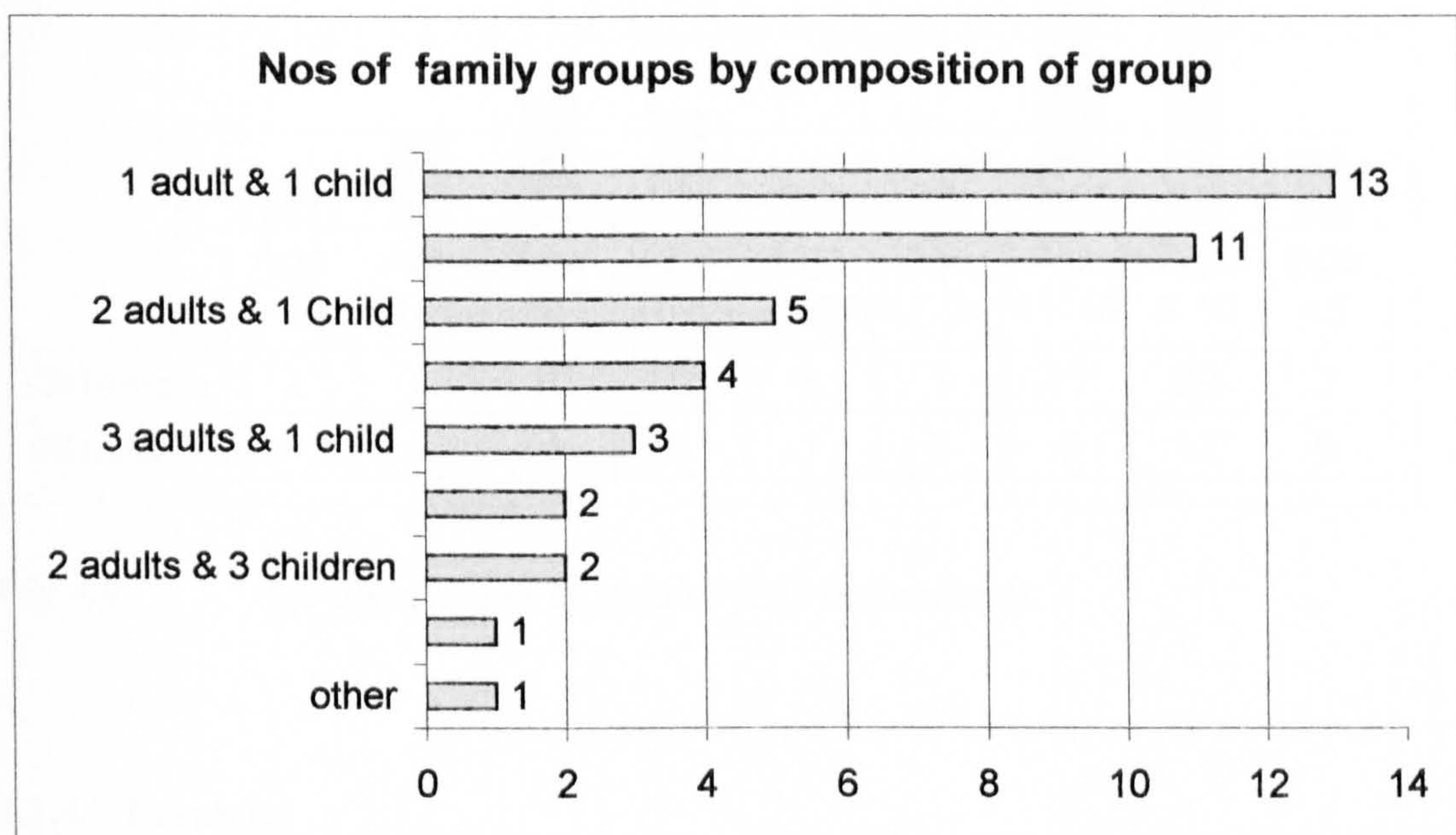


Fig 4.8 *Numbers of family groups by composition of group*

4.1.3 Overall age distribution of the 113 individuals in the family groups by gender

Of the 113 individual adults and children in the sample:

- ♦ The largest category was children aged 6-10 (28%)
- ♦ The second largest category was children aged 11-16 (21%)

- ◆ The largest category of adults was in age range 41-50 (12%), and all except 1 were parents
- ◆ The second largest group of adults were in the age range 31-40 (11%)

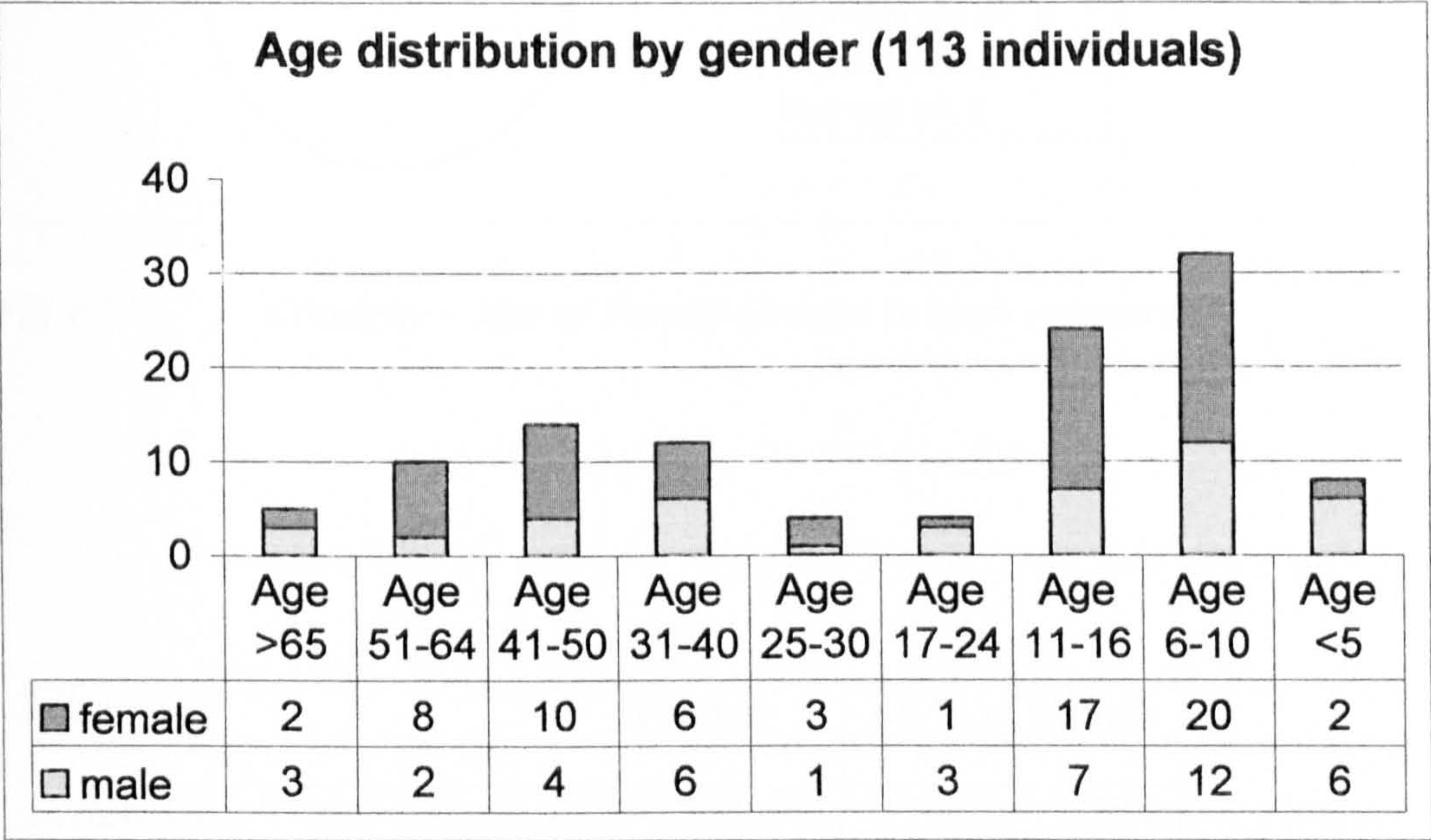


Fig 4.9 *Age distribution by gender (113 individuals)*

4.1.4 Ethnicity

The chart below shows the overall breakdown of ethnicity of family visitor groups in the sample. The term ‘Black UK’ was not included as a category in the questionnaire but was used by 2 families to describe themselves, so has been included here.

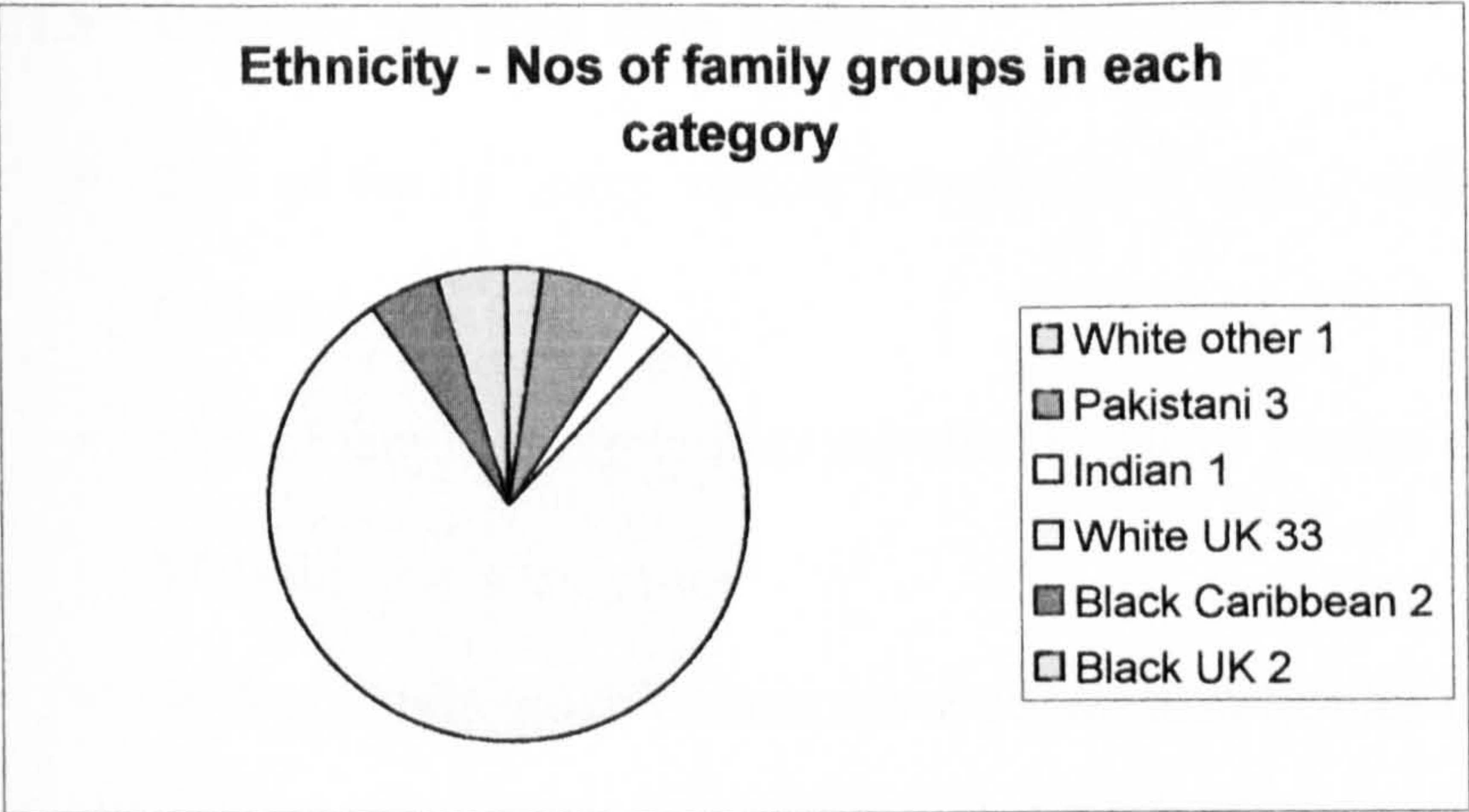


Fig 4.10a *Ethnicity – Nos of Family Groups in each category*

Category	Number	As % of sample
White UK	33	79%
Pakistani	3	7%
Black Caribbean	2	5%
Black UK	2	5%
Indian	1	2%
White Other	1	2%

Fig 4.10b *Ethnicity –% of Family Groups in each category*

4.1.5 Distance travelled from home

- ◆ 26% of family group visitors travelled less than 2 miles to visit the New Art Gallery,
- ◆ 51% of family group visitors travelled less than 3 miles to visit New Art Gallery, Walsall,
- ◆ 96% of family group visitors travelled less than 8 miles to visit.

The largest number of family visitor groups came from two areas; firstly, Willenhall, which is a borough less than 2 miles west of Walsall town centre and the New Art Gallery, and secondly, the inner city areas of Walsall town itself.

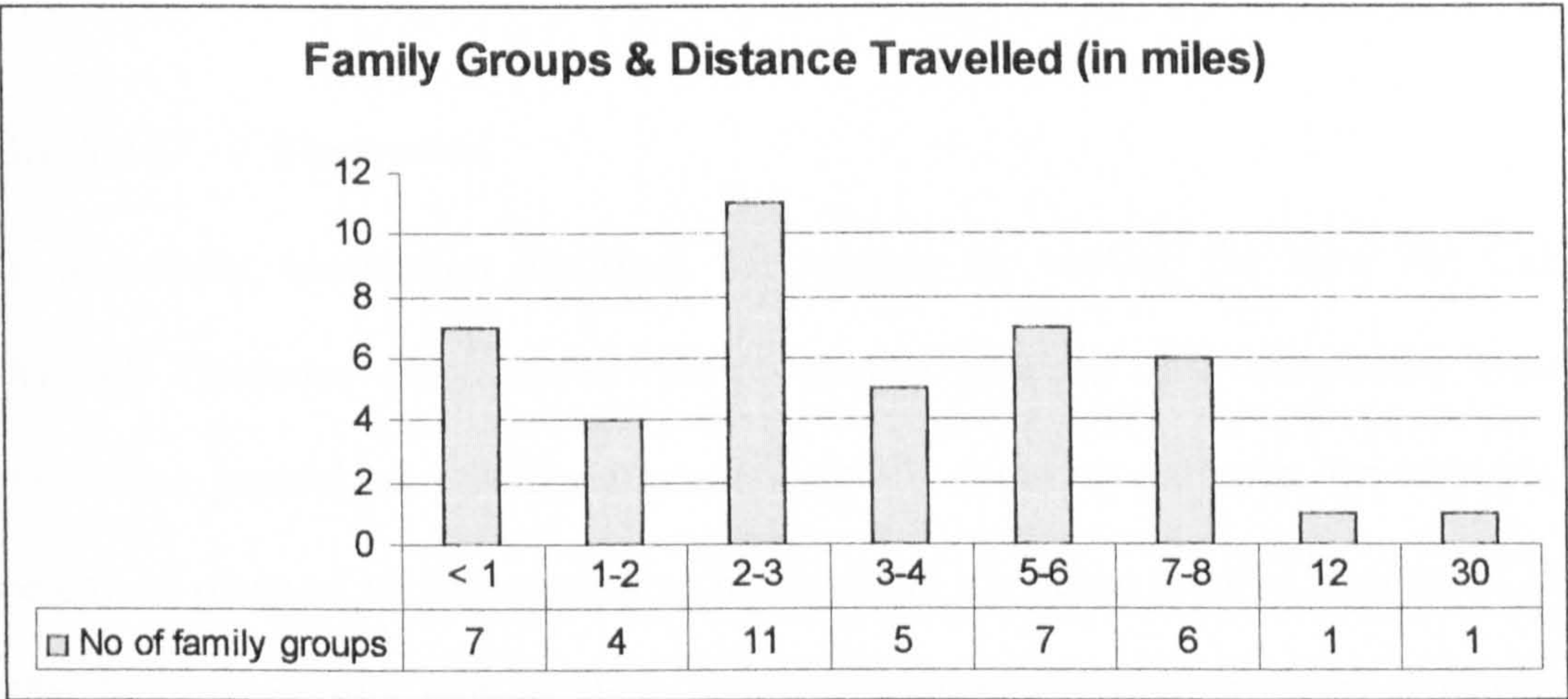


Fig 4.11 Family Groups & distance travelled

In summary, section 1 has established that **‘multi-generational social groups of up to 5-6 people, with children, that come as a unit’** to the New Art Gallery, Walsall, are family visitor groups. The research excluded school groups and multi-generational groups that did not contain children, for example, parents visiting with their grown up children. On the other hand, the definition of family described above was broad enough to include a child in care, a ‘looked after child’ and his carer visiting the New Art Gallery, as a carer is generally regarded as ‘a person who has parental responsibility’

for a person under 16 years (www.northumberland.gov.uk). In addition, the definition of family given above also included elder siblings looking after their younger brothers and sisters.

Section 1 has clarified the composition of the 42 family group visitors in the case study sample by family type, their age, gender and ethnicity; numbers of adults and children in the family groups and the distance they travelled to visit the exhibition. Section 2 now goes on to report on the motivation of family group visitors in the sample for visiting the New Art Gallery, Walsall.

Section 2 Motivation

In this study, motivation describes the reasons for visiting the New Art Gallery, Walsall. Evidence from earlier visitor studies suggests that motivation typically includes a general set of cultural preconceptions about art galleries, for example, the perceived place of art gallery visiting in the social life of the family (Macdonald 1993). The findings in this section show, by family type, the main reasons family group visitors gave for their visit to the town of Walsall and the New Art Gallery itself by examining the coded quantitative data from questions about:

- ◆ The main reason for visiting the town of Walsall
- ◆ The decision to visit the New Art Gallery, Walsall
- ◆ The main reason for visiting the New Art Gallery, Walsall
- ◆ Previous visits to the New Art Gallery, Walsall
- ◆ Expectations of the New Art Gallery, Walsall

4.2 The main reason for visiting the town of Walsall by family type

Of the 42 family visitor groups in the sample, 48% were visiting Walsall to shop, 40% were in Walsall to visit the New Art Gallery and other family group visitors in the sample were in Walsall for reasons which included: something to do with the children in the holidays, having a day out and visiting family. Below the main reasons for visiting Walsall by family type are discussed.

Grandparents

Of the 10 grandparent groups in the sample, 30% were in Walsall to visit the New Art Gallery and 60% were in Walsall for a day out for, 10% were in Walsall shopping or for 'something to do with the grandchildren'.

Mothers and their children

Of 12 groups of mother with their own children, 66% were in Walsall shopping, 25% were in Walsall to visit the New Art Gallery, and 9% were having a day out.

Women with other women friends or relatives and children

Of the 8 other groups of women and children 45% were in Walsall shopping, 45% were in Walsall to visit the New Art Gallery and 10% were in Walsall either visiting family or having a day out.

Father and children groups and other men

Of the 7 father children groups 45% were in Walsall shopping, 45% were in Walsall to visit the New Art Gallery and 10% were 'passing the time' or visiting family.

Couples with their own children

Of the four couple groups visiting, 50% were in Walsall to visit the New Art Gallery and 50% were in Walsall for shopping.

From the evidence it is clear that grandparents are in Walsall for a day out with their grandchildren and that shopping is not a reason for visiting Walsall with their grandchildren. On the other hand, mothers with their own children are clearly in Walsall primarily to shop. Other family group types are equally divided in their reason for visiting Walsall between shopping and visiting the New Art Gallery.

4.2.1 The main reason for visiting Walsall by family type and day of week

The main reasons for visiting Walsall differ according to the day of the week and family type. The majority of grandparent groups visited mid-week and the remainder on Saturday. The majority of mother and child groups and other women groups visited midweek. Father and children groups are represented on every day of the week and Saturday and Sunday. Couples visited during the week and on Saturday. Grandparents tended to visit midweek or on Saturday and their reason for visiting Walsall was to have a day out with their grandchildren.

Mothers tended to visit midweek and were likely to give the main reason for their visit to Walsall as shopping; although midweek they may be having a day out or visiting the New Art Gallery. However, on Saturdays their main reason for visiting Walsall was always shopping.

Other groups of women and children were equally divided between visiting Walsall for shopping and for the New Art Gallery, and their visits took place on weekdays and Saturday.

Men gave the main reason for visiting Walsall on Saturday as shopping, but mid-week, gave the main reason for visiting Walsall as either shopping, having a day out with the children or visiting the New Art Gallery

Mid week, couples gave the main reason for visiting Walsall as shopping, but on Friday and Saturday the main reason for couples visiting Walsall was to visit the New Art Gallery.

Sunday was not a popular visiting day with any family group type. Only one family visitor group, a father and children group, was recorded during the field study period.

A more detailed table showing the day of the week for visiting by family type and their main reason for visiting Walsall is included in the appendix.

4.2.2 Whether adults or children made the decision to visit by family type

Overall the evidence suggests that both children and adults in the sample made the decision to visit the New Art Gallery, but that children were more likely to have made the decision to visit if the main reason for visiting Walsall was either visiting the New Art Gallery or shopping. In groups where an adult made the decision to visit, it was likely to be as part of a day out. The evidence suggests that in mothers with their own children groups and couple groups, the adults were very likely to have made the

decision to visit; in grandparent groups and other women groups the decision is equally likely to have been made by an adult or a child, but that in father and children groups, the decision was most likely to have been made by a child. This can be seen in the breakdown below:

Of the 10 grandparent groups in the study:

- ◆ 5 (50%) of the groups the children made the decision to visit
- ◆ 5 (50%) of the groups the grandparent made the decision to visit

Of 12 the mother and children groups:

- ◆ 9 (75%) of the groups the mothers made the decision to visit
- ◆ 3 (25%) of the groups the children made the decision to visit

Of the 8 other women groups:

- ◆ 4 (50%) of the groups the children made the decision to visit
- ◆ 4 (50%) of the groups the adults made the decision to visit

Of the 8 fathers with children groups

- ◆ 5 (62%) of the groups the children made the decision to visit
- ◆ 3 (38%) of the groups the adult made the decision to visit

Of the couples in all 4 (100%) of the groups the adults made the decision to visit. More detail is included in the appendix.

4.2.3 When was the decision made to visit the New Art Gallery, Walsall?

The majority of decisions to visit made by both adults and children were taken on the day of the visit and the vast majority of decisions were taken within 3 days of the visit.

- ◆ 58% of all decisions to visit were made on the day of the visit
- ◆ 31% of all decisions to visit were made between 1-3 days before
- ◆ 89% of all decisions to visit were made either on the day or within 3 days of the visit.

The graph below (fig 4.12) shows that the decision to visit was taken equally by children and adults.

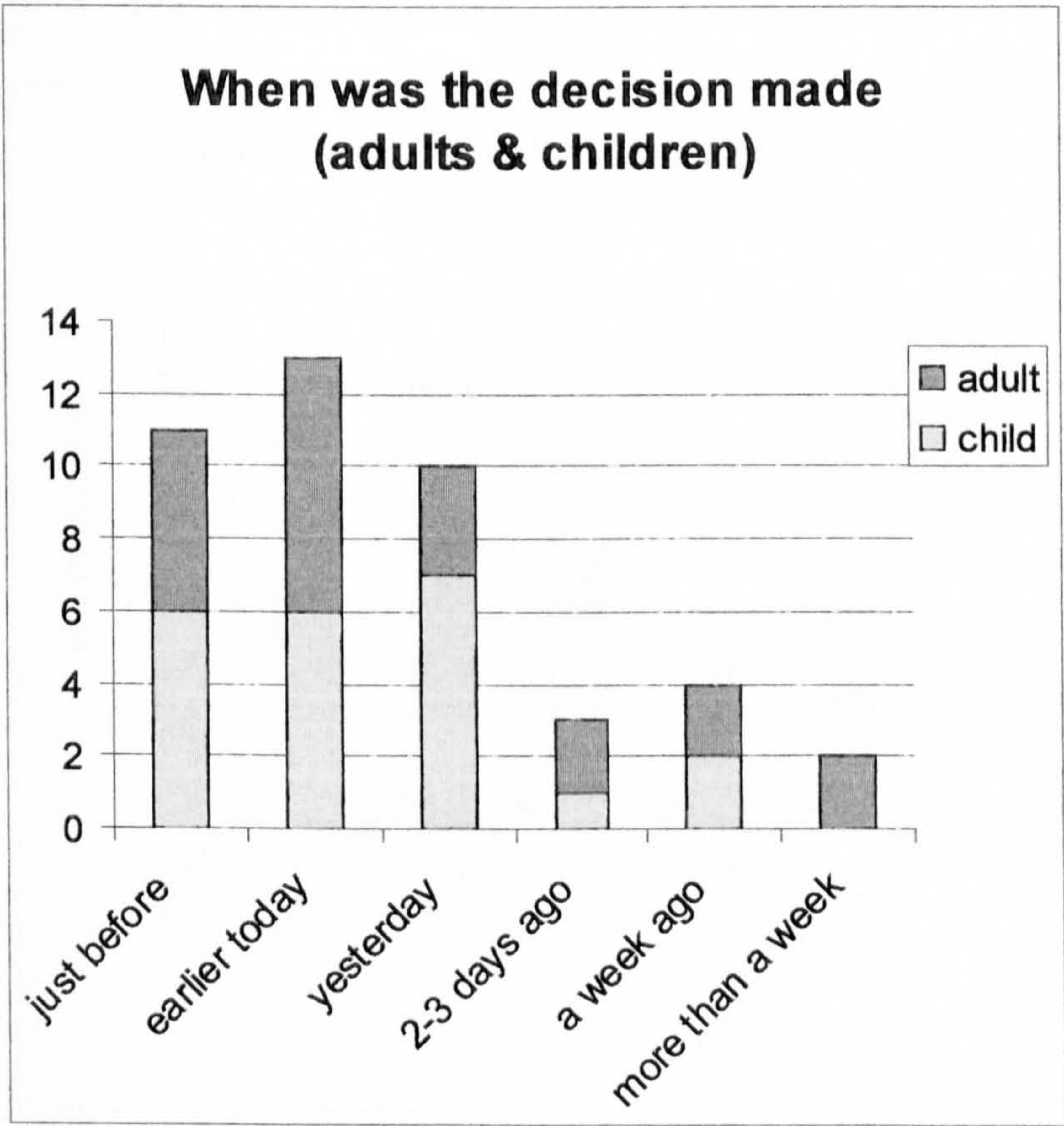


Fig. 4.12 *When was the decision made to visit the New Art Gallery, Walsall, by adults and children*

The table below shows when the decision to visit was made by family type, indicating that:

- ◆ 100% grandparent groups made the decision to visit either on the day or within 2-3 days of the visit
- ◆ 75% of father and children groups made the decision to visit on the day or the day before
- ◆ 75% of mother and children groups made the decision to visit on the day
- ◆ Only 1 couple groups and 1 father and children group made the decision to visit longer than a week ago

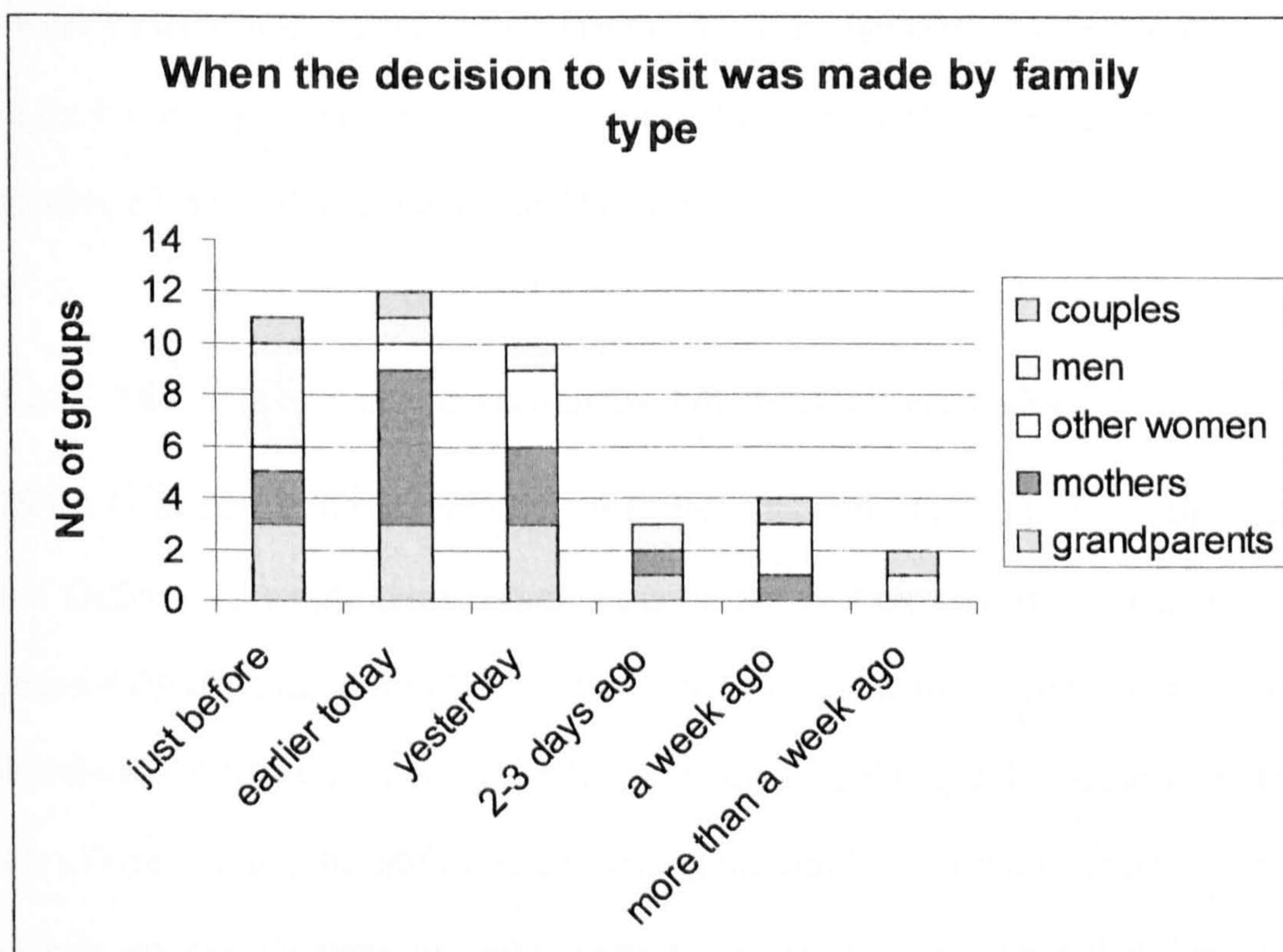


Fig 4.13 *When was the decision made to visit by family type*

So far this section has examined the reasons why family visitor groups visited the town of Walsall. Next this section examines the main reasons that family visitor groups gave for visiting the New Art Gallery itself, and their expectations of the visit. Data on family group visitor's expectations were documented in two ways: in quantitative form using questionnaires and in qualitative form using in-depth interviews. Qualitative data is reported numerically and statistically, quantitative data is reported through verbatim quotes from in-depth interviews and recorded comments. The method chosen to reduce data derived from the in-depth interviews was content analysis, and the findings from the in-depth interviews provide concrete illustrations and examples in the family group visitor's own words. Each family is identified only by number, as shown in the example in fig.4.1 on page 8. For example (family no 20), refers to the responses of family group number 20; a grandmother and granddaughter.

4.2.4 The main reasons for visiting the New Art Gallery, Walsall

Of the 42 family visitor groups questioned about their main reasons for visiting the New Art Gallery, the single most common reason for visiting was for the children, either because the children wanted to visit 'they like to look at drawing' (families no 3, 5), 'are curious about art' (family no 8) and 'the children wanted to see the pictures (families no 11, 17), or because the adult wanted to bring the children 'to show them the exhibition (family no 27), 'to show the baby' (family no 23), 'to show the children everything' (family no 36), or 'to bring the grandchild who hasn't been before' (family no 4). Other reasons that family group visitors gave for visiting the New Art Gallery included:

- ◆ 31% who said they had come to look at the building
- ◆ 24% who said they came to look around at everything

- ◆ 24% who said they came out of curiosity
- ◆ 21% who said they had come to use the Discovery Gallery
- ◆ 19% who said they had come to see a special exhibition
- ◆ 12% who said they were interested in art, to keep up with contemporary art
- ◆ 10% who said they had come to use the café
- ◆ 7% who said they had never been before, used to go to the old gallery
- ◆ 5% who said they had come to see the Garman Ryan collection

These figures add up to more than 100% because family group visitors typically gave more than one reason for visiting the New Art Gallery.

Family group visitors came ‘to look at everything’ (family no 3), ‘to look around at all the floors’ (family no 31), to see all the art work’ (family no 32) and to look at the building (family no 19). Smaller numbers of family group visitors came ‘to keep up with contemporary art’ (family no 45), to see a particular exhibition (family no 42) or to look at the permanent collection (family no 19).

4.2.5 The effect of previous visits

Of the 42 family visitor groups 79% contained at least one member who had visited before and the majority of these had visited twice before and of individuals in family visitor groups who had visited previously:

- ◆ 19 had visited 4-6 times.
- ◆ 10 had visited more than 7 times, including 6 who had visited over 20 times.

A more detailed breakdown of these figures can be found as appendix 3 of the findings.

Families visitor groups who had visited previously were much more likely to be visiting specifically to see the current temporary exhibition, though they were no more likely than other family visitor groups to know that the current show was ‘narrascape’; only 8 out of all of the 42 family groups (19%) knew that the exhibition ‘narrascape’ was on before they visited.

Of those who did know the show was on the reason was generally because the children had visited with school (family no 40) or had seen a newspaper article about the show (family no. 17). In these family groups the children knew the show was on, but the adults in the group did not. If the adult in the group knew the exhibition was on, it was because they had looked on the web to see what was current (family no 41), ‘seen a leaflet on a workshop’ (family no 10) or knew the show was curated by Rhonda Wilson (family no 46). The evidence suggests that if the adult in the family group had decided to visit the ‘narrascape’ exhibition, the children in the family group did not know the show was on.

4.2.6 Family groups visiting for the first time

In 21% of family visitor groups everyone was visiting for the first time. No first time family visitor groups knew the ‘narrascape’ exhibition was on or had come specifically to see the show. One major motivation for first time visitors’ was ‘to see everything’ (family no 25) and ‘generally to look at all the exhibitions’ (family no 1) in particular because ‘the children wanted to see the pictures’ (family no 11). First time family group visitors generally thought that only the hands-on children’s Discovery Gallery in New Art Gallery, Walsall, was suitable for children and did not generally consider the ‘narrascape’ exhibition to be suitable for children.

Another motivation for first time visitors was curiosity 'we'd never been before - but we'd seen the gallery from a distance' (family no 24), 'we didn't know what it was' (family no 26), we came inside to see what it was like' (family no 41). Clearly family group visitors had a desire 'to do something different' (Family no 12), and 'to come inside to see what it was like' (family no 41).

A number of first time visitors to the New Art Gallery were family group visitors who 'used to go to the old gallery' (family no 10) (Walsall Museum and Art Gallery) but had 'not been to the new gallery' (family no 12).

In 55% of first time family group visitors, children made the decision to visit the New Art Gallery, just before entering the gallery whilst in Walsall shopping. Adults in first time family visitor groups made the decision to visit 2-3days ago or longer, and their main reason for visiting Walsall was to visit the New Art Gallery.

First time family group visitors tend to be made up of mothers and their children, whose main reason for visiting Walsall was shopping, and the decision to visit the New Art Gallery was made by a child just before entering the gallery. In addition, children in first time visitor groups were overwhelmingly in the age 6-10 category.

4.2.7 Knowledge of modern art

Most family group visitors in the sample said they knew 'something' or 'not very much' about modern art (84%). Grandparent groups tended towards knowing 'not very much' or 'nothing' about modern art. Mothers and children, women and children and couple groups tended towards knowing either 'something' or 'not very much'. Fathers with

children groups tended towards knowing ‘a lot’ or ‘something’ about modern art. The exact figures can be found as appendix 4 of the findings appendix.

Overall, the evidence suggests that of the family visitor groups in the sample:

- ◆ 55% knew something about modern art
- ◆ 29% knew not very much about modern art
- ◆ 10% knew a lot about modern art
- ◆ 7% did not know anything about modern art

4.2.8 Do family visitor groups usually like modern art?

In answer to the question ‘Do you usually like modern art?’ 76% of respondents said they usually liked modern art ‘not all, but generally’ (family no 3), 14% said they didn’t usually like modern art and 10% were not sure whether they usually like modern art, suggesting that ‘it’s interesting, we like some’ (family no 45) and ‘it depends’ (family no 35, 37). Frequent family visitor groups tend to research the exhibitions before visiting, for example, on the internet, to find out about exhibitions and artists ‘even those we don’t like’ (family no 40), suggesting a degree of familiarity with the gallery and the type of art they expect to see.

4.2.9 Expectations of New Art Gallery, Walsall

Clearly the evidence suggests that the majority of family visitor groups in the sample usually do like modern art and responses to the question ‘Can you tell me what you expect when you visit New Art Gallery, Walsall?’ showed that family group visitors expected to find art that is of a ‘different variety to other art galleries’ (family no 2), art

that is 'strange' (family no 9), 'new stuff' (family no 27) and 'weird pictures and activities' (family no 34). Several family group visitors were disappointed that the 'narrascape' exhibition was not 'more contemporary, wax dripping and things like that' (family no 24).

But the evidence suggests that family group visitors generally had few preconceptions about what to expect; visiting 'with no expectations' (family no 38), 'to see what type of art there is' (family no 5), 'with a completely open-mind' (family no 6), and 'didn't know what to expect but did expect modern art' (family no 8).

First time family group visitors especially, were curious and inquisitive in their attitude, and discovery appeared to play a part in the way they approached the exhibition; 'we've never been to a modern art gallery before' (family no 12), but regular family group visitors came 'to see the new exhibitions and use the Discovery Gallery' (family no 13) and 'to look at each new exhibition' (family no 17).

Family group visitors expected their visit to be 'interesting and stimulating' (family no 41, 7) and children are often cited by adults; both grandparents and parents, as a major reason for the visit 'to let the grandchildren know its available' (family no 28) and because the children have an existing interest in art 'my granddaughter does painting herself and likes to see the pictures' (family no 5), 'my child enjoys art' (family no 10) so the family visit offers an opportunity to 'give the children something to think about in art' (family no 46).

From the evidence it is clear that children are also quite likely to be introducing an adult in the family group to the art works, for example 'to show grandma the gallery' (family no 29) or 'to give dad a guided tour', (family no 32).

Looking at The New Art Gallery building itself appears to be a reason only for first visits: 'we came to see the building' (family no 24), on subsequent visits, family group visitors suggested 'we used to come to look at the building, now we just look at the art' (family no 40). On the other hand 'the nice view' (family no 24) from the windows in the gallery continued to be an attraction on further visits.

A number of family group visitors were surprised by the exhibits they saw in the New Art Gallery; some for example 'would have expected more pictures' (family no 1) and expected 'more artistic pictures and works by artists we know the names of' (family no 32). Some family group visitors were 'expecting more traditional art' (family no 16), more 'oil paintings' (family no 1) or more of a 'mixture of old and new' (family no 7, 35).

The figure below shows the expectations of the New Art Gallery, Walsall, by family type, suggesting that for the majority of family visitor group of all types there is an expectation of a fun visit, and that the visit would provide 'entertainment' (family no 45).

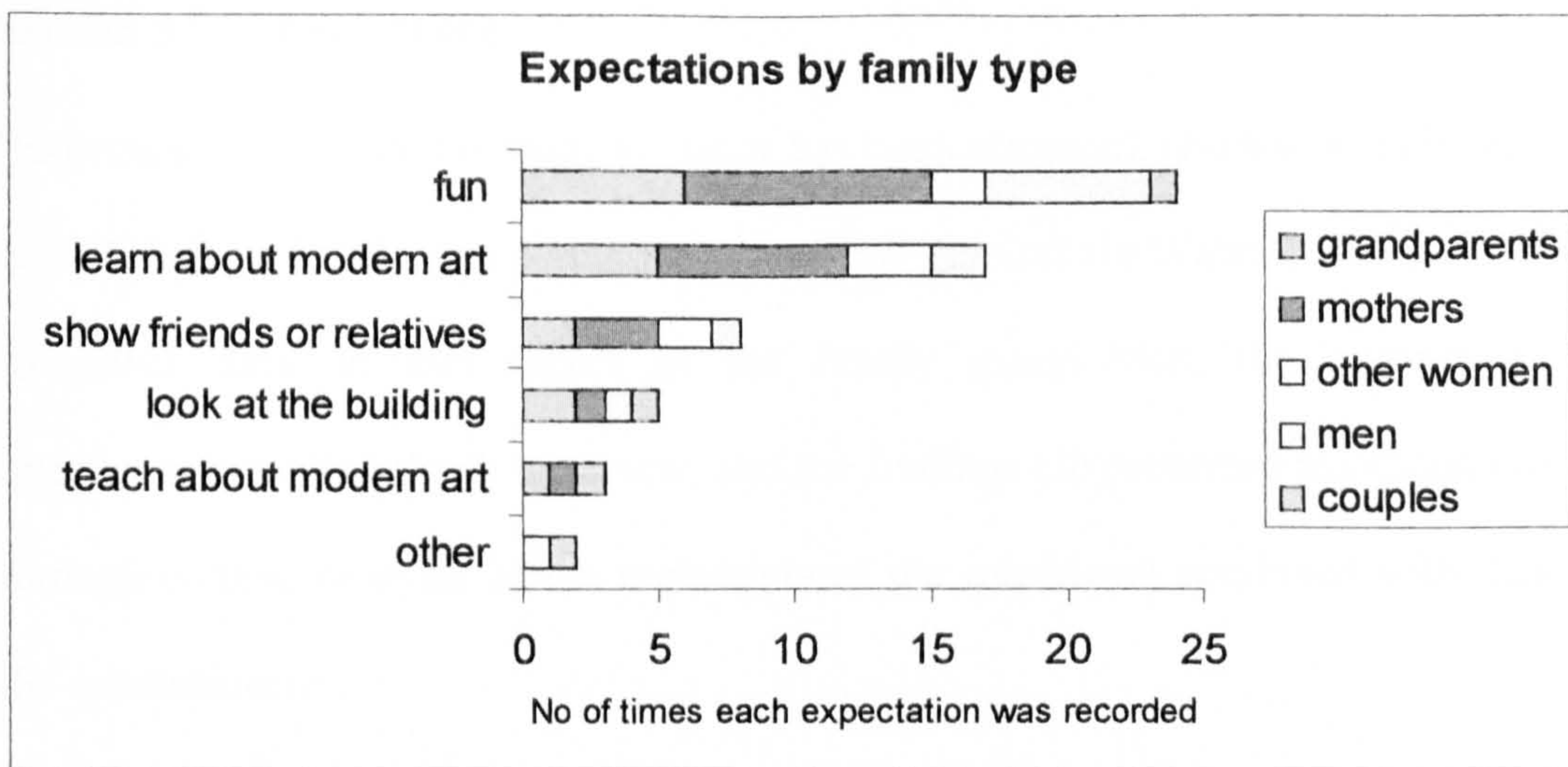


Fig 4.14 *Expectations by family type*

However, not all family group visitors associated fun with enjoyment. For example ‘I don’t expect to have fun; I do expect to like the art’ (family no 18), suggests that there is a serious element to the visit and it is clear from the evidence that the majority of family group visitors expect to learn about modern art during their visit.

Section 2 has examined the motivations for the visit of family group visitors. Section 3 now goes on to present the experience of visitors, looking at whether families regard the New Art Gallery, Walsall as a whole as a good place to visit with children, whether they consider the exhibition itself a good place to visit with children and whether people knew the exhibition was on prior to their visit. The findings are drawn from data collected by both questionnaires and in-depth interviews, outlined at the start of section 2 in this chapter.

Section 3 Experience

‘Experience’ refers in this study to ‘what has been observed, learned or undertaken, felt or suffered’ by family group visitors to the New Art Gallery Walsall. The methods used to gather data on this aspect of the family group visit, the experience, were questionnaire and in-depth interview, and the findings are presented from data produced through content analysis of the transcripts of the interviews combined with data from the questionnaire.

4.3 Experience of New Art Gallery, Walsall as a whole

Over 90% of family group visitors thought New Art Gallery, Walsall as a whole was a good place to visit with children. The evidence indicates that very few family groups definitely thought New Art Gallery Walsall was not a suitable place for children and in general the majority of all family types thought the New Art Gallery as a whole was a good place to visit with children. A more detailed statistical table can be found in appendix 5.

Respondents who thought New Art Gallery, Walsall as a whole a good place to visit with children said ‘Yes it is, especially if they are interested in modern art’ (family no 25) and ‘especially teenagers’ (family no 2).

Respondents who thought only some of the whole gallery was suitable suggested ‘the Discovery Gallery would be but this is more adult’ (family no 12) and ‘too adult for my granddaughter’ (family no 15) ‘some parts’ (family no 33), ‘only downstairs’ (Family no 47) and ‘only the Discovery Room’ (family no 31).

4.4 The experience of the ‘narrascape’ exhibition itself

Although 90% of family visitor groups thought New Art Gallery Walsall as a whole was a good place to visit only 45% of family groups in the sample thought the exhibition itself a good place to visit with children. In particular, 70% of grandparents did not think the ‘narrascape’ exhibition was a good place to visit with children. On the other hand, 70% of women with children thought it was a good room to visit with children. The full statistical details are shown in appendix 6.

In response to the question ‘thinking about the room we are in now, do you think it is a good place to visit with children? Family group visitors divided into four categories:

- ◆ Respondents who thought the exhibits themselves were good for children ‘Yes, the pictures are attractive’ (family no 6) ‘Yes, my granddaughter came to see the exhibition with school’ (family no 29)
- ◆ Respondents who thought the exhibits were not good for children but the room itself was ‘Not the art but the room’ (family no 12), ‘No, but the room is good for running about’ (family no 16) and ‘it's safe’ (family no 46).
- ◆ Respondents who thought neither the room itself nor the exhibits were good for children ‘‘Should have more labels and things for children to do’ (family no 30) ‘No, only things to look at not to do’ (family no 10), ‘not enough colour for a child’ (family no 1)
- ◆ Respondents who were not sure whether the room was good for children or not. ‘It depends on the age of the child’ (family no 38), ‘not for very little children’ (family no 18), ‘not for primary age’ (family no 26) and the ‘concepts might be difficult for children’ (family no 37). Also the atmosphere in the exhibition was judged ‘a bit quiet for children’ (family no 18).

4.4.1 What family visitor groups thought modern art is

Three themes emerged from visitors descriptions of what they thought modern art is:

- ◆ Newness
- ◆ Strangeness
- ◆ Ideas about the form modern art takes

The term 'newness' as used by family visitor groups was associated with 'something that hasn't been done before' (family no 41), art works that were 'individual' and different from what might be found in other galleries (family no 41). Strangeness referred to 'weird pictures' and 'strange things' (family no 44) that families expected to find, and this was also associated with the art form, which family visitor groups expected to be 'more sculptural' made of materials such as 'dripping wax' or 'fabric, like the 'Veil exhibition' (family no 35). Family visitor groups also associated modern art with multi-media, for example 'music and speakers like Gavin Turk' (family no 34) and to have more moving images (appendix 7).

Respondents appeared to be using the terms 'modern' and 'art' separately, making distinctions between what is modern and what is not 'This is not modern art - modern art is more sculptural, with moving images and more interesting' (family no 45) and what is art and what is not. Some family visitor groups drew a distinction between photography and art suggesting that they were surprised to find that the 'narrascope' exhibition comprised only photographs: 'no, they are not art, I disagree with photography' (family no 10).

There were 2 dimensions of the 'narrascope' exhibition; the subject matter and the art form that family group visitors considered disqualified the images as art objects. Firstly,

visitors, especially grandparents thought that the everyday nature of the subject matter disqualified Deborah Jones' work (fig 4.15) as art because 'Its everyday life that you take for granted. These things - heaps of stones its too everyday' (family no 47)



Fig 4.15 *Deborah Jones*

Secondly a number of respondents did not regard photography as art because 'photographs are not art' (family no 1) and 'these are modern photographs not modern art - I don't like modern art but I like these photographs' (family no 9).

On the other hand, some family group visitors did consider the 'narrascape' show to be modern art 'because of the things that are used – the photographs and the subject matter' (family no 46).

In answer to the question 'do you expect to see modern art when you visit the New Art Gallery, Walsall?' family group visitors said they did expect to see modern art 'but traditional as well' (family no 6), they 'expected more pictures and oil paintings' (family no 1) and 'more traditional painting' (family no 16). Not all respondents were clear that they were in a discrete show: 'Is this an exhibition? I really expected older art' (family no 42).

4.4.2 Which exhibits in 'narrascope' did family group visitors look at?

The in-depth interview asked respondents 'what pictures did you look at together (as a family group)? and 'what did you talk about?' Here the responses fell into two categories:

- ♦ A minority of family group visitors who said they did look and talk together 'we looked at the ice pictures and talked about the shape and the form' (family no 45), we looked at them all together' (family no 42)
- ♦ A majority of family group visitors who suggested they 'didn't really look together' (family no 41) 'we didn't talk-we just looked - we didn't look at anything in particular we just walked through' (family no 44)

4.4.3 Reasons for attending to the preferred exhibits

The work of Deborah Jones was considered 'colourful and quite interesting' by children (family 41) who also thought the subject matter was suitable for them for and especially interesting to children 'because of the toy people in the pictures' (family no 42), children paid particular attention to the 'little people- just like real people' (family no 43) an element of the work that escaped a number of adults. Adults considered the

colour in Deborah Jones work to be particularly suitable for children (family no 43) and the manipulation of the image in Thomas Kellner's work (fig 4.16) was admired by some family visitor groups who 'liked the photographs by Kellner' (Family no 20)

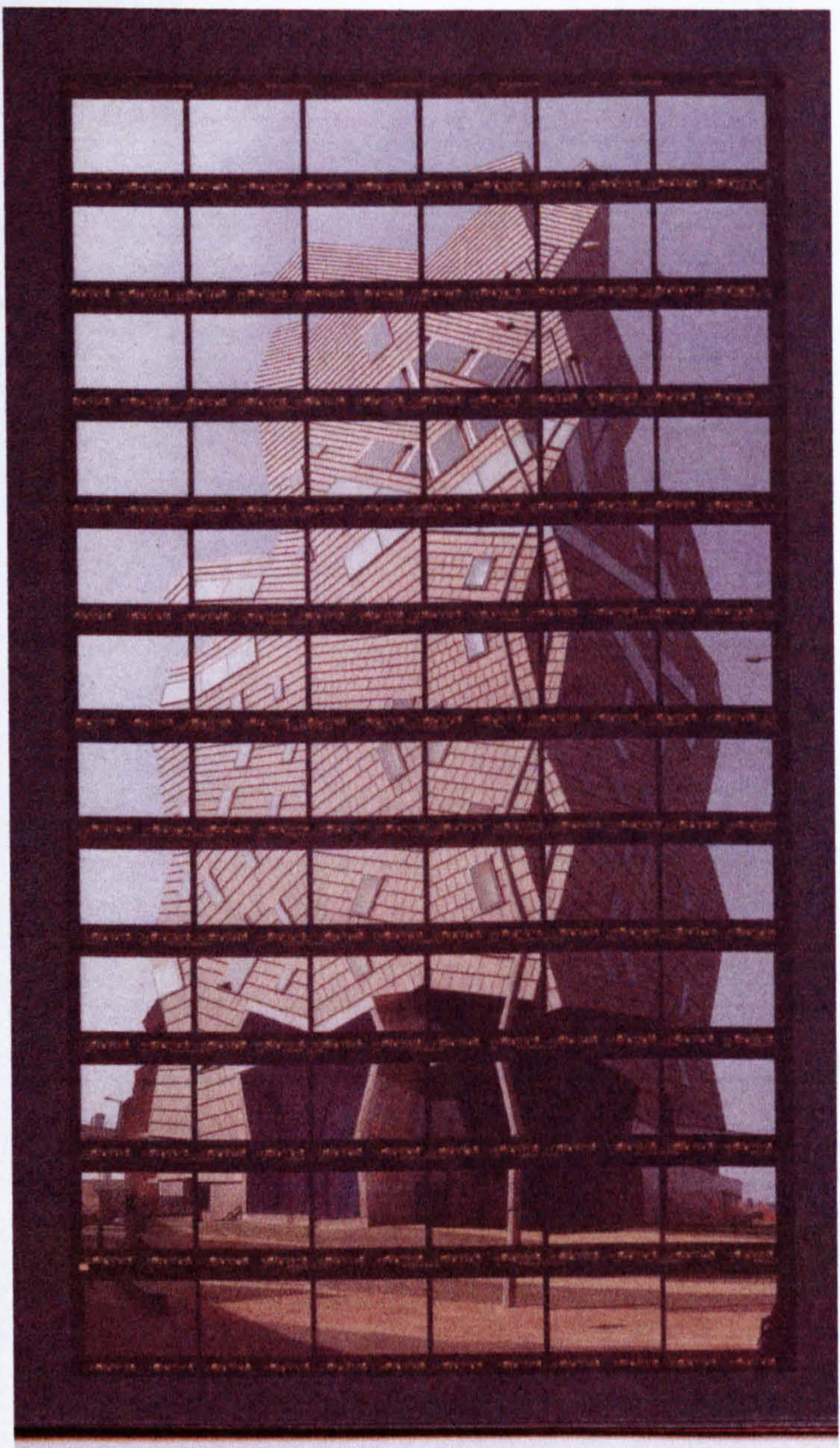


Fig 4.16 *Thomas Kellner, New Art Gallery, Walsall*

The 'shape and form'(family no 45) in the black and white ice photographs of Frank Yamrus (fig 4.17) was mentioned by some family groups, although adults considered

that the black and white images were more suitable for adults than for children (family no. 41).

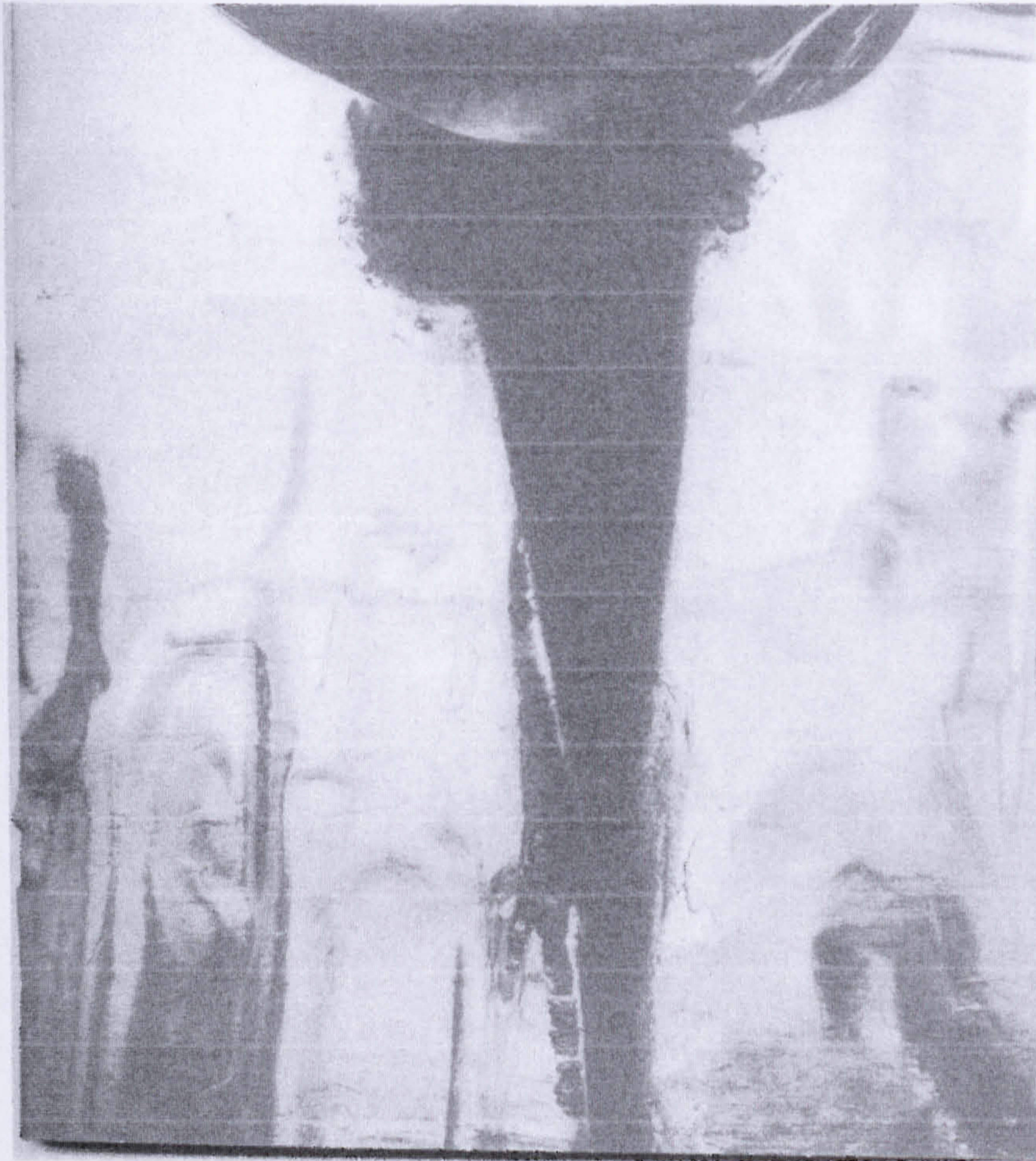


Fig 4.17 *Frank Yamrus, black and white ice photographs*

4.4.4 What type of person is the exhibition for?

Generally, adults in the family visitor groups did not consider the exhibits to be especially suitable for children for three reasons.

- 1) Firstly, the content and the concepts were considered to be too difficult for children, especially small children (family no 37) and therefore ‘adults would appreciate it more than children’ (family no 41).

- 2) Secondly, adults considered there was 'not enough colour for a child' (family no 1).
- 3) Thirdly, adults suggested that there was nothing for children to play with and that the exhibits were 'not tactile enough' for children (family no 45) and the children 'need something to play with' (family no 36).

On the other hand, children were more likely than adults to consider that the exhibits were suitable for them because 'it's colourful and quite interesting' (family no 41). Older children thought the exhibits were suitable for themselves, but not for younger children. Younger children did think the exhibits were suitable for themselves, especially 'if they are doing a school project' (family no 42) or 'if they are interested in art' (family no 18).

Section 4 Behaviour

Sections 2 and 3 in this chapter have so far been concerned with the motivation and experience of families based on data derived from the questionnaires and in-depth interviews. This section now looks at the behaviour of family groups based on data derived from observations of family group visitors. The observational data was gathered through CCTV video footage augmented by observations by the researcher in the field. The essence of the technique was to ensure visitors were not aware of being observed so that what was being observed was natural behaviour.

Video data was transcribed onto observational data sheets (fig 4.18). These are detailed maps of the case study site on which the position of lifts, doorways, windows, text panels, study materials, and art works are recorded. On the observational data sheet is

the code for recording the date and exact time of the observation, the composition of each family group, the total time spent in the exhibition, which exhibits families looked at, whether they read, point, glance, call others over to look, the path taken through the exhibition and where they entered and exited. There is also space to record any other significant action and interaction. The video footage produces hard and very accurate data on family group behaviour in one gallery within the temporary exhibition space on the third floor. In this section, the brackets (family no) now refer also to the observation sheet number and the CCTV video sequence, as well as the questionnaire and in-depth interview sheets referred to in sections 2 and 3 above. For example, grandmother and granddaughter, family 29, (family no 29) are referred to by this number on the observation sheet (fig 4.18), and cross-referenced by time and date to the same number in the CCTV video sequence, as illustrated below (4.19).

Observation data sheet Gallery six New Art Gallery, Walsall

terraces

- 1) Sheet number 29
- 2) Date 30.05.01
- 3) TOD 15.0.01
- 4) ID 15.02.18
- 5) N 1 minute 47 secs
- 6) Ecu
- 7) Number in the group 10
- 8) Group type by age and gender
 1 2 3 4 5 6 7 8 or number--
 Children 2 3 4 5 6 or number--
 Adult females 1 2 3 or number--
 Adult males 1 2 3 or number--
- 9) R
- 10) P
- 11) T
- 12) L
- 13) CO
- 14) G
- 15) Comments



- 1, 2, 3, 4 Frank Yacars photographs
- 5, 6, 7 Deborah Jones photographs
- 8, 9 Thomas Kellner photographs
- 10 comment cards

Elia look @ this as example of
 child showing standard
 came to exhibition
 with school!

Fig 4.18 Observation sheet for family no 29 showing time and date



Fig. 4.19 *CCTV video sequence of family no 29 showing time and date*

4.5 Augmenting the case study with observational evidence from two additional exhibitions

CCTV video evidence was gathered by the researcher in two previous exhibitions in gallery 6 at the New Art Gallery, Walsall. Between the 30th October and the 11th November 2002, 35 family visitor groups in the 'Coming of Age' exhibition were observed, and between the 19th and the 25th February 2003, 33 family visitor groups in the 'Veil' exhibition were observed. In total, including the 'narrascope' show, during three different exhibitions, 110 family visitor groups consisting of 330 individuals were observed. Aspects of the family visits to each of the three exhibitions including time, the physical layout of the exhibitions and the effect of different types of information are presented first in this section, establishing certain characteristics common to the three exhibitions. The section then goes on to present the particular findings of the sample relating to family group visitors to the 'narrascope' exhibition, combining data drawn from questionnaires, in-depth interviews and observation.

4.5.1 Comparison of time spent in the 'narrascope' show with time spent in two other exhibitions in gallery 6

Where typical dwell times are discussed, the *median*, rather than the *average* was considered to be a more accurate reflection of the behaviour of the sample group (Robson 2002). This is because the median expresses the central value when the dwell times of all family group visitors are arranged in order of duration. This contrasts with *average* dwell time which would be obtained by adding all dwell times together and dividing by the number of recorded times. The advantage of median over average for the purposes of the current study is that median represents the typical amount of time spent with exhibits, whereas average represents a composite (Calnan 1976).

Respondents in the 'narrascope' show were asked at the start of the questionnaire interview, 'can you tell me how long you have been in this room?' 88% said they had been in the room less than 5 minutes and 12% said between 6 and 15 minutes.

Evidence from the observational CCTV video footage corroborated this data, showing that:

- ◆ 45% of family group visitors were in the gallery between 1 and 2 ½ minutes
- ◆ 28% were in gallery 6 for less than a minute
- ◆ 15% were in the gallery between 2 ½ and 3 ½ minutes
- ◆ 8% were in the gallery between 5 and 6 ½ minutes
- ◆ 4% were in the gallery for over 7 minutes

In summary:

- ◆ 73% of family group visitors had left the gallery after 2 ½ minutes
- ◆ 84% of family group visitors had left after 3 ½ minutes
- ◆ The median time spent in the gallery was 1 minute 50 seconds.

Mothers with their children stayed the longest and grandparents with their grandchildren stayed the shortest amount of time.

- ◆ For family groups whose main reason for visiting Walsall was shopping the median time spent looking at the 'narrascope' exhibits in gallery 6 was 1 minute 32 seconds.
- ◆ For family groups whose main reason for visiting Walsall was to visit the New Art Gallery the median time spent looking at the exhibits was 1 minute 28 seconds.

- ♦ For family groups whose main reason for visiting Walsall was a day out the median time spent looking at the exhibits was 2 minutes 6 seconds.

Evidence from the observational data showed that the median time spent by family group visitors in gallery 6 of the 'narrascope' exhibition was 1 minute 50 seconds. In order to check how typical this was, the data was compared with the dwell time of family group visitors in gallery 6 in two previous exhibitions.

Evidence from this observational data showed that the median time family group visitors spent looking at the 'Coming of Age' exhibits in gallery 6 was 1 minute 31 seconds and the median time family group visitors spent looking at the 'Veil' exhibits in gallery 6 was 2 minutes 19 seconds. So short dwell times appear to be a characteristic of all exhibitions in gallery 6, and not simply a phenomenon associated with the 'narrascope' show.

4.5.2 The effects of the physical layout of gallery 6 on family visitor group movement

The evidence of the observational data from all three exhibitions in gallery 6, suggests that the physical layout of the room influenced the pattern of movement of family visitor groups. The evidence also showed how families orientated themselves as they entered gallery 6. In the 'narrascope' exhibition the majority of family visitor groups entered the gallery via one of the two lifts (fig 4.20) turning right, either sharply into the area with Thomas Kellner photographs or drifting rightwards into the middle of the gallery and the right hand wall and the work of Deborah Jones.

Smaller numbers of family groups entered from the stairs at the rear of the gallery which lead down from the fourth floor and turned right into the main gallery (fig 4.21), entered the gallery from the stairs opposite the lifts which lead up from the Garman Ryan Collection turning left into the gallery along the left hand wall, or entered from gallery 5 through the central entrance/exit, turning left towards the far wall (fig 4.22).



Fig. 4 20 *Explanatory text on the left hand wall with the lifts and exit visible in the background in the 'narrascope' exhibition*



Fig 4.21 *The rear of the gallery, showing the stairs from the fourth floor and information for the ‘narrascape’ show which was located in the windowsill at the back.*



Fig 4.22 *The central entrance/exit in gallery 6, showing the Frank Yamrus photographs in the 'narrascape' show, to the right.*

In the 'Coming of Age' show, the central entrance was most popular, and family visitor groups who came in this entrance turned left, progressing clockwise around the gallery. The second most popular entrance point was the lifts, and from here families turned right, heading for the right hand wall. The centre was also the most popular exit point.

In 'Veil' the most popular entrance point was from the lifts: family group visitors turned right towards the right hand wall, but, unlike the other 2 exhibitions, where the exhibits in gallery 6 were largely wall hung, in 'Veil' a large sculpture by Ghader Amer (fig 4.23) dominated the centre of the gallery, increasing visitor's use of the centre of the floor space. And, as can be seen from the stops/activity family (4.24) family visitor

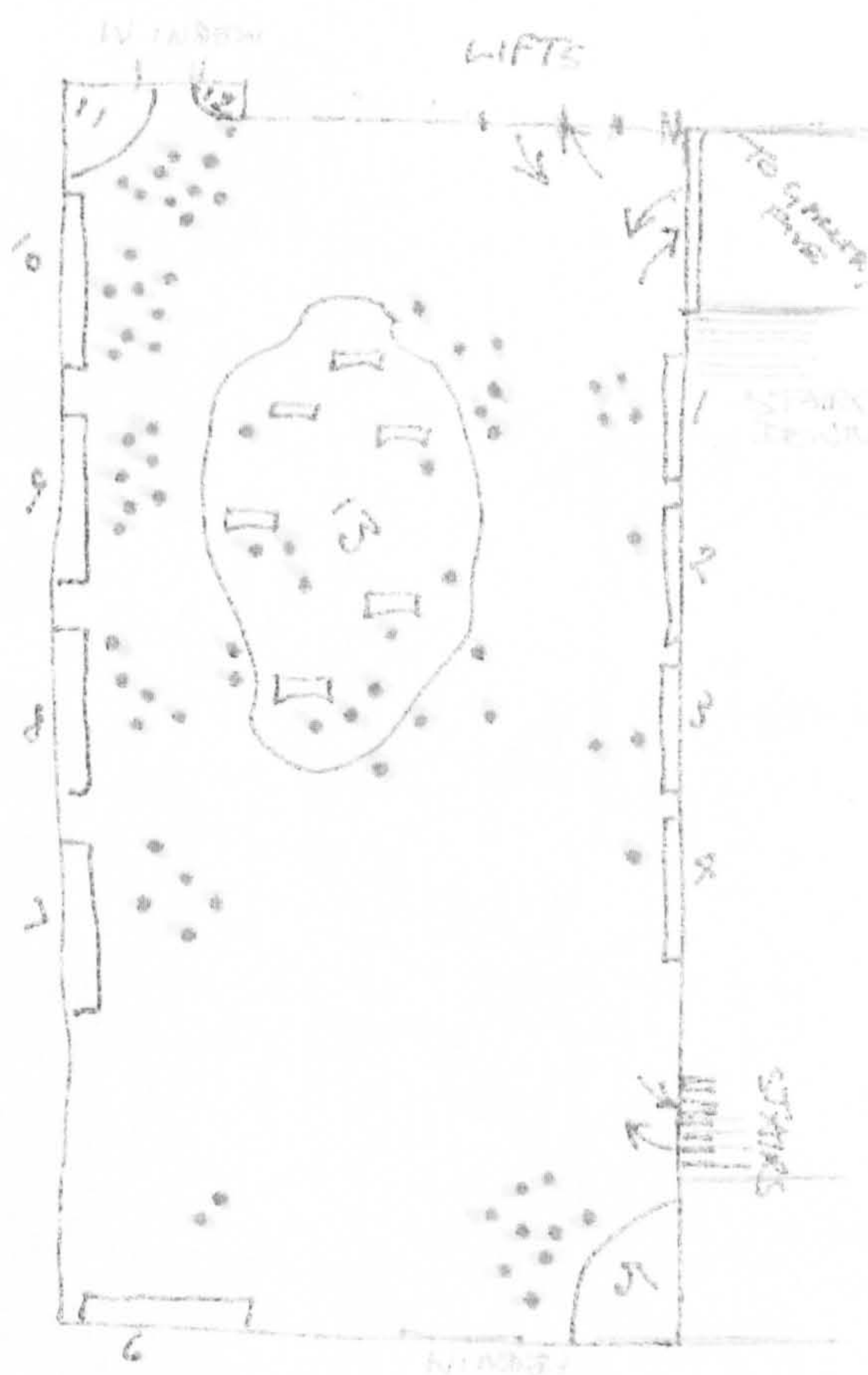
groups paid a great deal of attention to the sculpture. In comparison, the sculpture by Mona Hatoum (figs 4.25, 4.26) in the 'Coming of Age' show was rarely attended to by family group visitors.



Fig 4.23 *Ghader Amer sculpture in the centre of gallery 6 in the 'Veil' show*

Observation data sheet Gallery six VEIL

- 1) Sheet number
- 2) Day
- 3) TOD
- 4) IT
- 5) X
- 6) Exit
- 7) Number in the group
1 2 3 4 5 6 7 8 or number---
- 8) Group type by age and gender
Children 1 2 3 4 5 6 or number---
Adult females 1 2 3 or number---
Adult males 1 2 3 or number---
- 9) R
- 10) P
- 11) I
- 12) I
- 13) CO
- 14) G
- 15) Comments



1, 2, 3, 4 More Garages, 5 Video Seeing not Seeing, 6, 7 Santa Benyuhis
8 Emily Jacie, 9 Missing images, 10 Shirin Nashai, 11 Video Harold Offish,
12 Ramesh Kikkar, 13 Ghada Amer Majnab, *See in 7000*

The key and instruction are shown below.

Handwritten notes: 1. 900 2. 1

Fig 4.24 Stops/activity in 'Veil' showing the amount of attention the Ghader Amer sculpture received from family visitor group; each pink spot represents a stop

NEW ART GALLERY, WALSALL
COMING OF AGE.

Sheet no. -
 Date -
 Time -
 Total Time -

GROUP TYPE

R.
 P.
 T.
 L.
 C.O.
 G.

1. Maggi Hambling
2. Greenham
- 3, 4, Cindy Sherman
- 5, 6, Paula Rego
- 7 David Proctor
- 8 Hannah Starkey
- 9 Rieke Dijkstra
- 10 Nan Goldin
- 11 Mona Hatoum



COMMENTS-

Fig 4.25 Stops/activity in 'Coming of Age' showing that the sculpture by Mona Hatoum received little attention.



Fig 4.26 *Mona Hatoum sculpture in the 'Coming of Age' exhibition, which also shows the table and small chairs with exhibition information in the background.*

4.5.3 The effects of different types of information in the three exhibitions

In the 'Coming of Age' and 'Veil', exhibitions, handouts, journals and books were attractive to family visitor groups. 'Coming of Age' provided a table and chairs with information relating to the exhibition which was well used, and in 'Veil' both video installations were popular with family group visitors. One element of the 'Veil' exhibition that did not occur in either 'Coming of Age' or 'narrascape' was the involvement of gallery staff in handing out information leaflets and discussing works with family group visitors (fig 4.27). This behaviour was not observed in either the 'Coming of Age' or 'narrascape' shows.



Fig 4.27 *Showing the attendant engaged in discussion with visitors and handing out information in the ‘Veil’ show*

From the observational evidence of the ‘Veil’ exhibition it would appear that family group visitors paid particular attention to the videos, the sculpture and especially the information panels informing them of Walsall Metropolitan Borough Council’s decision to remove two works from the show (fig 4.28 and 4.29).

... photographs by the Moscow-based AES art group will not be shown at the insistence of Walsall Borough Council, who, fearing an incitement of violence, have deemed them too controversial given the current political climate. The photographs form part of a series titled *The Witnesses of the Future: Islamic Project* in which images of well-known buildings from Western capitals are digitally manipulated to add details from Muslim countries. The censored images show a veiled Statue of Liberty with a copy of the Quran in hand and the Houses of Parliament with the domed roof of a mosque. In fact the censored series of photographs aim to ridicule the idea of an inevitable and cataclysmic confrontation between different cultures, challenging our fears and presumptions about the world. They were made in 1996 and since then have been exhibited widely in galleries, public sites and over the Internet.

Fig 4.28 *The notice put up in the ‘Veil’ exhibition in place of the banned photographs*

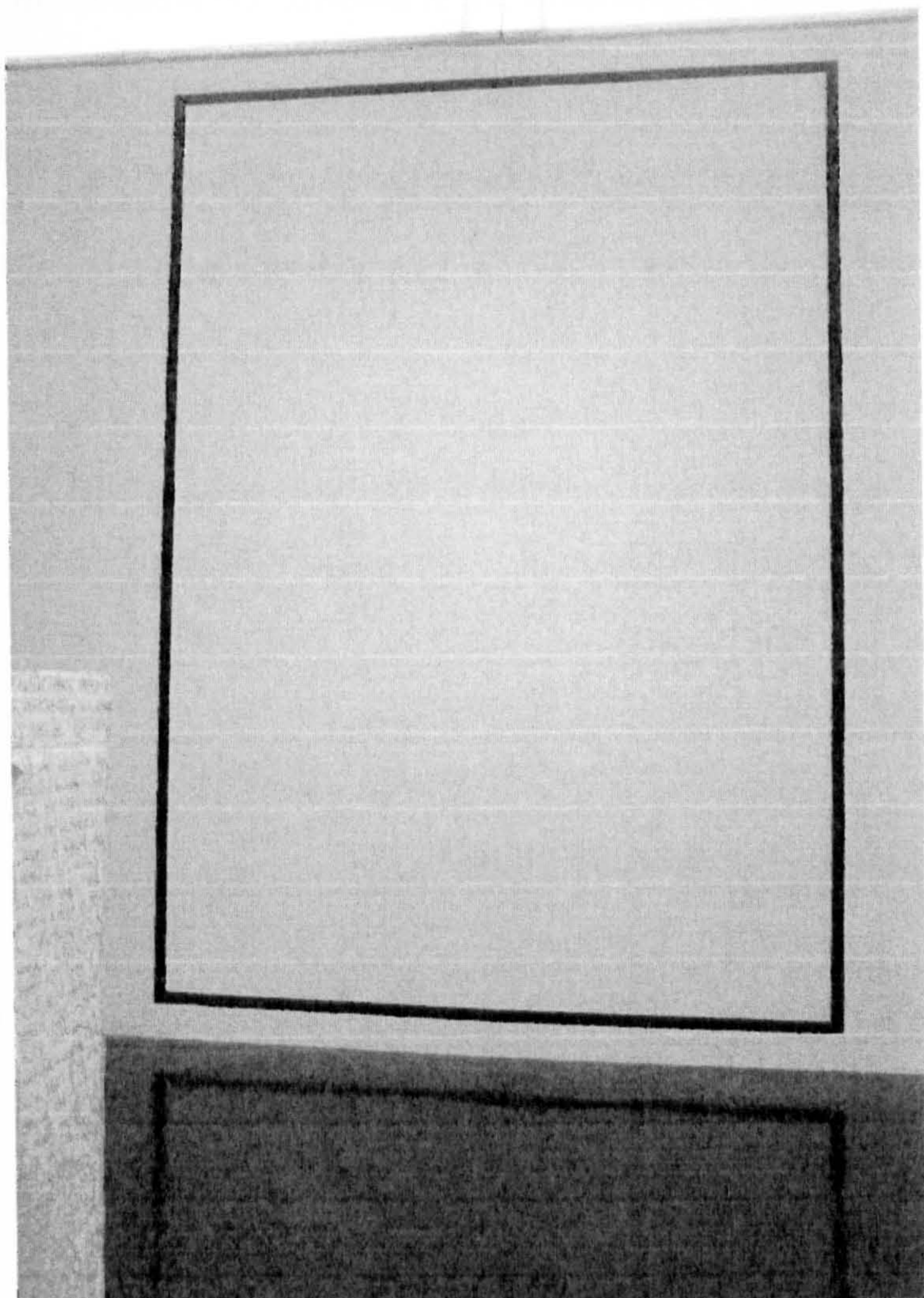


Fig 4. 29 *The empty space on the wall in the 'Veil' exhibition where the photographs should have been*

All the written information in 'Coming of Age' attracted family visitor groups. In particular the information table with chairs was popular, as was the information panel between the work of Dod Proctor and Hannah Starkey. In the 'Coming of Age' exhibition a bench was situated in front of Paula Rego's painting 'The Dance' and there were also chairs and a table with information; books, journal articles. In this exhibition, the bench was used less often by family group visitors than the table and chairs. In

contrast, in the ‘narrascope’ exhibition there was no seating in gallery 6, and the information was situated in the windowsill at the back of the gallery (fig 4.21), and was not popular, as can be seen from the number of times family groups stopped in fig 4.30. Although not conclusive, it would appear from the evidence that the intervention of art gallery attendants increases the dwell time of family visitor groups.

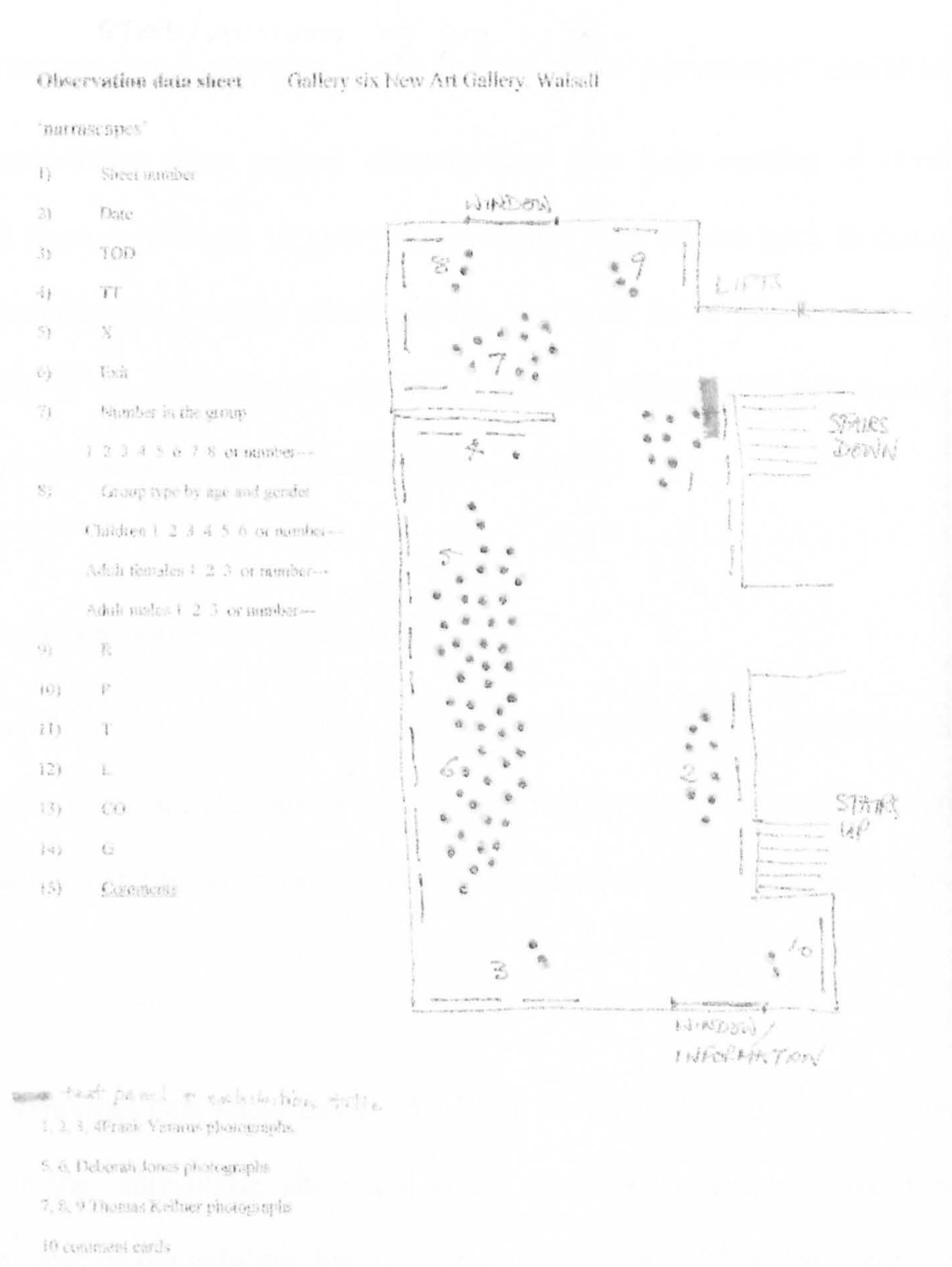


Fig 4.30 ***Stops/activity at ‘narrascope’ exhibits***

The observational analysis revealed that family group visitors were strongly attracted towards the wall on the right of the room in all three exhibitions, this is particularly clearly seen in 'narrascope' (fig 4.30) and 'Coming of Age'9 (fig 4.25) but can also be seen in 'Veil' (fig 4. 24).

4.5.4 The behaviour of family group visitors in the 'narrascope' exhibition

Having established some general characteristics of a large number of family visitor groups at three exhibitions in gallery 6, section 4 now reverts back to discussing the original sample of 42 family visitor groups, and goes on to present findings relating specifically to the 'narrascope' exhibition, and the effects of family group size and group type on the behaviour of family visitor groups.

4.5.5 Paying attention to the exhibits

Altogether there were 26 exhibits in gallery 6 of the 'narrascope' exhibition (these were photographs in the exhibition) as well as information about the exhibition and books, journal articles and press reports set out in the window recess at the back of the gallery (fig 4.21).

The observational data sheet below (fig 4.31), shows the relative attractiveness of the exhibits in the 'narrascope' show and where respondents stopped, looked, pointed or talked in front of the exhibits. Family group visitors made 92 definite stops at exhibits in the 'narrascope' show. The photographs by Deborah Jones on the right hand wall of

the gallery received most attention (fig 4.15), and the photograph by Thomas Kellner of the New Art Gallery, Walsall (fig 4.16) was also popular.

On the right hand wall close to the stairs and lift, the large panel with the title of the exhibition and explanatory text attracted the attention of some adults (fig 4.20) and the Frank Yamrus photographs on the right hand wall beyond the central entrance/exit, although not particularly popular, generated several stops (fig 4.22). The discussion now goes on to consider the effects of family group size and family group type on behaviour in the 'narrascape' exhibition.

4.5.6 The effect of group size on family visitor behaviour

The sample of 42 family groups was analysed by family group size to determine what effect the number of people in each family visitor group had on their behaviour during the visit. From the observational data, it was clear that families visited either in groups of 2 (dyads), groups of 3 (triads) or groups of 4 and 5. These group types are discussed below:

Dyads

The evidence suggests that family group dyads of all ages stay together as they go around the exhibits. They stop at the same exhibits and discuss the exhibits together. Both adult/child (family no 29) and child/child (family no 27) dyad groups behave in this way. Of all family group sizes, dyads were most likely to be observed talking together in front of exhibits; and this was true of both adult/child and child/child dyads (fig 4.31). Family groups of 3, 4 or more, often split into dyad groups for part of the visit.



Fig 4.31 *Dyad (2 children, family no 18) talking and progressing around the gallery together*

Triads

Triad family groups were seen to be less predictable. Although the family group members move in a similar general direction, there is more movement from the children between stops (family no 40) and across the floor of the gallery (family no 25). This is the case both for adult/child/child (family no 43) triads and adult/adult/child triads (family no 47).

Groups of 4

Groups of 1 adult and 3 children (family no 35) showed the most variability in their progress through the gallery. As the adult moves through the exhibits the children move around between exhibits and around, crossing the gallery floor in ways associated with groups of 1 adult and 2 children but not any other group type (family no 35). Children in this family group type appeared more interested in each other than in the exhibits or the accompanying adult (family no 46).

Family visitor groups of 4 that contain 2 adults and 2 children behaved in a similar way to dyads in progressing through the gallery together and stopping and looking at exhibits together. The group formation is looser than that of dyad groups, but not as diverse as those containing 1 adult and 3 children (family no 9, 47).

4.5.7 The effect of family group type on behaviour

Evidence from the observational data suggests that each family group type: grandparents, mothers and other women, fathers and couples behave in characteristic ways. The observational evidence from the 'narrascope' show is corroborated by the questionnaire data, which shows the exact makeup of each family visitor group in the sample. Hence, it is possible to be very specific in describing actual behaviour within each family visitor group type.

Grandparents

Grandparents walk through the centre of the gallery glancing and looking at exhibits from some distance (family no 28). Grandchildren follow the same route, but much closer to the walls and the exhibits (family no 29). Grandparents look more at their

grandchildren than at the exhibits, tend not to stop at exhibits; instead walking slowly and glancing, but attend to the exhibits that grandchildren draw their attention to.

Women

Family groups headed by women contain the most children. In comparison with grandparent groups where members of the group tend to stay together, in mother and children families the group moved in a similar direction together but children characteristically cover more ground, backtracking and moving across the gallery as well as around the walls. Women in these family groups examine the exhibits by themselves or with 1 child as the other children interact with each other and explore the physical space of the gallery, and the family then reunites in preparation for leaving (family no 8, 25).

Fathers

Fathers visit in either dyad or triad groups with their children. Fathers and children move generally together in the same direction, but not always together. Meeting at particular exhibits the father and children look, talk or point together before moving apart and joining again at another exhibit (family no 17, 40).

Couples

Couples in the 'narrascope' exhibition were likely to split up and look at elements of the exhibition separately (family no 48). They enter and exit together and although they follow the same route through the exhibition they are not generally at the same exhibit at the same time. Children stay with one or other parent or move between them.

Typically couples have 1 child with them and the child and 1 parent behave as a dyad whilst the other parent looks at the exhibits alone.

4.6 Summary of key findings

This chapter has presented the main findings of the case study. It has shown how the sample was intentionally biased to examine intergenerational groups of adults and children visiting the New Art Gallery, Walsall, and has demonstrated that such visitors are indeed family visitor groups according to the original research definition. Furthermore, this chapter has clarified the composition of family group visitors by family type, age, gender, ethnicity, and group size. Analysis of the evidence from the sample identified 5 distinct family types: grandparents, mothers, other women, fathers and couples. The evidence has shown that the majority of family visitor groups were small, containing only 1 adult and 1 or 2 children, and that children themselves very often made the decision to visit the gallery on behalf of the family group. Overall, the presence of children in the family visitor group has been shown to be crucial, as the single most common reason for visiting was for the children's benefit. The evidence suggests that the ethnic background of the family group visitors in the sample is similar to the ethnic background of the inhabitants of Walsall as a whole, and that family group visitors come from the immediate area surrounding the New Art Gallery, Walsall. The key findings of this research are summarised below, and their significance discussed in depth in chapter 5.

- ◆ Family group visitors to the New Art Gallery, Walsall, reflect the ethnic makeup of the surrounding area
- ◆ Grandparents are a large and important section of the family visitor sample

- ◆ The decision to visit the New Art Gallery was taken spontaneously and was combined with shopping or leisure activities
- ◆ Family group visitors draw heavily upon commentary in the popular press for their knowledge of contemporary art, but this commentary does not help them in acquiring knowledge or understanding about contemporary art
- ◆ Family group visitors expect to like modern art, and expect to find it in the New Art Gallery, however, the exhibition was disappointing to them because it was not 'sensational' enough
- ◆ Although family group visitors to the New Art Gallery, Walsall are often frequent visitors, they demonstrate the characteristics of 'infrequent visitors' in that are likely to misunderstand the meaning or intention of the exhibition, instead sharing misconceptions within the family
- ◆ The exhibition information was not effective in helping family group visitors interpret the exhibition, or in changing their prior 'common-sense' opinions
- ◆ Family group visitors spend a short time with the exhibits, and examine a small proportion of the exhibits
- ◆ Children are often the instigators of the visit and often engage in 'teaching behaviour' towards adults, especially in grandparent and grandchildren groups
- ◆ Family group movement within the exhibition is heavily influenced by the physical layout of the gallery

The following chapter now goes on to discuss the significance of these findings, relating them specifically to the literature review and research hypotheses set out in chapter two.

Chapter 5 Discussion

This chapter discusses the results of the case study inquiry into family group visitors to a new art gallery in the UK, one that perceives its programme as 'being primarily addressed to local audiences, but through the quality and ambition of projects....also contributes to national thinking and debates surrounding contemporary visual arts practice' (Payne 1997, Taylor 2003).

The current study has looked at one such gallery; the New Art Gallery, Walsall, and was undertaken because, as evidence from the literature review described in chapter two showed, qualitative attitudinal research about contemporary art in venues such as the New Art Gallery, is virtually non-existent in the UK, and practically no research has been carried out which examines the nature of people's interest in contemporary art, especially that of family group visitors. The Arts Council England's 'New Audience' programme has emphasised widening access to contemporary art by developing and sustaining a fledgling audience (Robinson 1998) but itself recently conceded, 'We have very little information on visual arts audiences, and nothing that concentrates on contemporary visual arts' (Selwood 2002). The current research set out to fill this identified gap in the knowledge about family audiences for contemporary art and this was achieved through a case study of family group visitors to the New Art Gallery, Walsall. This in-depth research refers to a relatively small number of families and was carried out using both quantitative and qualitative research methods within a case study methodology, as outlined in chapters 3 and 4, and the findings compared against previous research.

The chapter now discusses the findings of the case study and is organised in the following way:

- ◆ Section one discusses the implications of the demographic data about the sample of family visitor groups, setting the scene for the rest of the chapter by explaining the significance of these findings.

The chapter then goes on to examine each of the original research hypotheses upon which the research was predicated: The aims of the study were:

- ◆ To clarify what ‘family’ means in the context of family group visitors to a new art gallery
- ◆ To explore the motivations of family group visitors in a new art gallery
- ◆ To explore the experience of family group visitors looking at modern art in a new art gallery
- ◆ To observe the behaviour of family group visitors looking at modern art in a new art gallery
- ◆ To provide evidence of the characteristics, motivation, experience and behaviour of family group visitors by collecting empirical data rather than relying on assumptions about family group visitors

These aims were fundamental for the current study because new UK art galleries built in provincial cities are regarded as regionally important, for example supporting local artists in creating new work (Price 2000) and nationally important, showing, for example, modern works from the Tate Gallery collections in regional partnerships (Pearman 2000, Art Monthly 2003) and work by internationally based artists. Evidence suggests that new art galleries and are also committed to education, audience

development and outreach (Taylor 2003) and that curatorial staff in such new art galleries in the UK spend a significant amount of time devising strategies to engage a wide audience, including family groups, in modern and contemporary art (Martin and Nordgren 2000).

- ◆ Section two discusses the hypotheses that relate to family group motivation
- ◆ Section three discusses the hypotheses that relate to family group experience experience, and
- ◆ Section four goes on to discuss the hypotheses that relate to family visitor group behaviour

This chapter brings together the findings of the case study and shows in each section how the methodology sheds light on aspects of family group visiting that have been only partly illuminated by previous studies.

At the beginning of this study, disaggregating existing quantitative statistical data to provide information on family audiences for contemporary art was not possible because data on national and local audiences for the visual arts derived, for example, from Target Group Index, the Arts Council England and the Regional Arts Boards, includes data on contemporary visual arts practice amongst data on historical fine art, design, schools, amateur, society and craft exhibitions. So the data cannot identify the audience for contemporary art as a discrete category. In addition, the variables by which the Arts Council analyses data, which include gender, age, social group, education and annual household income, ACORN group (Residential Neighbourhood), and newspaper readership, are uninfluenced by recent research which suggests that the orthodoxy of describing arts attenders in terms of their socio-economic standing cannot reflect the shift, if there is one, in the profile of visitors to contemporary art exhibitions. Moreover,

because the percentage of the population attending contemporary art exhibitions represents a fraction of the population attending all 'art galleries and exhibition' as classified by the Target Group Index for the Art Council, (Selwood 2002) there is no way, from the published data, of identifying who they are or how many they are.

In view of this lack of data, the discussion that follows begins by outlining the significance of the quantitative demographic findings in the current study, about family group visitors to a contemporary art exhibition, showing how these findings provide a fuller picture of family group visitors.

Section 1 Family group visitors

The current study has defined, accurately measured and described family group visitors to the temporary exhibition spaces on the third floor of the New Art Gallery, Walsall. When considering family group visitors to New Art Gallery, Walsall, it is important to remember that families are not static structures (Cronin 1995), but are in a continual process of change. As Macdonald (1993) has suggested, in family visitor research 'the identification of family groups is by no means self-evident'. This section explains the significance of the demographic findings and highlights key issues; sections 2, 3 and 4 then proceed to discuss motivation, experience and behaviour on the basis of sound, demographic data on family visitor groups in the sample.

In January 2002 in the UK, MORI published the results of a survey which reported an overall increase in people attending art galleries with children. In particular they found a large increase in attendance amongst the 45 to 54 age group, and a significant increase amongst people aged between 55 and 64; both groups including older parents and

grandparents (MORI 2002). The current research shows that the largest group of adults in family groups visiting the New Art Gallery, Walsall is those aged between 41 and 50 and the second largest group of adults in family visitor groups is aged between 25 and 40. Both these groups were parents (but not parent couples) visiting with their children. In addition a significant number of family group visitors were aged between 51 and 65 and these were primarily grandparents. Children aged 6-10 form the single biggest category of family group visitors, and there are more family groups with children in this age range than any other type of family.

5.1 The high proportion of women and girls in family visitor groups

Evidence from the current study shows that the proportion of women and girls to men and boys in family group visitors to the New Art Gallery, Walsall, is 61% to 39%. In 1998 Arts About Manchester, evaluating 'Me and You', an interactive exhibition at the old Walsall Art Gallery, found that the proportion of women to men was 63% to 37%. The demographic findings from the current study about the proportion of women to men confirm the results of these earlier studies, as such studies of visitors to art galleries consistently show a similar preponderance of women compared to men. For example, Smith and Wolf (1996) in their study of how visitors like to look at works of art, found that the proportion of women to men visiting the Metropolitan Museum of Art in New York was 63% to 37%. It would appear from the evidence that the proportion of women to men visiting the New Art Gallery, Walsall reflects a more general phenomenon noted in studies of regional and national art galleries in both the UK and North America.

Overall, classifying family group visitors according to family type, age, gender and family group size has established the details of family group visitors to a contemporary

art exhibition in a new art gallery and has provided clarification where evidence has previously been unreliable. The following section goes on to discuss two key sets of findings arising from this clarification in more depth. These are firstly, the ethnicity of family visitor groups, and secondly, the significance of grandparent family groups in the study.

5.2 The diversity of the local population reflected in family visitor groups

The West Midlands is one of the most culturally diverse populations in the UK. Of the West Midlands population, 10% is from an ethnic minority, including people of Indian, Pakistani, Bangladeshi, Caribbean, African and Chinese origin (West Midlands Arts 2001). In the borough of Walsall itself, the percentage of the resident population coming from a minority ethnic group is 15.6% compared to 9.1% in England nationally (National Office of Statistics 2001). Evidence from the current study shows that 19% of family group visitors to the New Art Gallery, Walsall, described themselves as being from an ethnic minority.

These findings contrast with recent research into the ethnic background of visitors to other contemporary art galleries in metropolitan areas in the UK, which suggests that diverse nationalities in local populations are not generally proportionately represented amongst visitors to such galleries. For example, the ethnic minority population in Bristol is just over 8% and is concentrated in 3 wards close to the town centre where the Arnolfini Art Gallery is situated. Bristol Cultural Development Partnership recently published a report outlining the economic, social and cultural impact of the Arnolfini Gallery, which is an important centre for contemporary art in the South West and is known, like the New Art Gallery, Walsall, for its focus on education and debate (Kelly

2002). However, the diversity of the Bristol population is not represented by visitors to the Arnolfini Gallery, with under 2% of visitors coming from an ethnic minority background (Bianchi 1999). The Arnolfini plays a prominent role in contemporary art in Bristol, and is comparable to the New Art Gallery, Walsall in many respects, but is crucially different to the New Art Gallery in two ways: firstly, it has a reputation locally for being elitist and exclusive (Bianchi 1999) and secondly, a large number of its visitors are national and international tourists (Kelly 2002).

In contrast, evidence from the current study suggests that the regional reputation of the New Art Gallery, Walsall is that of a gallery with a commitment to local audiences. In essence, the New Art Gallery, Walsall is the local authority gallery of Walsall, although it holds 'key client' status with West Midlands Arts, which makes it comparable with a gallery like the Ikon in nearby Birmingham which also holds 'key client' status, meaning that both New Art Gallery and the Ikon receive revenue funding from West Midlands Arts. As Price (2000) has suggested, that Walsall's local authority art gallery has even entered the domain of major civic art spaces is quite extraordinary, yet its identity is bold enough to warrant comparison with art galleries in larger cities in the UK such as Bristol and Birmingham. The New Art Gallery, Walsall changed its name from Walsall Museum and Art Gallery when it moved into its newly built premises in 2000. The change of name is significant, because, as Price (2000) pointed out in his study of major new galleries outside London, 'new' is not a word automatically associated with 'museum', and in any case the word 'museum' has been dropped altogether. The name New Art Gallery, Walsall, now implies an art gallery engaged in new art, with a strong architectural image that happens to be in Walsall, but is actually good enough to be anywhere. Clearly, the title now functions as a marketing strategy,

identifying and describing the New Art Gallery and creating a 'brand' that stands out amongst a number of other cultural and arts destinations such as Baltic or Tate Modern that depend for their image on Lottery funded capital investment in iconic architecture (Alexander 2002).

Despite its high profile at present, evidence from the current study shows that family group visitors to the New Art Gallery, Walsall, are not national or international tourists. On the contrary, over half of family group visitors in the current study travelled less than 3 miles to visit New Art Gallery, Walsall and almost all family group visitors travelled less than 8 miles to visit the gallery. From the evidence, it is clear that the majority of local family group visitors live in and around Walsall in wards such as Willenhall and Walsall that have high numbers of residents from ethnic minority backgrounds. The evidence of the current study is borne out by recently published research showing that over half of all visitors to the New Art Gallery Walsall are local residents (Probert 2003). A gallery's ability to attract certain demographic groups is a function both of its programming choices, which make it more attractive to certain demographic groups than to others, and of the demographic groups that actually live near enough to make access possible (Davidson Schuster 1991), and clearly, family group from ethnic minority backgrounds are attracted to the New Art Gallery, Walsall in significant numbers. Figure 5.1 shows Walsall town centre with multi-ethnic wards such as Willenhall, close by.

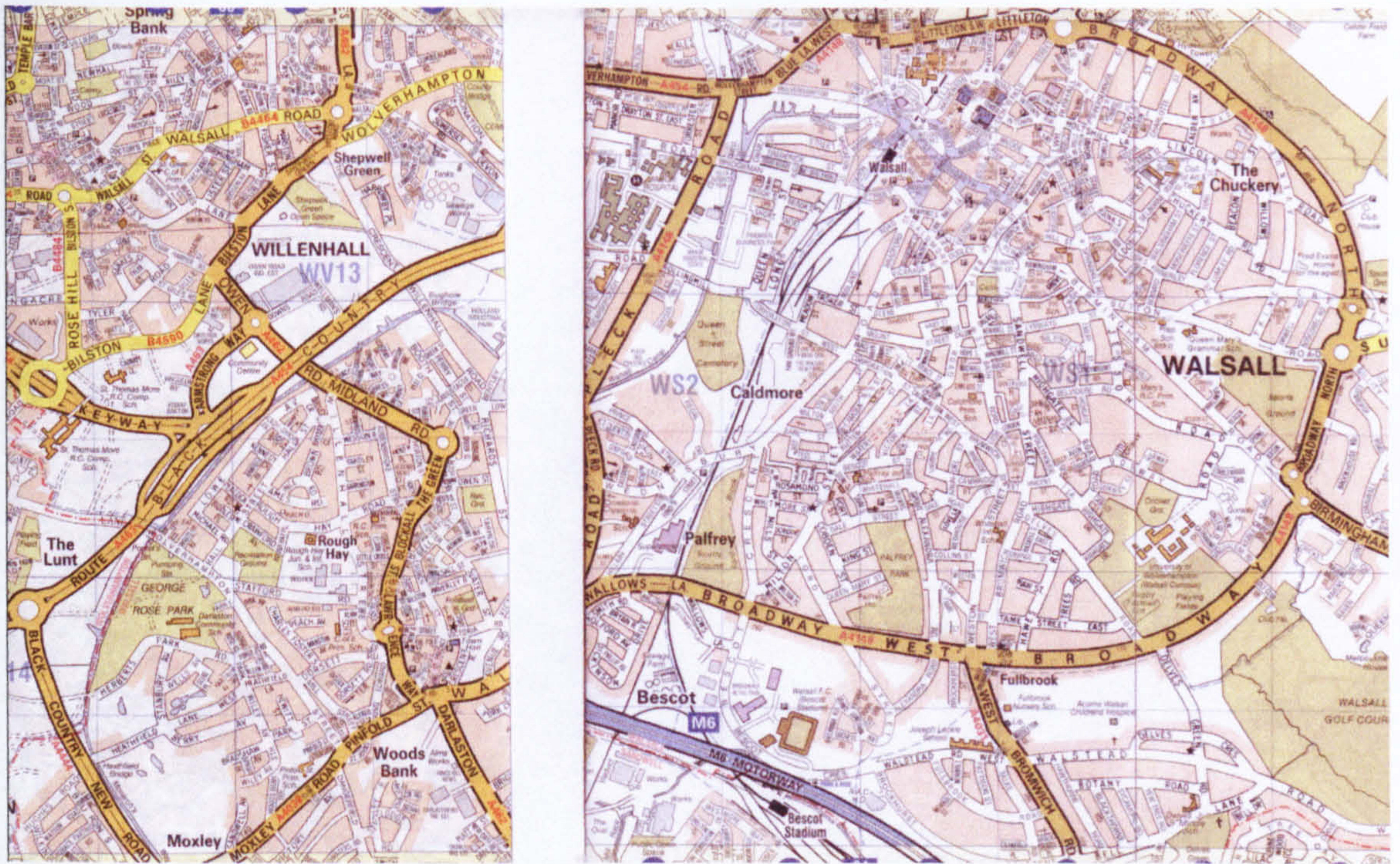


Fig. 5.1 *The majority of family group visitors to the New Art Gallery, Walsall are local and come from Walsall itself and wards such as Willenhall, less than 2 miles away.*

The findings about the ethnic background of family visitors in the current study are also at variance with recent research into family group visitors to other leisure attractions where families expect to experience education and entertainment, for example hands-on museums. Moussouri (1997) found that family group visitors to three interactive museums in the UK; Eurika! In Halifax, the ARC in York and Xperiment in Bradford were predominantly white and very similar to more traditional museum audiences which are in turn, atypical of the ethnic mix of the general UK population. From her research, Moussouri (1997) concluded that providing hands-on exhibitions might not help museums to develop new audiences unless they also target segments of the potential audience and provide for their needs. Although there are further research

questions arising from data gathered during the current study about the ethnic background of local visitors, overall, the evidence suggests that family group visitors to the 'narrascape' show at New Art Gallery, Walsall do generally represent the cultural diversity of the local community.

However, there is one major exception to the finding above, which is that grandparent groups, who represent a quarter of family visitor groups of the sample in the current study, were all white UK. The significance of this is discussed below:

There is a body of evidence from research in the UK suggesting that factors which deter ethnic minority visitors to art galleries include lack of time, money and information, language and social barriers, lack of understanding and a feeling that art is 'irrelevant to the lives of ordinary people and difficult to relate to' (Arts Council 2000). However, evidence from the current study shows that these factors have not prevented younger family groups from ethnic minority backgrounds from visiting. There is another research question here as to why grandparents are not a more culturally diverse group and more representative of the ethnic make-up of the population of Walsall, particularly as they form a significant group in the current sample, as discussed below.

5.3 The high proportion of grandparent family groups in the study

The findings of this study in relation to grandparents have important implications for the future development of audiences for contemporary art. Numbers of those aged over 50 are forecast to grow by 1.4 million to 16.3 million or 27% of the UK population by 2005 (Jenner and Smith 1997). Recent research suggests that grandparents are heavily involved in the lives of their grandchildren as carers and moreover, evidence also

suggests that grandparents are wealthier, healthier and more active, more physically mobile and more technologically literate than previous generations (National Opinion Poll 2003) and are 'living long enough to play an involved role in their grandchildren's lives' (Woolfson 2003). As life expectancy increases, more children grow up in three and four generation extended families, with several grandparents alive and, although extended families in the UK seldom live together, the interaction between members of the extended family is central to family life. In particular support and care make up an important part of the contact between grandparents and grandchildren: grandparents are the major providers of care for children when mothers work full-time (Meltzer 1994). Grandparents participate in a wide range of activities with their grandchildren including day trips, and evidence from the present study suggests that grandparents are the most likely group of all to be visiting the art gallery 'altruistically' (Heady 1991) – in order to accompany their grandchildren rather than for their own interest as part of a day out.

Moussouri (1997), in her research into family visitor groups in inter-active museums, found that grandparents denied any personal expectations and stated that their visit was child orientated, and it is clear from the current study that grandparents do visit altruistically 'I don't really like modern art but I will come for the grandchildren and do what they want'. In addition, grandparents carry out the wishes of their own children: 'I brought the grandchildren because their mother wanted them to come'. Clearly, grandchildren and grandparents play important social roles in each other's lives in which they share activities and through which grandparents may also serve as mentors for their grandchildren (Mueller and Elder 2003). However, it seems from the evidence above that the grandparental mentoring role (in the sense of an experienced advisor) does not occur in the 'narrascope' exhibition for two reasons: firstly, because

grandparents are likely to say they know 'not much' or 'nothing' about modern art and secondly, because the grandchildren, rather than they themselves, initiated the visit, having visited previously, often with school. In the current study, grandparents were present in the exhibition with their grandchildren, but were observed taking a shorter route around the gallery than their grandchildren, and paying attention to their grandchildren, rather than the exhibits unless the grandchildren drew attention to the works, in which case grandparents do pay attention to the work that the grandchildren indicate. The significance of these observations is discussed in more depth in the section on family visitor group behaviour.

5.4 The low proportion of couple family group visitors

An early study by Cone and Kendall (1978) observed family group behaviour in an anthropology gallery and found that less than half the family groups were mother and father couples with their children. When Diamond (1986) conducted a study of 28 family visitor groups to a science museum she found that only one quarter of the groups were mother and father couples with children. Evidence from the current study shows that less than a tenth of family groups visiting the 'narrascope' show at the New Art Gallery, Walsall were couples with their children. The apparent decline in the proportion of couples with their children in the visitor figures between Cone and Kendall's study and the current study can perhaps be explained by a more general decline in households with dependent children and an increase in dual earner families between 1978 and the present. The General Household Survey of 2000 showed that in the UK as a whole, only 24% of households of families with dependent children were headed by a married or cohabiting parent (GHS 2000). Walsall appears to be close to

the UK overall UK figure, as evidence suggests that 25% of households in Walsall are couples with their own children (Census 2001).

Whilst the proportion of cohabiting two parent families has been decreasing over the last 20 years (Cronin 1995), over the same period, a key trend in employment has been the rise in the number of women entering or staying in employment (Census 1981, 2001). The evidence of the current study suggests that because they make up a minority of family types and because one or both partners are working, couples visiting with their children are rare, even during the school holidays. Evidence shows that the type of childcare most often used by working mothers in the UK is unpaid family care, especially grandmothers (Family Policy Studies Centre 1997), and the evidence of the current study suggests that this probably accounts for the high proportion of grandparent families in the current study.

So far this chapter has discussed the demographic findings relating to family group visitors to the New Art Gallery, Walsall; pointing out in particular the significance of the high proportion of ethnic minority visitors, and the importance of grandparent groups in the sample. Having established some key features about family group visitors, Section 2 now moves the discussion on, to consider the motivation of these family group visitors for visiting the New Art Gallery.

Section 2 Motivation for visiting

Section 2 now examines whether family visitor groups considered a contemporary art exhibition a suitable destination for children, whether the perceived accessibility and

popularity of contemporary art attracts family visitor groups to the New Art Gallery and how spontaneously the decision to visit was made, by considering the hypotheses relating to motivation.

5.5 Hypothesis One: Family group visitors regard a new art gallery showing contemporary art as a suitable destination to visit with children

Research suggests that art galleries are becoming more aware of their responsibilities towards their audiences and gradually beginning to think more deeply about how these responsibilities might be developed and fulfilled (Hooper-Greenhill 1999). Evidence from the current study suggests that the New Art Gallery, Walsall as a whole is seen by all family group visitor types as a suitable destination to visit with children. In particular, the Discovery Gallery was identified as a good place to visit with children. However, less than half of family group visitors considered the temporary exhibition 'narrascope' to be a suitable place to visit with children.

Clearly, some new art galleries, including New Art Gallery, Walsall are known to be aimed at families (Taylor 2003), however, the evidence of this research suggests that the 'narrascope' show itself was not considered to be family friendly, especially by infrequent and first time family group visitors. Family group visitors to the 'narrascope' show exhibited a number of characteristics associated with infrequent visitors. Hood (1983) found that infrequent visitors, those who visited only once or twice a year, most resemble non-participants in their leisure time aims and do not regard an art gallery as a comfortable or familiar environment.

Hood (1983) in her study of visitors to the Toledo Art Museum found that frequent visitors go to art galleries at least 3 times a year and as often as 40 times a year. She further discovered that although this audience accounted for only 14% of the Toledo metropolitan area population, they accounted for 50% of art gallery visits. These visitors understood the 'museum code', and were familiar with the art gallery environment. Evidence from the current study shows that the majority of family group visitors (79%) had visited previously, including six who had visited over 20 times and three who had visited more than 50 times.

As Rice (1999) has noted, looking at art in a contemplative way can be difficult, particularly for people untrained in aesthetics, art history or the process of making art themselves, and the evidence of this study suggests that the exhibition 'narrascape' addresses the visitor as an individual adult, divorced from the social context of the visit, despite evidence that the majority of visitors to New Art Gallery, Walsall, visit in groups with family and friends (Arts about Manchester 1998, Oakley 2003). Families look for social interaction, active participation and feeling comfortable in their surroundings (Hood 1983), and the evidence of the current study suggests that family group visitors do not view 'narrascape' as having these attributes to any large degree. The reasons for this are discussed in the section below on experience.

5.6 Hypothesis Two: The perceived accessibility and popularity of modern art has had a direct effect in attracting family group visitors to new art galleries.

Recent research suggests that audiences find the work of the Young British Artists (YBAs) unthreatening and potentially enjoyable. 'Even if they hated it, people felt they

could have an opinion, because they understood what was going on. Whereas modernism in the form, for example, of Carl Andre was seen as obscure or phoney, because abstract, the beginnings of post-modernism in the early 1980's brought with it a literal, story-telling quality that audiences found accessible' (Millard 2001). Much recent discussion and writing about new art galleries has focused on the perceived collapse of the distinction between culture and commerce, positing a new role for the art gallery as a tourist destination in a post-industrial, post modern society (Witcomb 2003). The crux of the argument lies in the perception that art galleries have fundamentally changed from mausoleums associated only with 'high culture, government programmes, scholarly research, and authoritative displays'(Huyssen 1995) that are clearly distinct from everyday life. Evidence from the current study shows that family group visitors read newspapers and use the internet to access information about the gallery prior to their visit, suggesting that for family group visitors the recent association between popular culture and the art gallery, as evidenced in newspapers, films, magazines, and the internet has had the effect of bringing the activities of the art gallery much closer to the everyday life of the audience (Oberhardt 2001)

It seems clear from the evidence of the current study that the perceived accessibility and popularity of modern art has had an effect on family group visitors to the 'narrascape' exhibition. This works in a variety of ways, but first and foremost it seems that family group visitors to the temporary exhibitions are not first time visitors. Many have been numerous times before, and the evidence suggests that there is a link between enjoying modern art as a family and familiarity with the gallery as a whole. This would seem to be confirmed by the comment of one father who had been many times to the gallery but had never been to the third floor 'I didn't know there was a third floor until the children

found it'. The father had been to the New Art Gallery 4 times, one of his children had been twice before and the other 4 times. This father went on to comment that prior to this visit they had only been in the Discovery Gallery. The evidence suggests that families do not go to every part of the New Art Gallery on their first visit; and that families in the temporary exhibition space, looking at the 'narrascope' show will not be on their first visit to the New Art Gallery, Walsall.

The vast majority of family group visitors in the present study travel very few miles to visit the New Art Gallery, Walsall. They visit to pass the time, to meet friends and relatives, to store their valuables in lockers when they go swimming, and generally use the facilities such as toilets and the café in the public reception areas on the ground floor, in addition to visiting the temporary exhibition space on the third floor.

Evidence from the current study suggests that the motivation to visit for family group visitors may lie within the spectrum of hypermodern culture where 'mall and museum, high and low mingle' (Prior 2002) in so far as family group visitors combine their visit with other activities, stay in the 'narrascope' exhibition a very short time, and appear to expect sensational art. This in itself is not evidence that families are restlessly seeking thrills in a 'distraction machine' (Virilio 1994) during their visit to the New Art Gallery. Nevertheless, as Harvey (1989) has suggested, the emphasis on shopping (and eating) as central to the experience of visiting an art gallery, complemented by popular techniques of display, blockbuster exhibitions and interactional information systems intensifies the visual experience, and creates heightened expectations. Yet the evidence of the current study suggests that despite such heightening of expectations family group visitors were not clear who the 'narrascope' exhibition was for. The exhibition was curated by

Rhonda Wilson, director of *Seeing the Light* in Birmingham, which is a development agency for contemporary photography, and information text panels were written by Rhonda Wilson, Deborah Robinson, acting director of the New Art Gallery, Walsall and Julia Ellis, project co-ordinator of Midlands Architecture and the Designed Environment. The exhibition was arranged in the modernist tradition of order and chronological sequence according to school and style (Barker 1999) and all the exhibits in gallery 6 were wall mounted. Clearly the exhibition was intended to address a range of audiences, including corporate and commercial clients, the scholarly community, professional photographers and the general public and there were tensions in attempting to provide a coherent curatorial message for a diverse audience (Digger 2003). The message of an exhibition is determined by the aims of the curator, the constraints of the material and the site of the exhibition and curators in art galleries 'enter a tacit dialogue with the visitor that shapes experience by presenting exhibitions that carry multiple meanings' (Stainton 2002).

Evidence from the current study suggests that family group visitors did not fully understand the meaning behind 'narrascape'. Csikszentimihalyi, in *The Art of Seeing* (1991), uses the term 'flow' to describe the way in which a work of art becomes intrinsically interesting to a viewer. This state, he suggests, occurs when activities have clear goals and appropriate rules, when the challenges of the activity are in balance with the individual's abilities and clear and unambiguous feedback is provided. But evidence from the current study suggests that family group visitors considered 'narrascape' difficult, and this finding complements those of Cox et al (2000), who, reporting on research into family activities at three Tate sites, found that families considered art galleries hard work for parents, especially if they were not confident about their

knowledge of art. Furthermore, evidence suggests that family group visitors in the current study were drawing heavily upon commentary in the popular press for their understanding of contemporary art. Since ‘Sensation: Young British Artists from the Saatchi Collection’ was shown at the Royal Academy in London in 1997, contemporary art has received unprecedented publicity in the press, television and the media generally, resulting, for example, in articles about the Turner Prize and the Becks Futures contemporary art prize (Fig. 5.2) regularly appearing in the tabloids.

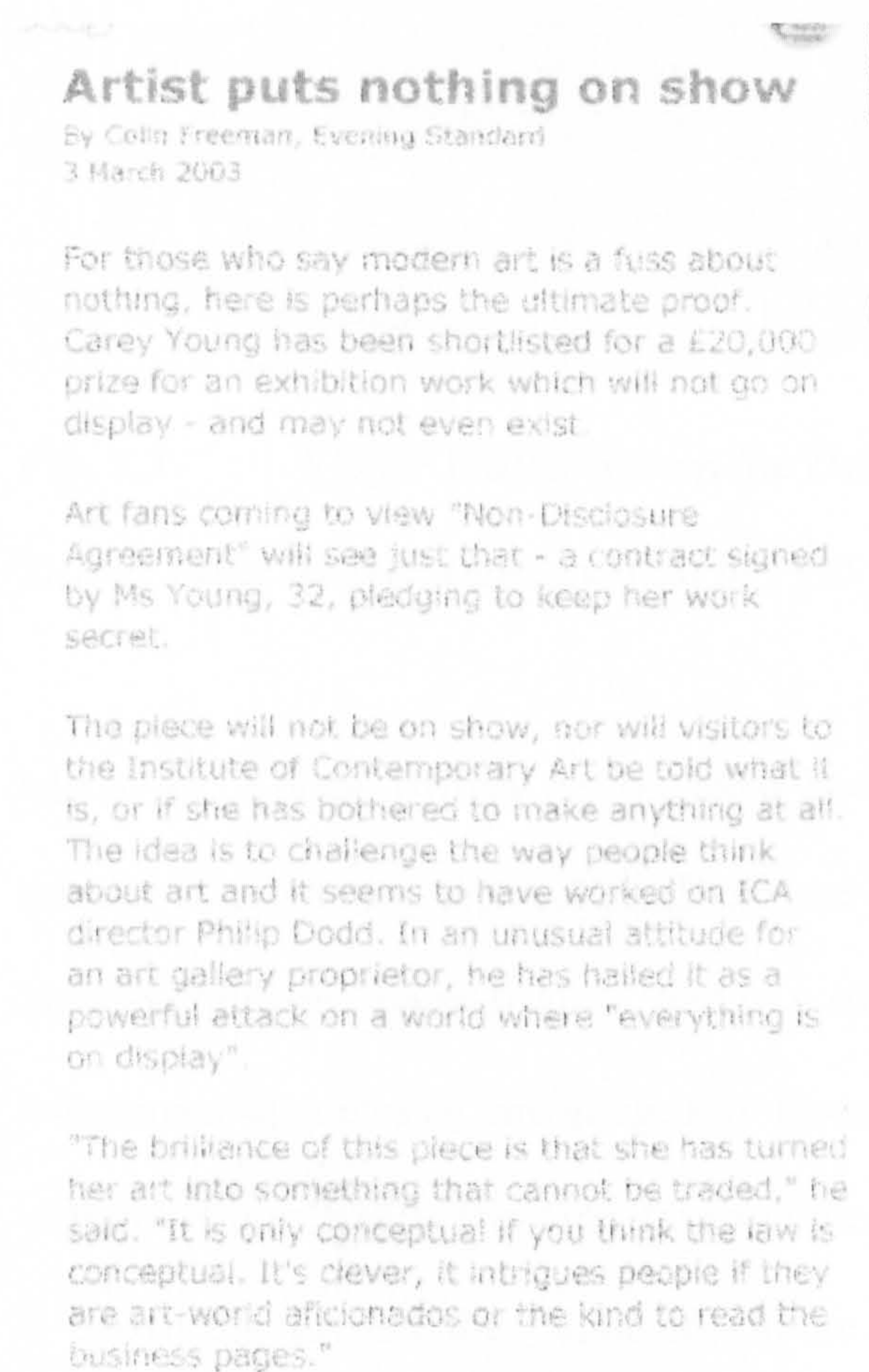


Fig. 5.2 *Evening Standard coverage of Beck’s Futures 2003 candidate Carey Young*

However, these articles do not appear to help family group visitors in acquiring knowledge and understanding about contemporary art. Novice visitors maintain naïve

knowledge about art, which, given the nature of the discourse surrounding contemporary art in the popular media, with its emphasis on the ‘grotesque’ (Warner 2000) and shocking, appears to create an expectation amongst family group visitors of contemporary art as ‘sensational’ and ‘weird’ (Fig. 5.3).

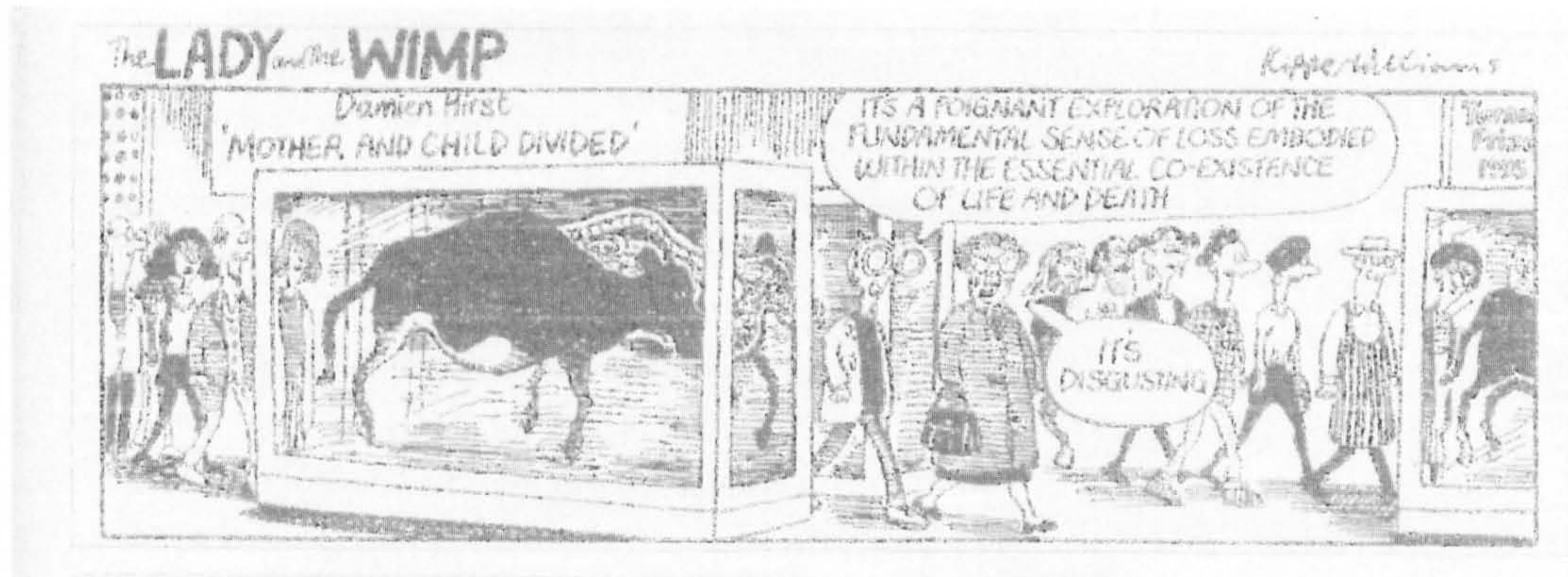


Fig. 5.3 *Kipper Williams from the Daily Mail newspaper commenting on the Turner Prize Winner Damien Hirst in 1995*

Moreover, Young British Artists have been populist, entrepreneurial, and business-minded in promoting themselves (Exposure 2003), leading to ‘the elisions of definition between high and popular art.....tied to a slide into commercialism and banality that is sometimes shamelessly encouraged by those who consider themselves the guardians of culture’ (Cook 2000). The Tate, for example, with the Guardian newspaper and Channel 4 television, invited the public to choose its favourite artist from those shortlisted between 1984 and 2003 (Fig. 5.4), suggesting ‘British attitudes to modern art have changed immeasurably since the Turner Prize was launched in 1984. It’s no longer perceived as something best left to effete foreigners’ (Guardian/Tate 2003). The results of the poll to find ‘the nation’s favourite Turner prize artist’ would be announced live on Channel 4.

Turner Prize 20 Years

[Introduction](#) | [History of the Prize](#) | [Artists 1984 - 2003](#) | [People's Poll](#)

[The Critics](#) | [Cartoons](#) | [FAQs](#) | [Issues](#) | [Quiz](#)

Cast your vote now - 20 Years of the Turner Prize: People's Poll

The Turner Prize is now in its twentieth year. To celebrate, Tate Britain, Channel 4 and the Guardian invite you to choose your favourite artist from all those shortlisted between 1984 and 2003.

Not sure who to vote for? [Find out more about the shortlisted artists](#)

Vote now

Select an artist:

-- select --

Submit Vote

Fig. 5.4 *The Tate invited the public to vote for its favourite shortlisted artist since the Turner Prize began in 1984*

At the New Art Gallery, Walsall, the 'narrascape' show invited visitors to question the nature of the environment and the relationship between seeing and fine art 'the spaces between fine art and photography...the use of new technologies' (Wilson 2003). Wall texts within the show advise the viewer against first impressions, requesting visitors to use 'new types of investigation and personal interrogation in relation to our own memory and experience' (Ellis 2003).

Evidence from the current research suggests that family group visitors had no clear idea of what 'narrascape' show was expecting of them as viewers. Because the didactic interventions of the exhibition (the wall texts) were not effective in helping family group visitors interpret the show, and because family group visitors could not therefore recognise and respond to the challenge of the works, the conditions needed to facilitate an aesthetic 'flow' experience were not met in family group visits to the 'narrascape' show.

This is perhaps not surprising for three reasons:

- ◆ Firstly, the degree of expertise needed for the 'flow' experience has been shown, from the evidence, not to exist amongst family group visitors;
- ◆ Secondly, the shortness of time spent with the exhibits militates against the 'flow' experience;
- ◆ Thirdly, the 'flow' experience is more likely to occur when an individual is alone with a work of art than in a group.

Critics of Csikszentmihalyi, for example, Glennon (1991), have suggested that this type of intense involvement is not a fair expectation of the average art gallery visitor. Whilst some curators (Mandle 1991) have expressed an interest in exploring how 'flow' can be experienced in a group, evidence from the current study suggests that family group visitors experience of and involvement in the 'narrascape' show was not intense or investigative, moreover, there was no evidence of family group visitors striving to attain that type of deep engagement with the exhibition. On the contrary, the evidence suggests that one of the primary aims of the exhibition, to show how photography can be used as a liberating tool to reflect and create ideas (Wilson 2003), was completely

misunderstood or disregarded by the majority of family group visitors who ignored the written messages of the show and critiqued the exhibition solely on the basis of their personal attitude towards photography as an art form. This finding accords with the work of Doering (1999) whose research showed that exhibitions rarely conveyed the desired messages to even half of their visitors and visitors, especially family group visitors, were unlikely to alter their view about a subject as a result of visiting a museum.

In view of these possibilities for confusion that exist even amongst art critics and writers, it is not surprising that family group visitors found the content of the narrascope show difficult. Misinterpretation and the transmission of misconceptions are characteristic of novice or non-expert visitors (Borun and Chambers 1994) and the evidence from the current study suggests that family group visitors shared misconceptions about the 'narrascope' show. The show set out to challenge assumptions about the relationship between photography and fine art (Ellis 2003), selecting artists such as Deborah Jones and Thomas Kellner whose work interacts with the built environment to both reflect and create reality (Wilson 2003). However, family group visitors generally considered both the subject matter and the art form disqualified the images as art objects for two reasons:

Firstly, family group visitors, especially grandparents, thought that the everyday nature of the subject matter disqualified Deborah Jones' work as art because 'Its everyday, life that you take for granted. These things - heaps of stones, its too everyday'. Deborah Jones' photographs in the 'narrascope' show were regarded as too commonplace to be art. It would seem from the evidence of the current study that that the 'narrascope' show

did not fulfil the reverential experience that art gallery visitors have been shown to seek: an experience with something higher, more sacred and out of the ordinary than home and work are able to supply (Silverman 1995), perhaps endorsing the recently expressed view that 'just when the public thought it was safe to enter a museum to escape the sordid reality of the mundane world, the contemporary artists re-present that world and as us to give it the same attention we do to serious art' (McClellan 2003).

Secondly, a number of respondents did not regard photography as art because 'photographs are not art' and 'these are modern photographs not modern art - I don't like modern art but I like these photographs'. Clearly, the curatorial message of the 'narrascope' show has been ignored by family visitor groups not because they have no conception of the subject but because their ideas differ from those of the exhibition organisers (Borun 1998).

From the evidence of the current research, it seems that family group visitors were expecting striking, novel and unusual works of art in the 'narrascope' show. Evidence from previous research (Perry et al 1999, Hein 2001) suggests that the presence of surprising and interesting objects in art galleries can be exploited to provide experiences that create 'cognitive dissonance' (Festinger 1957). Cognitive dissonance is a psychological phenomenon that refers to the discrepancy between what is already known and new information. It will ideally be a benign, if uncomfortable, experience that occurs when there is a need to accommodate new ideas. In studying the tensions caused by modern art, especially conceptual art, Peckham (1996), concluded that the role of art was to train people to endure cognitive dissonance as a necessary preliminary to problem perception and meaningful innovation. Evidence from the current study

suggests that family group visitors came to the 'narrascape' show with pre-existing 'common-sense' ideas about art and photography and that their understanding of the 'narrascape' show was hampered because they found it 'difficult'. Evidence from previous research into visitors' understanding of art exhibits shows that responses require an understanding of the problem being explained (Leinhardt et al 2002) and that curators and visitors may have different understandings of 'the problem' which all need explication (Schauble et al 1998).

Evidence from the current study suggests that family group visitors did experience cognitive dissonance and, therefore, the potential to acquire new knowledge. But because the 'narrascape' show called upon family group visitors to accept information that contradicted what they believed about the categories of the works ('no, they are not art, I disagree with photography'), their prior knowledge took precedence over the curatorial message about the relationships between fine art and photography contained within the show. There is evidence from previous research (Rice 1999) that in recent art gallery practice there has been a trend towards open ended rather than pre-determined interpretation of works of art, with curators preferring to allow visitors to examine their own cognitive processes and attitudes. However, as Roberts (1999) has recently asked, what if visitors misinterpret the narrative in such a way as to completely change its meaning? Evidence from the current study suggests that family group visitors rejected the works in the 'narrascape' exhibition as 'not art'; and it is not clear that such an interpretation would be acceptable to the exhibition organisers as an example of what Jeffery (1999) has called 'rampant relativism' in which no one meaning is privileged over another.

5.7 Hypothesis Three: The decision to visit as a family group was taken on the day of the visit.

Previous research suggests that the decision to visit an art gallery seems to be a relatively spontaneous one. The majority of visitors decide to visit either on the day or in the week of the visit. This proportion is much higher than for other leisure activities (English Tourist Council 2001). The evidence from the current study suggests that this hypothesis is correct: First time visits appear to be more spontaneous than repeat visits, but the majority of all family group visitors decide either on day or the day before. Early in the planning of the New Art Gallery, Walsall, it was envisaged that the site of the new gallery, Town End, an area at the end of Park Street would attract town centre shoppers and other 'spur of the moment' visitors (Payne 1997). However, the site was not promising; it was cut off from the main public spaces in the town and the buildings alongside the canal were mostly derelict (Figs. 5.5, 5.6).



Fig. 5.5 *View of Park Street and Town End from the East (Chartwell Land plc. The New Art Gallery can be seen at the end of the main shopping street, next to the canal basin.*



Fig. 5.6 *The view from the third floor of the New Art Gallery, Walsall, showing the canal, with canal boat offering trips, and beyond that, the vacant lot where young skateboarders are encouraged to practice instead of skating directly outside the New Art Gallery.*

In addition, the tall, civic character of the New Art Gallery building has no visual connection to the two stores closest to the site; British Home Store and Woolworths, neither of which ‘hint of local architectural patronage’ (Scalbert 2002). The architect, Caruso St John was keen to create a direct link to the parish church of St Matthew in the town centre rather than to stores in the vicinity (Fig. 5.7).



Fig. 5.7 *View of British Home Store from the third floor of New Art Gallery, Walsall, with Woolworths in the background. The police surveillance van is regularly parked outside the gallery.*

Nevertheless, evidence from the current study suggests that almost half of family group visitors were combining their visit to the New Art Gallery with shopping in Walsall, and the majority of all family visitor groups were combining their visit with another activity, for example, having a day out or visiting another museum. Evidence from the current study suggests that early fears that building the New Art Gallery away from the library would pose a threat to repeat visitors have proved unfounded. The old Walsall Museum and Art Gallery was highly dependent on repeat visits and it had been thought that these visitors were also using the library (Payne 1997). The evidence of the current study shows that family group visitors are repeat visitors, but has not established a link between visiting the New Art Gallery and using the library.

Section 3 Experience

The discussion now moves on from motivation for visiting to consider the experience of family group visitors to the New Art Gallery; how much time they spend in the exhibition, whether innovative programming has proven attractive to family group visitors and whether they expect to enjoy looking at modern art.

5.8 Hypothesis Four: Family group visitors ‘time budget’ (Schofield 1997) their visit in relation to their motivation for visiting.

Evidence from previous research suggests that visits to art galleries are exhibit driven therefore more like visits to performing arts events. This has an impact on the length of the visit in that it is more of an event than a day out at a museum visit might be (Sogno-Lalloz 2000). The findings of the current study, taken together with evidence from previous research, suggests that the actual time that (all) visitors spend with exhibits is

consistently shorter than is often supposed. For example, as early as 1935, Melton, in his pioneering study on problems of installation in art galleries, found that the average proportion of paintings observed by visitors seldom deviated from between 20% and 35%, and that each individual exhibit was examined for an average of 70 seconds. Subsequent research has suggested that modern audiences behave in similar ways, but attend to works for very brief spells, for example, Serrell (1997) found that the majority of visitors spent less than ten minutes and made stops at less than 30% of exhibits, leading her to conclude that visitors were not using exhibits 'thoroughly'. Recent studies of visitors in natural history museums have shown that family groups generally spend little time in any one exhibition (Allen 2002). Beer (1987) combined data from ten galleries and museums and concluded that visitors avoided 43% of exhibits.

In an art gallery setting, Smith and Wolf (1996) found that frequent visitors, especially local visitors, have the luxury of focusing their attention on particular exhibits, but that infrequent visitors feel the need to see everything and spend less time in any particular area. The evidence of the current study bears out these findings and suggests that the majority of family group visitors look at a few works for a short time. Family groups whose main reason for visiting the New Art Gallery was to see the exhibition spent more time in the exhibition than those who came to the art gallery for other reasons, for example to see everything or to play in the Discovery Gallery. This finding appears to bear out earlier research showing that on average visitors coming specifically to see an exhibition spent on average one third more time in that exhibition than those who came for other reasons (Doering and Pekarik 1999).

Evidence from the current study shows that families visitor groups who had visited previously were much more likely to be visiting specifically to see the current temporary exhibition and this finding accords with previous research (Merriman 1989) suggesting that keen, frequent visitors to art galleries were much more likely to visit because of a specific interest. On the other hand, evidence from the current research suggests that in only one fifth of family visitor groups was everyone visiting for the first time. None of these family visitor groups knew the 'narrascope' exhibition was on or had come specifically to see the exhibition; their motivation for visiting first time was 'to see everything' and 'generally to look at all the exhibitions', particularly because 'the children wanted to see the pictures' and they also visited out of curiosity. Evidence from previous visitor studies research has suggested that first time and infrequent visitors are more likely to visit for casual reasons (Merriman 1989), such as passing the time, and the current research suggests this may be true in the New Art Gallery. However, more research is needed to clarify this, as evidence from the current study is not conclusive. What is clear from the evidence is that family group visitors combine visiting the New Art Gallery with other activities, usually shopping or a day out, and that a primary motivation for visiting is social. Hypothesis five now discusses family group visitors' social and aesthetic experience with contemporary art in the New Art Gallery, Walsall.

5.9 Hypothesis Five: Innovative and inclusive programming and interpretation in new art galleries will engage a wide range of family group visitors.

Alongside major structures in large capital cities there are a profusion of small projects in the regions, generated by local initiatives. These new galleries are not centres for passive contemplation of a monolithic and definitive culture. Instead they have become

sites for individual experience, experimenting with new techniques for knowledge dissemination and attempts to break down social boundaries (Nacher 1997). Overall, the New Art Gallery, Walsall, is recognised for its 'inclusive policy, good facilities and responsive curatorship' (Cox 1998). It has a successful track record of engaging the local population and especially young children in challenging contemporary art debates, and evidence from the current study shows that the New Art Gallery as a whole is generally popular with family group visitors. However, the temporary exhibitions do not consistently demonstrate the same curatorial strategy as the permanent collection and evidence from the current study suggests that the temporary exhibitions are not so popular. The section below draws upon the findings of the current study to explain why this is the case.

The hierarchical divisions between categories of contemporary artists are regularly disrupted and challenged by the gallery, (for example, by including the outcome of community events and projects surrounding the exhibition and by ignoring distinctions between local, regional, national and international artists). However temporary exhibitions at the New Art Gallery, Walsall, with their diverse curatorial styles are often at odds with the prevailing gallery culture. The attractiveness of temporary exhibitions for family group visitors is variable, and in particular the 'narrascape' exhibition was regarded unfavourably by family group visitors, especially in comparison to the Discovery Gallery.

The Discovery Gallery is an interactive, hands-on experience for children, (Fig. 5.8) which encourages physical as well as mental exploration of contemporary art in a child friendly environment. In contrast, the temporary exhibition space contains, by and large,

works that are predominantly wall hung and not to be touched. Essentially conservative in style, the 'narrascape' exhibition, and room 6 in particular, was considered by the majority of family group visitors to have little intrinsic attraction for families because 'there were only things to look at not to do'. On the other hand families evidently appreciated the physical space of the temporary gallery which they considered 'safe' and 'good for running about'.

In addition, the fact that they were in an exhibition was not always recognised by family group visitors ('is this an exhibition?'). Evidence from previous research into family group visitors has shown that interactive places such as the Discovery Gallery will attract family visitors' interest and attention (Adams 1999) because they consider the atmosphere to be warm and welcoming. The evidence from this study suggests that more frequent visits increase the likelihood that parts of the New Art Gallery other than the Discovery Gallery will be investigated, but the evidence does not show that family group visitors who visit frequently regard the temporary exhibition gallery as more suitable for children or that they are more knowledgeable about temporary exhibitions than family group visitors who visit infrequently.

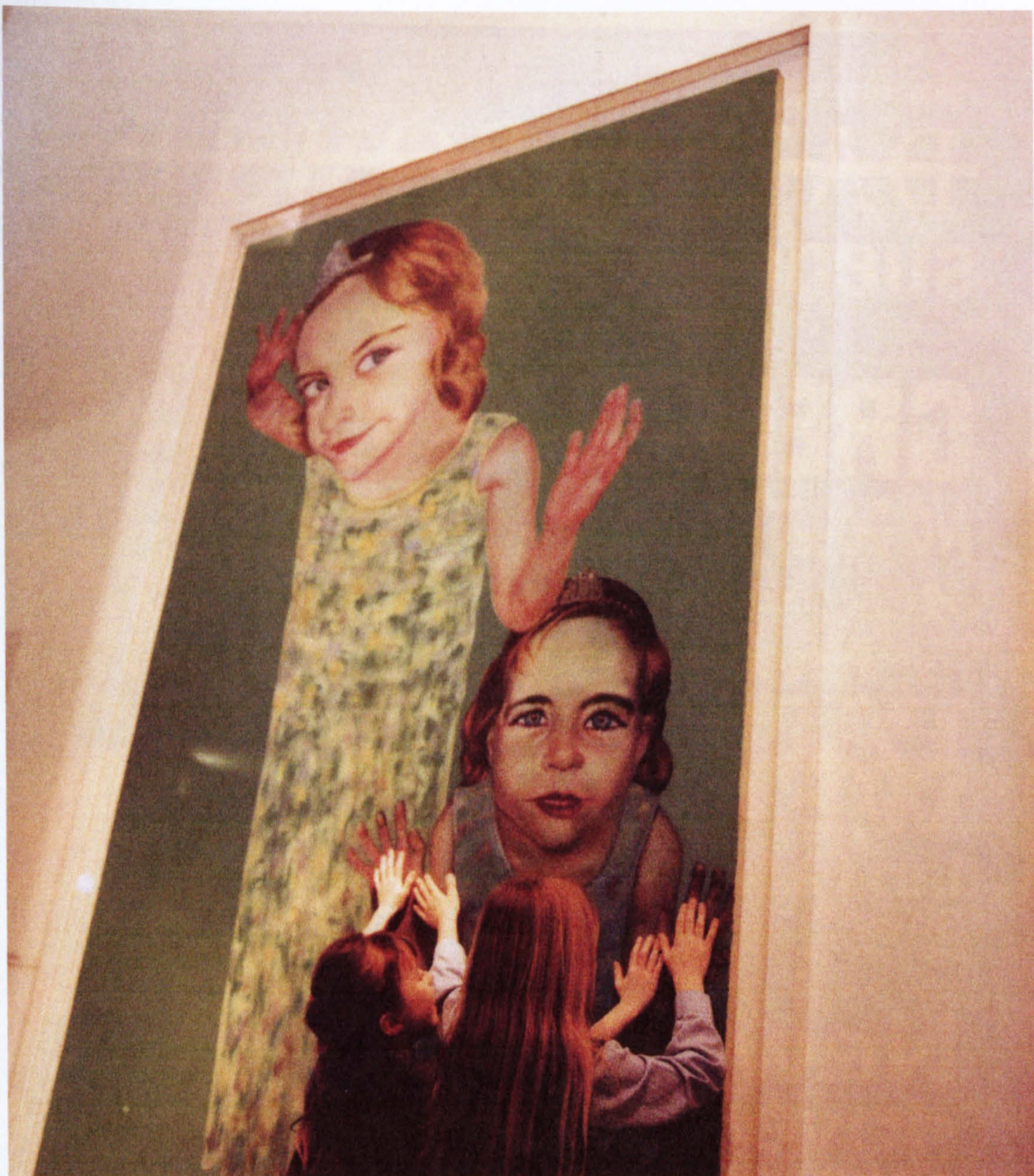


Fig. 5.8 *Discovery Gallery is an interactive play area*

On the contrary, familiarity with the gallery and frequency of visiting does not seem to be associated with acquiring knowledge about modern art. The evidence from the current research suggests that if the New Art Gallery relies on parents to supply or interpret knowledge to children in the gallery the results will be disappointing (Wood 1999) because 'for the experience of the art gallery to be meaningful the visitor must possess at least a basic knowledge of the history of art. Despite many and mostly well-

intentioned efforts by museum educators, that fundamental knowledge cannot be acquired in the museum itself, but depends upon the visitor's background and education' (Wallach 2002). The evidence of the current study shows that most family visitors say they know 'nothing' 'not very much', or something', about modern art and that the number of previous visits does not affect the amount of knowledge family group visitors consider they have. The evidence also suggests that family groups who visit frequently are as likely to know 'nothing' or 'not very much' about modern art as family groups visiting for the first time.

Housen (1992) in her research into the differences between people who know nothing about art and those who are 'expert' found that even amongst frequent art gallery visitors there are relatively few people who have moved beyond the stage where works of art are judged to be weird, lacking or of no value if they do not accord with a pre-defined set of values drawn by viewers from the known and familiar in their everyday lives. Evidence from the current research leads this researcher to suggest that most family visitor group viewers of art can be categorised by the term 'perpetual beginners' in spite of previous It appears from the evidence of family group visitors to the 'narrascape' show that exposure to modern art on a regular basis does not in itself guarantee knowledge about modern art. This finding contrasts with research conducted by Smith and Wolf (1996) who found a correlation between knowledge of art and frequency of visitation, leading them to conclude that 'individuals who know more about art (or think they do) come to the museum more often' (Smith and Wolf 1996). However, Smith and Wolf were looking at individuals visiting a national art gallery, whereas the current research focuses on family group visitors to a regional art gallery,

so it is likely that these differences can be accounted for by examination of a number of other factors.

One of the questions this research set out to answer was whether family visitor groups behave more like novices (McDermott-Lewis 1990) or connoisseurs (Wolf and Tymitz 1981) when looking at contemporary art. Characteristics of novice visitors include a high interest in art and low or moderate knowledge of art. Characteristics of connoisseur visitors include having a high or very high knowledge about art and a looking style consisting of an intense visual exploration of the work of art. Evidence from the current research shows that family visitor groups say they like contemporary art but know 'nothing' or 'not much' about it, spend minimal time with any work of art, and make quick judgements on likes and dislikes, which suggests that family group visitors are more like novices than connoisseurs. From the evidence it is clear that family group visitors do not generally fit the profile of connoisseur visitors.

However, there is one characteristic of connoisseur visitors that is shared by family visitor groups in the current study and which probably reflects changes in attitude towards contemporary art over the past decade. Evidence from the current research shows that although family group visitors fit the novice visitor profile in most respects, in regard to modern and contemporary art, they were more like connoisseurs in their ability to tolerate the unfamiliar, suggesting that they visit 'to keep up with contemporary art' and 'we go on the internet to find out about exhibitions and artists, even those we don't like'. In 1990 McDermott-Lewis found that novice visitors disliked modern art; and as late as 2000, Cox found that encounters with modern art were likely to affect family visitors by reducing their enjoyment of the visit. McDermott-Lewis

found that only connoisseurs were prepared to visit contemporary art shows, even if they were not fans of contemporary art, 'just to see what the real modern stuff is' (McDermott-Lewis 1990).

Evidence from the current study shows that the majority of family group visitors usually like contemporary art 'not all, but generally', suggesting that 'it's interesting, we like some', and only 10% said they didn't usually like contemporary art. Family group visitors expected to find art that was of a 'different variety to other art galleries' art that is 'strange', 'new' and 'weird'. This suggests on the one hand an easy familiarity with the tropes of contemporary art practice, but on the other hand, unsophisticated and derivative knowledge. Evidence from earlier studies has shown that contemporary art has, until recently, been considered difficult. However, The Turner Prize, hosted by the Tate Gallery, has brought a small number of very high-profile artists to the attention of the public, and the shortlist of only four nominations a year enables the press, particularly the tabloid press, to concentrate on bringing these artists to the attention of a wider public (Craddock 1999). The reasons why this might be so and the effect it has on family group visits are discussed below.

5.10 Hypothesis Six: Family group visitors to new art galleries expect to enjoy looking at modern art in new art galleries.

Recent research suggests that some art galleries have 'opened up' their collections to more people, taking into account the diversity of the population and their social and cultural profiles (Ueki 1998) and that this is reflected in the more relaxed attitudes of visitors to modern art galleries (Kapplinger 1997). Evidence from the current study suggests that family group visitors associate 'modern' and 'contemporary' art with

spectacle, weirdness 'something different' and newness. Contemporary art that is 'exotic and difficult' (Vallance 1993) is clearly expected by family group visitors to the New Art Gallery, Walsall, and they expressed disappointment that the 'narrascape' exhibition did not live up to these expectations. Evidence from the current research suggests that regular family group visitors to the gallery compare the temporary exhibitions and that 'narrascape' was not considered as interesting as 'Veil', for example.

Recent research by Audience Yorkshire found that regular art gallery attenders were 'hungry to see something new and different' (Wilson 2002) and in particular 'Asian' events were attended primarily by white UK audiences who wanted to join mailing lists for other 'Asian' events. 'Veil' was not a specifically Asian exhibition, but the show dealt with the veil as 'a symbol of Europe's struggle to come to terms with cultural diversity and social inclusion' (Bailey and Tawadros 2003). Clearly family group visitors responded to the 'Veil' exhibition by staying longer than they did in either 'Coming of Age' or 'narrascape' but it is not obvious from the current research whether this was because family group visitors found the subject matter itself exotic and intriguing; because the show contained a number of stimulating elements such as film, video and sculpture that family group visitors said they expect in an exhibition of contemporary art, because of the notoriety of the show in regional and national press, or because of the increased input from front of house staff in discussing and interpreting the show with visitors.

However, the findings from the current research complement work done by Randi Korn (1998) into perceptions and attitudes about modern art which found that the terms

'abstract' and 'modern' were often used synonymously by visitors who expected modern art to look different and to be about contemporary ideas.

Family group visitors to the 'narrascape' exhibition were expecting something 'more interesting', and 'more sculptural with moving images' and previous research has similarly found that visitors particularly associate contemporary art with sculpture that uses everyday materials or materials that are 'welded together' (Korn 1998). Evidence from previous research (Serota 2000) shows that controversial new work, for example that of Damien Hirst, Chris Offili and Tracy Emin, widely reported, and often lambasted in the media, are what audiences have come to associate with contemporary art.

Moreover, recent evidence suggests that the mounting of increasingly spectacular shows in the major UK galleries has resulted in heightened expectations of exhibitions to provide inter actives, moving images, large, 3-dimensional works and audio elements (Borg 2003). Prior (2002) suggests that new art galleries are now 'supermarkets of culture' drawing crowds that move through at a bewildering speed, impatient and carnivorous, no longer searching for aesthetics ...but scanning the cultural horizon for ever more spectacular forms of entertainment' (Prior 2002). Evidence from this research however, shows that family group visitors' motivations for visiting the art gallery include a desire to learn, and findings from the observational data show that their behaviour is not that of the hyperactive crowd 'eating, touching and sacking the shrine' (Prior 2002). The evidence shows that adults in family groups say they expect to learn in the gallery, although family group visitors who say they know 'nothing' or 'not much' about modern art are more likely to be visiting to have fun than to learn more.

Over a third of family groups visited to have both a fun visit and to learn about modern art and a few family group visitors were visiting only to learn about modern art, though this study has not found evidence of how family group visitors expect this to happen.

From the evidence of the current study it would appear that family group visitors expect to enjoy the challenge of modern art, and are used to surprises and 'jolts' (Painter 2002) when visiting the temporary exhibitions. Although there does not seem to be a correlation between expecting to enjoy modern art and knowing about modern art, the evidence from the current research suggests that, as Smith and Wolfe (1996) found in Metropolitan Museum in New York, there is a positive correlation between knowing 'something' or 'a lot' about modern art and the intention to learn about modern art during the visit to New Art Gallery, Walsall. But, as Knutson (2002) has shown, art galleries pose special challenges when researching visitors because 'temporary exhibitions presented in art galleries contribute to the discipline of art history even as they share known information with the public' (Knutson 2002) and temporary exhibitions are valued as a way of generating knowledge for the field of art history. In contrast to curators in educational science museums who convey existing knowledge to visitors, engendering a relatively informed public critique (Painter 2000), curators of contemporary art are engaged in producing and testing ideas through temporary exhibitions, often at the experimental cutting edge where questions are asked about both the intention and the reception of the work. Exhibitions can be understood as *the* medium of contemporary art and the main agency of communication by which curators and art institutions talk to each other (Ferguson 1996). However, evidence from the current study suggests that family group visitors are not part of this process for two reasons, firstly, because they acquire their knowledge of contemporary art from outside

of the gallery, and secondly, they ignore the messages about contemporary art from within the gallery.

Evidence from the current study suggests that by and large, family group visitors were disappointed by the temporary 'narrascape' show because the show appeared to be talking to its primary audience of individual artists, critics, art historians, students and patrons (Fergusen 1996). Brooks (1998) found that there was an underlying assumption amongst art galleries that the agendas of artists and curators were shared by the public, but evidence from the current study suggests that the 'narrascape' show perplexed family group visitors precisely because they did not share these agendas.

This section has discussed the findings from the current study on the motivation and experience of family group visitors. The next section now goes on to relate these findings to the evidence from the observational data on family visitor group behaviour in the 'narrascape' show at the New Art Gallery, Walsall.

Section 4 Behaviour

Section 4 now goes on to discuss the findings of the study about how family group visitors behave in the New Art Gallery, and how this behaviour can be accounted for in light of the above discussion on motivation and experience.

5.11 Hypothesis Seven: By using observational methods and interview methods that are established and widely used in visitor studies research replicable and comparable data will be generated on the behaviour of family visitor groups in new art galleries.

In 1994 McManus suggested that research that has been done into family group visitors in museums has been conducted almost exclusively in science museums. She went on 'We do not know if families behave in quite the same way in history or art museums although, judging by their reactions to traditional exhibits in science museums it is quite likely they do' (McManus 1994).

Observational evidence from the current research shows that family visitor groups adopted a strategy in the 'narrascope' show consisting of a general progress around the gallery glancing at exhibits without stopping. Family group visitors rarely came to a complete halt at the exhibits and evidence from the current research suggests that the amount of time family group visitors spent in the gallery, the number of exhibits they looked at and the amount of time they spend with each exhibit is remarkably consistent. Hilke, in her 1989 study of families as learning systems in a museum, noted family group behaviour which she described as 'move on looking'. This behaviour, which consisted of visual exploration whilst continuously moving, was, she contended, only seen in traditional non-interactive exhibitions. The 'narrascope' show is linear and non-interactive, and although its subject is contemporary it is clearly a 'traditional' exhibition in the sense intended by McManus, and as such the evidence of the current study seems to verify the earlier findings of both McManus and Hilke, especially in relation to children. The observational data showed that in family group visits, the

behaviour of the children was very important, and the section below discusses the ways in which children were seen to affect the visit.

5.11.1 The role of children in the visit

Activity that involved showing, pointing or pulling someone across to an exhibit was observed in the 'narrascope' exhibition. This is often described as 'teaching behaviour' (Diamond 1986), and is regarded as a fundamental aspect of the spontaneous social interactions of the family group (McManus 1999), carried out by all members of the family group. The evidence of this study however, suggests that parents and grandparents were unlikely to act in this way; and it is children who engage in 'teaching behaviour', showing and discussing the exhibits with their parents and grandparents. In particular, grandchildren were seen to be eager to show grandparents what they know, and the evidence suggests that what the children know about the exhibition has been learned on a previous school trip. This finding accords with evidence from an earlier study conducted at the old Walsall Art Gallery which showed that 'children on their second or third visit were noted to be more confident in using the exhibition, often acting as a guide to an adult 'novice' (Cox 1998).

Harris Qualitative (1997) found that children are enthusiastic about visiting an art gallery if it relates to a school project; in fact, they may propose the visit themselves. Orbach (Cox 2000) evaluating the Three Tate Sites project found that adults suggested they learnt from their children in contemporary art galleries, but offered no evidence as to how this happened. Unlike McManus, Hilke (1989) found that there was a striking equality between children and adults in affecting the course of the family's visit and adults did not engage in formal teaching behaviours. She found that adults rarely

offered lengthy interpretations of the exhibits and rarely constrained children's behaviour, rather they allowed children to choose their own routes around the exhibits (Hilke 1989). The evidence from the current study strongly suggests that this is the case.

In 1989 McManus modelled a picture of the family during a museum visit as a hunter-gatherer team actively foraging in the museum to satisfy their curiosity about topics that interest them. In the process, she suggested, parents are likely to identify or name new items encountered by the children, and in teaching mode, to comment on or interpret the information broadcast by the children (McManus 1989).

The evidence from the current research suggests a different model of family group behaviour in which the progress of family group visitors around the gallery was seen to be regular and disciplined and not based on the dissemination of knowledge. Benton's research (1979) into family group visitors found that adults who were unfamiliar with the art gallery environment frequently directed their children and did not allow their children to set the pace: evidence from the current study suggests that, on the contrary, in the New Art Gallery, Walsall, children were instrumental in deciding which works were attended to. Evidence from earlier studies has suggested that children need adult guidance and instruction to support and extend their ability to respond to art and that socially guided experience is needed if their natural and untrained powers of perception are to be put to critical use (Piscatelli and Weier 2002). Earlier research into family group behaviour in art galleries has provided little evidence of teaching behaviour between adults and children and the current study similarly has found very little evidence of this type of behaviour. Teaching behaviour between adults and children can be said to be taking place if attention to detail, close proximity of parent and child in

front of the art work, and looking and talking is observed. These activities were not observed amongst family group visitors in the 'narrascope' exhibition. However children were seen to adopt teaching strategies in front of the art works, particularly girls with their grandmothers, and this was especially marked when the children had visited previously with school; the observational evidence shows children standing to the side of the work, pointing, checking for understanding and declaiming, probably, because it looks so professional, adopting the posture and mannerisms of the adult during the original school visit.



Fig. 5.9 *Child standing in front of Deborah Jones work, declaiming and pointing out features to her grandmother, who stands away from the wall.*

Evidence from previous research into family groups (Hein 1991) has shown that children need more than one visit in order to become oriented to an art gallery and that

apparently random activity is actually, on closer examination purposeful; evidence from the current study suggests that family group visitors have visited the temporary exhibition space before and that their progress around the gallery can be predicted as shown below.

In gallery 6 of the 'narrascape' exhibition there were 26 works of art on display as well as a large text panel and smaller wall texts to which family visitor groups could attend. In practice, family group visitors were quite selective in their choice of works. This would seem to corroborate the recent findings of Luke, Coles and Falk (1998) who found that family group visitors stopped at less than 6 out of a possible 56 exhibits in the DNA Zone, and that when they did stop, their level of engagement was minimal.

5.11.2 The physical layout of the gallery

Evidence from the current study suggests that, for family visitor groups, the gallery space, its physical layout, features and characteristics help to determine patterns of movement and behaviour. Video footage gathered in the current study from 3 consecutive exhibitions: 'Coming of Age' 'Veil' and 'narrascape', in the same room (gallery 6) shows that certain areas of the gallery space are more popular than other in all three exhibitions and that the general pattern of movement to the right from the lifts is similar in all three exhibitions. The majority of family group visitors were strongly biased towards the works on the right hand wall, and were seen to attend to less than a third of all possible exhibits. Extensive research charting the paths of visitors in a variety of retail settings (Underhill 2002) has shown that a rightward bias is invariable, and evidence from the current study confirms that family group visitors to the New Art Gallery also behave in this way. The rightward drift may account for the relative

popularity of works on the right hand wall in all three exhibitions, as family group visitors attend to these exhibits first. Evidence from a number of visitor studies has identified the attraction of the exit (Klein 1993) and in gallery 6 there are 2 or 3 possible exit routes that become apparent as family group visitors turn back into the gallery from the right hand wall. Although the evidence is not conclusive, it would appear that art works on walls on the left hand wall are less popular because of their position in the gallery. The findings of the current research would seem to be borne out by recent experimental research into the behaviour of visitors to a contemporary art exhibition (Bourdeau and Chebat 2001) suggesting that the design of the physical environment has a significant influence on the movement of visitors.

Bourdeau and Chebat also found that visitors tend to turn to the right and that they have a tendency to follow a fixed path through the exhibition. Furthermore their research suggests that because of this rightward drift, visitors tend to pay more attention to works on the right hand wall, omit to look at works of art on the left hand side and pay less attention to any works as they near the exit. These findings verified earlier work by Melton (1972) and Zucker and Clarke (1993) showing that visitors do have a tendency to follow particular routes.

Evidence from the current study suggests that family group visitors turn right as they enter gallery 6 from the lifts, and follow a relatively predictable route which seems to be conditioned by the design of the gallery. If, as earlier research suggests, this behaviour is unconscious, family visitor groups are not entirely determining their own routes through the exhibition, and this has implications for exhibition designers in positioning wall texts and other explanatory material. Evidence from the current study suggests that if

the text in 'narrascape' had been positioned where family group visitors would naturally encounter it at the beginning of their route around the gallery, it would possibly have attracted more attention, but as the explanatory text was on the left hand wall very close to the exit, family group visitors seldom paused to read it as they were leaving.

In her essay on reassessing exhibition space, Greenberg (1996) suggested that discussions about the meaning of exhibitions of contemporary art often overlook the importance of the location and type of architectural space in which the temporary exhibitions are held. Evidence from the current study suggests that, although few family groups visit in order specifically to look at the building and its architecture, they were affected by the space in which the 'narrascape' show was held. New Art Gallery, Walsall represents a type of new building for the arts which is associated with commercial and industrial architecture both in scale and use of materials. The temporary exhibition space on the third floor of the New Art Gallery is vast, in common with other new art galleries, whether they are renovations of existing buildings or new build and the space reflects the current art gallery practice of eliminating most or all seating for the audience (Lord Cultural 1994). The observational data from the current study suggests that there is a deliberate curatorial policy in the large, clear, temporary exhibition space in the New Art Gallery to exclude seating in favour of large scale sculpture, or simply to show off the uncluttered floor space and soaring white walls.

This approach is in contrast to other parts of the New Art Gallery, for example the Discovery Gallery and the Garman Ryan permanent collection which are deliberately domestic in feel and provide generous amounts of seating in close proximity to the works of art. Evidence from the current study suggests that there is no invitation

extended by seating which is conducive to the prolonged gaze and that for family group visitors to the white concrete and glass temporary exhibition space on the third floor, the encounter with contemporary art consists of walking through with passing glances. Furthermore, the observational data from the current study shows that where seating was present in the three temporary exhibitions it was not focused on the art works themselves, but on the catalogues and other reading material, around a table with small, hard chairs, and in the window recesses. This observation confirms earlier research which suggests that art galleries are increasingly creating separate reading areas within temporary exhibition spaces (Lord Cultural 1994).

Evidence from the current study shows that the main reasons family groups visit the New Art Gallery, Walsall, are for enjoyment and learning, but, as Greenberg (1996) has suggested, lack of comfortable seating makes looking at contemporary art more like work than a leisurely aesthetic experience. More detailed research into the absence of seating in temporary exhibitions of contemporary art would be useful in relation to family visitor groups, particularly grandparent groups and groups with small children, because standing to look at works of art and read explanatory texts is physically demanding and may not be attractive to family group visitors.

5.11.3 Information panels and other printed material

The observational evidence from the current research shows that grandfathers and fathers were most likely to read the information panels in the 'narrascope' show and also that older teenagers of both sexes who are visiting in family groups without younger children attend to information panels. In his research into perceptions of modern art, Korn (1998), found that adults placed a great deal of value on printed

information, suggesting that they rely on the labels adjacent to individual works of art and leaflets and other material to help them to understand the content of an exhibition.

Observational evidence from the current study further suggests that fathers and grandfathers in couple groups tend to separate from the mother or grandmother and children, following a similar but individual route around the gallery but paying attention to the text panels in a way that mothers and grandmothers with younger children do not. Older teenagers with adults read information panels, and mothers with older teenagers read information panels, whereas grandmothers and mothers with younger children do not appear to read the information panels.

Evidence from the current study also suggests that younger children are more likely to attend directly to the works without reading the printed information and this mode of behaviour was particularly observed amongst child/child dyads who were also observed in the longest and most detailed conversations in front of the exhibits. Hensel's research into families in a museum (1987) found that short exhibit attention time was the result of family visitor groups running out of conversation. Evidence from the current study suggests that family group visitors were not talking 'we didn't talk, we just looked' and were not attracted enough to stop 'we didn't look at anything in particular, we just walked through' and this factor may play a part in explaining the short time spent with the exhibits in the 'narrascape' exhibition.

Although wall texts were used almost exclusively by adults and older teenagers, evidence from the current research suggests that books, journal articles and printed material, laid out on a table or in the window recess were popular with children as well

as adults. In addition, there seems to be a positive correlation between the length of time family group visitors spent in the gallery and information available from attendants. This effect can be seen in the 'Veil' exhibition where the attendants were particularly active in handing out literature and engaging visitors in discussions about the exhibits. The median time spent by family group visitors in gallery 6 of the 'Veil' exhibition was 2 minutes 19 seconds compared to 1 minute 31 seconds in the 'Coming of Age' exhibition and 1 minute 50 seconds in the 'narrascope' exhibition. However, the longer dwell time in 'Veil' could equally be due to a number of other factors, including the intrinsic interest of the exhibition, national and local publicity generated because Walsall Metropolitan Borough Council banned some images from the show, or the attraction of the education video installations in gallery 6.

This study has focused on family group visitors to the 'narrascope' show in the temporary exhibition space in the New Art Gallery, Walsall, observing and questioning visitors *in the gallery*. This study does not comment on family groups that don't visit the New Art Gallery, Walsall, or on family groups that use other parts of the New Art Gallery. On the contrary, the study has concerned a particular group of family visitors who have:

- ◆ Decided as a family to visit the New Art Gallery, Walsall
- ◆ Decided as a family to visit the 'narrascope' exhibition

Evidence from previous research at both the old Walsall Museum and Art Gallery and the New Art Gallery, Walsall suggests that the majority of family visitor groups do not visit the temporary exhibitions spaces, preferring to remain in the interactive Discovery Gallery, and that larger family group visitors in particular do not go as far as the third

floor temporary exhibition space (Arts About Manchester 1998, Oakley 2003). Psarra and Grajewski (2002) in their research into visitor movement at the Kelvingrove Art Gallery, Scotland, found that overall, very few visitors used the first floor, but those who did were adults, whereas families and children used the ground floor. Psarra and Grajewski concluded that the galleries on the first floor were more segregated and thus less visited by family groups. Likewise in the New Art Gallery, Walsall, the third floor temporary exhibition spaces are physically separate from the more frequented areas of the art gallery, and evidence from the current study tends to support the findings of Psarra and Grajewski, as it was clear during the observational field studies that although the ground floor areas, including the Discovery Gallery, were often busy with family group visitors, comparatively few families were visiting the temporary exhibition spaces.

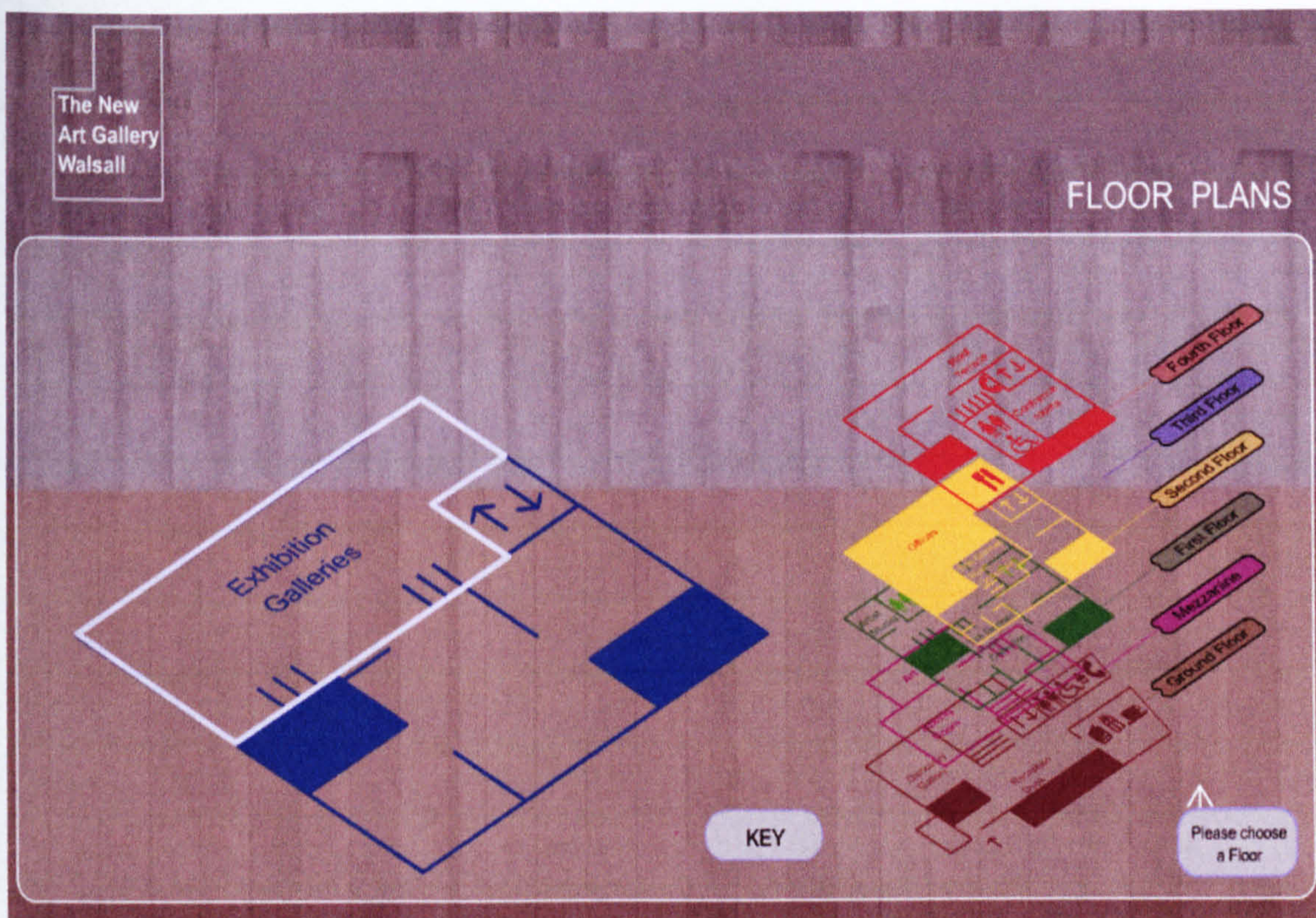


Fig. 5.10 *Plan showing the temporary exhibition galleries on the third floor; the Discovery Gallery and other areas popular with family group visitors are on the ground floor.*

However, evidence from the current research is not directly comparable with any of these previous studies because group composition, median size and relationship factors are not available from the earlier research, but the size of family group and its effect on movement and use of the gallery is an area warranting further investigation.

5.12 Summary

This chapter has discussed the benefits of a case study approach in establishing the exact configuration of family visitor groups and has demonstrated how original data, gathered on family group visitors, relates to the emerging discipline of visitor studies

described in the literature review in chapter 2. The data generated significant findings that this study has not discussed fully, but which will be of interest to future researchers. A number of these have been highlighted as they have arisen throughout the study, but there are 4 demographic findings in particular which would bear further investigation:

- ◆ 19% of family group visitors were from ethnic minority backgrounds
- ◆ grandparent groups made up a quarter of the sample
- ◆ no grandparent groups came from ethnic minority backgrounds
- ◆ family visitor groups are small, typically containing only 1 adult and 1 or 2 children

This study set out to investigate, in-depth, the original research questions outlined in chapter 1. Answering these questions did not include a more detailed investigation of the issues outlined above, however, these findings emerged out of the data from the study and the evidence now exists, awaiting further analysis.

Chapter 6 Conclusion

This thesis has fulfilled its aims and objectives. Firstly it has established the exact nature of adult and children family groups visiting a millennium art gallery. Secondly it had explored the motivation, experience and behaviour of family group visitors to a new regional art gallery in the UK, focusing on the family group visitor experience of a contemporary art exhibition and providing evidence to explain the phenomenon. Finally, it has devised a methodology and within that methodology, methods suitable for studying family group visitors from multiple perspectives within the same study.

The research findings were obtained using qualitative and qualitative methods, analysis of interviews, survey data and statistical analysis, empirical observation, from the literature, from the researcher's own interpretation and the comments and quotations gathered throughout the research.

The study began by presenting a comprehensive taxonomy of family visitor studies research to date, demonstrated the significance of the demographic findings; defining, accurately measuring and describing family group visitors to temporary exhibitions of modern art a case study, then tested seven hypotheses, shedding light on aspects of family group visiting that have been only partially illuminated in previous studies. The section below shows whether the hypotheses have been confirmed or disconfirmed.

Hypothesis One: Family group visitors regard a new art gallery showing contemporary art as a suitable destination to visit with children

The hypothesis is confirmed. The New Art Gallery Walsall is renowned for its family friendly policies, and it clearly succeeds in attracting family audiences to the gallery as a whole. But evidence suggests that more than half of family group visitors consider the temporary exhibitions of contemporary art unsuitable for children. Evidence from this and earlier studies suggests that family group visitors did not find opportunities for social interaction, active participation or feeling comfortable (Hood 1983) in the temporary exhibition.

Hypothesis Two: the perceived accessibility and popularity of modern art has had a direct effect in attracting family group visitors to new art galleries

This hypothesis is confirmed. Family group visitors use newspapers, the internet, films and magazines to access information prior to their visit, drawing heavily upon commentary in the popular press for their understanding of modern art. Many family group visitors have been to the gallery numerous times and combine their visit with other leisure activities. However, there is no evidence from the study that accessibility and popularity result in increased knowledge and understanding about contemporary art.

Hypothesis Three: The decision to visit as a family group was taken on the day of the visit

This hypothesis is confirmed. First time visits appear to be more spontaneous than repeat visits, but the majority of all family group visitors decide to visit either on the day or the day before.

Hypothesis 4: Family group visitors 'time budget' their visit in relation to their motivation for visiting

This hypothesis is confirmed. Evidence from the study showed that family group visitors spent very little time in the temporary exhibition space, as a proportion of the overall time spent in the gallery. However, family groups whose main reason for visiting the New Art Gallery was to see the exhibition spent longer in the exhibition than those who had come for other reasons, for example to see everything or play in the children's Discovery Gallery.

Hypothesis Five: Innovative and inclusive programming and interpretation in new art galleries will engage a wide range of family group visitors.

This hypothesis has not been confirmed. Evidence from the study suggests that the role of the curator in fashioning the experience of the family group visit is crucial, and temporary exhibitions of contemporary art are interpreted in an exclusive and traditional rather than inclusive and innovative way. Tensions between attracting new audiences, especially family audiences, and continuing to provide challenging aesthetic encounters of an essentially private nature were not resolved. Family group visitors represent a core audience of local people who visit often and for short periods; concentrating on the Discovery Gallery and the permanent collection where inclusive programming and interpretation is in evidence. The temporary exhibitions, with their diverse curatorial styles were often at odds with the prevailing 'family-friendly' ethos, and family group visitors did not find them attractive or engaging.

Hypothesis Six: Family group visitors to new art galleries expect to enjoy looking at modern art in new art galleries

This hypothesis is confirmed. Family group visitors expect 'weirdness' 'something different' and newness in exhibitions of modern art and are disappointed when they do not find it. Family group visitors expect to enjoy the challenge of modern art and are used to surprises. And 'jolts' when visiting the New Art Gallery.

Hypothesis Seven: By using observational methods and interview methods that are established and widely used in visitor studies research, replicable and comparable data will be generated on the behaviour of family visitors in new art galleries

This hypothesis is confirmed. The methodological approach used in the study provided rich material, and the methods generated both quantitative and qualitative data. A sample number was selected that would be sufficient to gather information about general trends, but small enough to analyse in great detail. Practitioners who follow the directions and protocol outlined can compare their own findings with the data generated by the current study.

The contribution of the current study has been to focus on approach to fill the gap, identified through the literature review, of the lack of standardised, comparable data, generated through reliably tested methods, on family group visitors to new regional art galleries. The study recognised the need for robust research into family visitor groups. In particular the use of multiple methods within the case study strategy, identified early in the research as a prerequisite for success, has yielded valuable data about a significant new regional gallery. New galleries devoted to modern and contemporary art

have been established relatively easily, they are glamorous, they reflect a general shift of interest towards modern and contemporary art (Shubert 2000) and they manifestly produce results by attracting large audiences in the short term. The period between 1993 and 2003 represented a remarkable cultural moment in the UK, and this detailed demographic and attitudinal case study of family group visitors to the New Art Gallery, Walsall has provided insights into an instructive example of one important regional millennium project.

6.1 The study's contribution to theory

The contribution of the current study has been to advance knowledge in the field by constructing and carrying out a single case study, at the New Art Gallery, Walsall, answering a number of key concerns identified in chapter 1 and elaborated upon in the literature review in chapter 2. At a key stage in the development of 'visitor studies' as a distinct branch of museology, the current study has presented a comprehensive overview of the literature, demonstrating 'the rising centrality of visitors in current thinking about museums' (Rounds 2001), but showing also that the over-reliance of unpublished conference papers and poster sessions has generated knowledge that is not subsequently disseminated in the field. Through a comprehensive taxonomic literature review in chapter 2, this study has drawn together little-known and better-known research, critiquing both methodology and theory. The study has constructed a clearer picture and shed light on a little known but vital area of visitor studies research which is an important recent trend within museum studies.

This study has contributed to knowledge in the field, shedding light on a core audience of families, who make up a significant proportion of visitors to the New Art Gallery.

This research into family visitor groups has, furthermore, devised a sound and replicable method for conducting future research. Many art galleries base their 'family friendly' policies on an unsubstantiated mythology of 'family audience', but the current study explains 'family audience' more precisely, showing that accurate data based on empirical research leads to greater and more useable understanding of the motivation, experience and behaviour of family visitor groups.

Art galleries are 'laboratories for the study of value in art' (Ueki 1998) and this study contributes to the ongoing debate about the purpose of art galleries and the role of the art gallery in contemporary society, in particular the context in which contemporary art is viewed. This study offers a well crafted example of case study research into the nature of family engagement in contemporary art, showing how the New Art Gallery, Walsall, makes family viewing and the involvement of children integral to its overall ambition of promoting contemporary art

From this study, professionals in the field will gain a clearer understanding of the nature of family visitor groups. Evidence from the current research may be expedient in considering the display of exhibitions, particularly as the study has shown that family group visitors to modern and contemporary exhibitions presently remain perpetual beginners no matter how many previous visits they make.

6.2 The study's original contribution to method

Britain is one of the most-watched nations in the world, with over four million surveillance cameras in use (Frith 2004). The Council for Museums, Archives and Libraries in the UK, recently published guidelines for the use of CCTV in museums,

suggesting that the main advantages that accrue from CCTV are: deterrence, an aid to invigilation, recording for post-incident investigation, entry control, and site management out of hours (Resource 2004). Clearly, these guidelines present the use of CCTV as a security measure, but the routine use of surveillance in art galleries in the UK presented the researcher with an opportunity to utilise CCTV in a wholly new way within the case study research.

Surveillance can be understood as 'the purposeful watching of specific individuals who have aroused suspicion' ((Lyon 2001). At the New Art Gallery, Walsall, this was how CCTV cameras were used, in addition to the more general security and management reasons described above. This study used the existing CCTV system within the New Art Gallery in a different way, harnessing its potential as a powerful observational tool. In using the New Art Gallery in-house CCTV system, this study has made significant advances on previous observational visitor studies that have gathered 'covert observational data' (Office of Information Commissioners 2002). There were a number of constraints upon the research as to how CCTV data were collected and handled, including the legal requirements of 'informed consent'. However, the researcher took the view that this was a legitimate use of CCTV footage: Signs telling people they were being filmed for research and how to access footage of their own image were posted and directives of the Data Protection Act carefully followed. This study modified the definition of surveillance offered above, to '*the purposeful watching of specific individuals*'. For the purposes of this study, those individuals were people coming to the New Art Gallery in a family group.

The current research embraced existing surveillance technology rather than setting up additional systems with extra cameras. Earlier video observational research has attempted to reduce the effect of video cameras on visitor's conduct by hiding them, (vom Lehn et al 2002) and in attempting to gather audio tapes of natural speech, previous research had problems obtaining good quality acoustic data (Allen 2002). Solutions such as getting visitors to wear microphones and carry tape recorders bring their own difficulties in ensuring naturalistic responses. This study obtained good quality visual data from CCTV and used face-to-face interviews for verbal information.

The advantage for the current study in using CCTV film was, as suggested above, the prevalence of surveillance in public spaces in the UK. CCTV surveillance is generally perceived as a benign activity in the UK (Norris 2004), and the study took the view that by posting signs telling of the research, and in not disrupting the gallery with extra cameras or microphones, the CCTV footage would gather naturally occurring family visitor group activities in a highly structured way, yielding increasingly detailed, useful information.

Significantly, contemporary artists have responded to CCTV surveillance, and their work shown in art galleries in the form of photographs, video and multimedia ((Naldi and Kirkup 1993), and this study represents a timely opportunity to engage with CCTV creatively as an observational method in visitor studies within art galleries. This study also opens up the prospect of a wider ideological debate about the use of CCTV in art galleries, and contributes to work in progress on a code of ethics for video observation in visitor studies (Gutwill-Wise 2003).

6.3 How the current research is situated within the field of visitor studies

Empirical evidence from the current study suggests that various bibliographic projects (Hooper-Greenhill 2001 in the UK, Museum Learning Collaborative 2001, Rounds 2001 in the US) have recently been undertaken and these projects have established that, globally, a core literature of visitor studies research exists, forming a body of discipline-specific knowledge. Furthermore, evidence suggests that the discipline is in a dynamic phase, with recent publications quickly leading to further research, a pattern consistent with other dynamic social sciences (Rounds 2001). However, there are marked differences between Europe, including the UK, and the United States. European research is little used in the United States because, it has been suggested, 'European museum literature is seen as too obtuse, too intellectualised (Spiess 1996). Research and evaluation originating from the US is more widely and systematically disseminated, in publications and at international conferences, and where visitor studies research is undertaken in the UK, it is often modelled on US studies, whether the methods are appropriate or not.

This is because, in the UK, unlike the US, there has been no systematic programme of empirical research into arts practice and audiences; and no sense that such research should have priority, possibly because of anxieties that through monitoring 'the complexity of the experienceenjoyment, learning, exploration, expression will be destroyed diluted or reduced' (Moriarty 1998). This has led to a deficit of information, highlighted by the National Lottery Distribution Fund in the UK in August 2003, which suggested that at institutional level there was little exchange of research findings or mechanism to facilitate this (NLDF 2003).

6.4 Limitations of the current study and suggestions for further research

This study relates to one new regional art gallery in the UK. The study was purposely biased to shed light on family group visitors looking at modern art in a new art gallery. It was not undertaken to be representative, but through concern to learn more about this specific demographic group in this specific context. Without further research the results cannot be extrapolated to other galleries in the UK galleries, or to the major nationals. Furthermore, New Art Gallery, Walsall, represents a particular type of gallery at a particular temporal and political juncture. In the time frame that this cases study has covered, investing in culture has been popular with politicians in the UK, who have frequently suggested that spending on the arts leads to cultural regeneration. Evidence suggests that all new art galleries tend to do well at the start, but then interest tails off (Economist 2003, Fenton 2004), moreover, politicians who control public funding, corporate appointees, sponsors and trustees interact to create a minefield in the sector, and the younger and smaller a gallery, the more volatile the situation becomes (Schubert 2000).

Although art galleries, compared to other cultural institutions, are cheap to build and inexpensive to run, by May 2003 it was becoming clear that a number of Arts Council Lottery funded projects were going over-budget. The New Art Gallery, Walsall, along with other millennium arts buildings (for example the National Glass Centre, Sunderland, and the Dovecote arts Centre, Stockton-on-Tees, found that the revenue model they were using, predicated on high sales of merchandise, was not adequate to fund the financial shortfall (Hunt 2004).

As early as the year 2000, Peter Jenkinson, then director of the New Art Gallery, Walsall, warned 'even now, the future of the gallery is not certain. It could prove too ambitious, funding might dry up, a lacklustre future director might fail to rise to the job, visitor numbers might tail off, the world of art might regard Walsall as too remote to favour with their interest and support'. Three years after opening, in October 2003, audit figures for the New Art Gallery, Walsall, showed annual losses of tens of thousands of pounds, Peter Jenkinson had not been replaced two years after leaving, and the gallery was being run by council officials amidst ideological rows between curators and Walsall Metropolitan Borough council over the future of the new Art Gallery.

The period between 1993 and 2003 represents a remarkable cultural moment in the UK, and this detailed demographic and attitudinal case study of family group visitors has provided insights in a significant contribution to knowledge. Reeves (2002) recently suggested in her wide ranging review of current research initiatives for the Art Council there is scope for developing a national framework for research which builds on the methodological strengths and practical experience of the best UK studies. Her report concluded that there is a need for more research that utilises both quantitative data and qualitative description, and a need for more in-depth case study research. This study contributes to the developing field in the UK and internationally by offering a methodologically transparent, rigorous, in-depth case study comprising both quantitative and qualitative methods which acknowledges complex issues, which can be replicated, and has resulted in robust, meaningful data.

Subsequent research arising from this study should include quantitative analysis of larger samples to shed further light on intriguing aspects of the sample such as ethnicity

and age, and further qualitative research into the role of grandparents and grandchildren in family group visiting.

APPENDICES

Appendix 1 Questionnaire

Walsall Art Gallery		Family Group Interview Questionnaire		Record No:	
				Code	
	Date:	<input type="text"/>			0.1
	Time:	<input type="text"/>			0.2
	Interview conducted by:	<input type="text"/>			0.3
	Hello, my name is———. I'm doing some research in the gallery today into groups like yours who are visiting art galleries. Could you spare me just 5 minutes to answer some questions? First I will ask some questions about your visit then I will ask you all a bit more about yourselves. All the information you give will be treated in the strictest confidence. Is that OK?				
Q1	Can you tell me how long you have been in this room? (Ask respondent)				
	1	Less than five minutes	<input type="text"/>		1.1
	2	6-15 minutes	<input type="text"/>		1.2
	3	more than quarter of an hour	<input type="text"/>		1.3
	4	more than half an hour	<input type="text"/>		1.4
Q2	Who made the decision to visit today? (Ask respondent and tick box)				
	1	Child	<input type="text"/>		2.1
	2	Adult	<input type="text"/>		2.2
Q3	What is the main reason for your visit to Walsall today? (Ask respondent and tick box)				
	1	Visiting New Art Gallery Walsall	<input type="text"/>		3.1
	2	Shopping	<input type="text"/>		3.2
	3	Visiting elsewhere in Walsall	<input type="text"/>		3.3
	4	Other (specify)	<input type="text"/>		3.4

		<i>Code</i>
Q4	When did you decide to visit New Art Gallery Walsall? (Ask respondent and tick box) 1 Just before we came into the gallery <input type="checkbox"/> 2 Earlier today <input type="checkbox"/> 3 Yesterday <input type="checkbox"/> 4 2-3 days ago <input type="checkbox"/> 5 A week ago <input type="checkbox"/> 6 Longer than a week ago <input type="checkbox"/>	 4.1 4.2 4.3 4.4 4.5 4.6
Q5	What are your main reasons for visiting New Art Gallery Walsall today? (ask respondent and tick boxes) 1 To look at the building <input type="checkbox"/> 2 To use the Discovery Gallery <input type="checkbox"/> 3 To see the Garman Ryan Collection <input type="checkbox"/> 4 To see a special exhibition (specify) <input type="checkbox"/> 5 To use the café <input type="checkbox"/> 6 Other (specify) <input type="checkbox"/>	 5.1 5.2 5.3 5.4 5.5 5.6
Q6	Can you tell me what you expect when you visit New Art Gallery Walsall? <i>(Ask respondent and tick all that apply, prompt if necessary)</i> 1 I have a fun visit <input type="checkbox"/> 2 Learn more about modern art <input type="checkbox"/> 3 Teach the children about modern art <input type="checkbox"/> 4 Look at the building <input type="checkbox"/> 5 Show friends and relatives <input type="checkbox"/> 6 Other (specify) <input type="checkbox"/>	 6.1 6.2 6.3 6.4 6.5 6.6
Q7	Thinking about New Art Gallery Walsall as a whole, can you tell me whether you think it is a good place to visit with children? (Ask respondent and tick) 1 Yes <input type="checkbox"/> 2 No <input type="checkbox"/> 3 Not sure <input type="checkbox"/> 4 Don't know <input type="checkbox"/>	 7.1 7.2 7.3 7.4

Q8	<p>Thinking about the room we are in now, do you think it is a good place to visit with children? <i>(Ask respondent and tick)</i></p> <div><div><div>1 Yes</div><div>2 No</div><div>3 Not sure</div><div>4 Don't know</div></div><div><div></div><div></div><div></div><div></div></div></div>	<div><div>8.1</div><div>8.2</div><div>8.3</div><div>8.4</div></div>
Q9	<p>Thinking about the room we are in now, did you know this exhibition was on before you visited? <i>(Ask respondent and tick)</i></p> <div><div><div>1 Yes</div><div>2 No</div><div>3 Not sure</div></div><div><div></div><div></div><div></div></div></div>	<div><div>9.1</div><div>9.2</div><div>9.3</div></div>
Q10	<p>Now I'm going to ask you a few questions about art in this gallery.</p> <p>Do you think the pictures in this room are modern art? <i>(Ask respondent and tick)</i></p> <div><div><div>1 Yes</div><div>2 No</div><div>3 Not sure</div><div>4 Don't know</div></div><div><div></div><div></div><div></div><div></div></div></div>	<div><div>10.1</div><div>10.2</div><div>10.3</div><div>10.4</div></div>
Q11	<p>Do you usually like modern art? <i>(Ask respondent and tick)</i></p> <div><div><div>1 Yes</div><div>2 No</div><div>3 Not sure</div><div>4 Don't know</div></div><div><div></div><div></div><div></div><div></div></div></div>	<div><div>11.1</div><div>11.2</div><div>11.3</div><div>11.4</div></div>

Q12	<p>Do you expect to see modern art when you visit New Art Gallery Walsall? <i>(Ask respondent and tick)</i></p> <div><div><div>1 Yes</div><div>2 No</div><div>3 Not sure</div><div>4 Don't know</div></div><div><div></div><div></div><div></div><div></div></div></div>	<div><div>12.1</div><div>12.2</div><div>12.3</div><div>12.4</div></div>
Q13	<p>Can you tell me which of these you agree with: <i>(Ask respondent, show the categories and tick)</i></p> <div><div><div>1 Some people in this group know a lot about modern art</div><div>2 Some people in this group know something about modern art</div><div>3 No-one in this group knows very much about modern art</div><div>4 No-one in this group knows anything about modern art</div></div><div><div></div><div></div><div></div><div></div></div></div>	<div><div>13.1</div><div>13.2</div><div>13.3</div><div>13.4</div></div>
Q14	<p>Has anybody in your group been here before? <i>(Ask respondent)</i></p> <div><div><div>1 Yes</div><div>2 No</div></div><div><div></div><div></div></div></div> <p><i>If Yes ask question 15</i> <i>If No go to question 16</i></p>	<div><div>14.1</div><div>14.2</div></div>

Q15	How many times have people in your group visited? <i>(Ask everyone and write in numbers)</i>		
	Adult 1 (Respondent)	<div></div>	15.1.1
	Adult 2	<div></div>	15.1.2
	Adult 3	<div></div>	15.1.3
	Adult 4	<div></div>	15.1.4
	Child 1	<div></div>	15.2.1
	Child 2	<div></div>	15.2.2
	Child 3	<div></div>	15.2.3
Child 4	<div></div>	15.2.4	
Q16	Where have you come from to make this visit today? <i>(Ask respondent only)</i>		
	<div></div>		16.1

Q17

Now I'm going to ask you a few more questions about your group
Could you tell me about your group?
(Code all that apply)

	Relationship	Age	Ethnicity	Sex	
Adult 1 (Respondent)					17.1.1-4
Adult 2					17.2.1-4
Adult 3					17.3.1-4
Adult 4					17.4.1-4
Child 1					17.5.1-4
Child 2					17.6.1-4
Child 3					17.7.1-4
Child 4					17.8.1-4

Codes	Relationship	Sex
R	Respondent	M male
AR	Adult relative of respondent	F female
AF	Adult friend of respondent	
C	Child of respondent	
OC	Other child	
Age	Ethnicity	
Children	1	Bangladeshi
1 under 5	2	Black Caribbean
2 6-10	3	Chinese
3 11-16	4	European
	5	White Irish
	6	White UK
Adults	7	Black Asian
4 17-24	8	Black Other
5 25-30	9	Indian
6 31-40	10	Pakistani
7 41-50	11	White Other
8 51-65	12	Other (specify)
9 over65	13	Rather not say

Thank you, I appreciate you all taking the time to help with this research.

Appendix 2 Procedure for administering the questionnaire

The questionnaire is an exit interview and provides information on family groups about their motivation, experience and behaviour. It also captures relevant demographic data.

The procedure for administering the questionnaire is as follows:

- 1) Recruit respondents as they leave the exhibition. The sample of fifty should consist of multi-generational groups that seem to be visiting the exhibition as a unit. Start administering the questionnaires at 12-00 midday and continue until 3-00 pm on each of the study days. The observations will be taking place simultaneously so the groups you interview will be the same as the groups captured using the observation protocol.
- 2) Choose an adult from within group and ask whether they will agree to the group being interviewed. This person is the respondent. All subsequent questions will be addressed to this person. The respondent will probably want to confer with the rest of the group. Encourage this throughout the interview, but only record the answer given by the respondent.
- 3) Introduce yourself and read or memorize and say the rubric at the beginning of the interview. If visitors say no, do not ask why, thank them anyway and wait for the next group.

- 4) When the respondent says yes, ensure that you and the group are within sight of the CCTV camera in the interview area. This area will be clearly signed.
- 5) Make sure you record day, month and year
- 6) Record the exact time the interview starts.
- 7) Record your name on the interview sheet.
- 8) Read out the questions exactly as they are on the interview schedule, if the respondent does not understand repeat the question or prompt using the responses only. Allow time for the group to confer, but aim to complete as rapidly as possible. Do not enter into conversation. If you read out the responses ensure you read out all of them before ticking their answer.
- 9) Make sure your ticks stay within the box. If you make a mistake change it carefully and initial the change.
- 10) Where a response could be 'other (specify)', write down the response exactly as you hear it. Do not write answers from anyone in the group except the respondent. Make sure you write exactly what the respondent says, do not interpret or paraphrase and do not offer any opinion about the question or the answer.

11) When the questions ask you to 'show card' read out as well.

12) When you ask who is in the group, make sure you code everyone in relation to the original respondent, so we have a clear picture of the composition of the group.

13) At the end of the interview thank the group and give them time to exit before looking for the next group. Work at a steady pace, do not worry if another group passes as you are interviewing, but approach the next eligible group as soon as you finish your interview.

It was anticipated that the researcher would be the only person conducting the interviews, however, it was considered appropriate to include the protocol which had been developed in the event that other interviewers participated.

Appendix 3 Code Book

Code & Question	Description	Marked as, or format	Record in data sheet as
Interview(er)			
0.1	date of interview	dd/mm/yy	dd/mm/yy
0.2	time of interview	hr/min	hr:min:sec
0.3	interviewer	name	AAA (initials)
Q1	<i>choose only 1 answer</i>		
1.1	time in room	tick in box	1 (else 0)
1.2	time in room	tick in box	1 (else 0)
1.3	time in room	tick in box	1 (else 0)
1.4	time in room	tick in box	1 (else 0)
Q2	<i>choose only 1 answer</i>		
2.1	decision maker	tick in box	1 (else 0)
2.2	decision maker	tick in box	1 (else 0)
Q3	<i>choose only 1 answer</i>		
3.1	main reason for visit	tick in box	1 (else 0)
3.2	main reason for visit	tick in box	1 (else 0)
3.3	main reason for visit	tick in box	1 (else 0)
3.4	main reason for visit	tick in box	1 (else 0)
Q4	<i>choose only 1 answer</i>		
4.1	when decision made	tick in box	1 (else 0)
4.2	when decision made	tick in box	1 (else 0)
4.3	when decision made	tick in box	1 (else 0)
4.4	when decision made	tick in box	1 (else 0)
4.5	when decision made	tick in box	1 (else 0)
4.6	when decision made	tick in box	1 (else 0)
Q5	<i>choose as many as appropriate</i>		
5.1	reasons for visit	tick in box	1 (else 0)
5.2	reasons for visit	tick in box	1 (else 0)
5.3	reasons for visit	tick in box	1 (else 0)
5.4	reasons for visit	tick in box	1 (else 0)
5.5	reasons for visit	tick in box	1 (else 0)
5.6	reasons for visit	tick in box	1 (else 0)
Q6	<i>choose as many as appropriate</i>		
6.1	expectations of visit	tick in box	1 (else 0)
6.2	expectations of visit	tick in box	1 (else 0)
6.3	expectations of visit	tick in box	1 (else 0)
6.4	expectations of visit	tick in box	1 (else 0)
6.5	expectations of visit	tick in box	1 (else 0)
6.6	expectations of visit	tick in box	1 (else 0)
Q7	<i>choose only 1 answer</i>		
7.1	gallery good with children	tick in box	1 (else 0)
7.2	gallery good with children	tick in box	1 (else 0)
7.3	gallery good with children	tick in box	1 (else 0)
7.4	gallery good with children	tick in box	1 (else 0)
Q8	<i>choose only 1 answer</i>		
8.1	room good with children	tick in box	1 (else 0)
8.2	room good with children	tick in box	1 (else 0)

	8.3	room good with children	tick in box	1 (else 0)
	8.4	room good with children	tick in box	1 (else 0)
Q9		<i>choose only 1 answer</i>		
	9.1	knowledge about exhibition	tick in box	1 (else 0)
	9.2	knowledge about exhibition	tick in box	1 (else 0)
	9.3	knowledge about exhibition	tick in box	1 (else 0)
Q10		<i>choose only 1 answer</i>		
	10.1	is this modern art?	tick in box	1 (else 0)
	10.2	is this modern art?	tick in box	1 (else 0)
	10.3	is this modern art?	tick in box	1 (else 0)
	10.4	is this modern art?	tick in box	1 (else 0)
Q11		<i>choose only 1 answer</i>		
	11.1	like modern art	tick in box	1 (else 0)
	11.2	dislike	tick in box	1 (else 0)
	11.3	unsure	tick in box	1 (else 0)
	11.4	don't know	tick in box	1 (else 0)
Q12		<i>choose only 1 answer</i>		
	12.1	expect to see modern art	tick in box	1 (else 0)
	12.2	expect to see modern art	tick in box	1 (else 0)
	12.3	expect to see modern art	tick in box	1 (else 0)
	12.4	expect to see modern art	tick in box	1 (else 0)
Q13		<i>choose only 1 answer</i>		
	13.1	identify with statement	tick in box	1 (else 0)
	13.2	identify with statement	tick in box	1 (else 0)
	13.3	identify with statement	tick in box	1 (else 0)
	13.4	identify with statement	tick in box	1 (else 0)
Q14		<i>choose only 1 answer</i>		
	14.1	been before	tick in box	1 (else 0)
	14.2	not been before	tick in box	1 (else 0)
Q15		<i>write as number</i>		
	15.1.1	number (or blank/0)	number	99 (number)
	15.1.2	number (or blank/0)	number	99 (number)
	15.1.3	number (or blank/0)	number	99 (number)
	15.1.4	number (or blank/0)	number	99 (number)
	15.2.1	number (or blank/0)	number	99 (number)
	15.2.2	number (or blank/0)	number	99 (number)
	15.2.3	number (or blank/0)	number	99 (number)
	15.2.4	number (or blank/0)	number	99 (number)
Q16				
	16.1	where from	name	AAA
Q17		<i>choose only 1 answer</i>		
	17.1.1	Respondent	tick in box	R
	17.1.2	Adult 1 Age	Age or age code	Age Code from list
	17.1.3	Adult 1 Ethnicity	code from list	1-13 (number)
	17.1.4	Adult 1 Sex	M or F	M or F
	17.2.1	Adult 2 relationship to respondent	tick in box	Code from list
	17.2.2	Adult 2 Age	Age or age code	Age Code from list
	17.2.3	Adult 2 Ethnicity	code from list	1-13 (number)
	17.2.4	Adult 2 Sex	M or F	M or F
	17.3.1	Adult 3 relationship to respondent	tick in box	Code from list

17.3.2	Adult 3 Age	Age or age code	Age Code from list
17.3.3	Adult 3 Ethnicity	code from list	1-13 (number)
17.3.4	Adult 3 Sex	M or F	M or F
17.4.1	Adult 4 relationship to respondent	tick in box	Code from list
17.4.2	Adult 4 Age	Age or age code	Age Code from list
17.4.3	Adult 4 Ethnicity	code from list	1-13 (number)
17.4.4	Adult 4 Sex	M or F	M or F
17.5.1	Child 1 relationship to respondent	tick in box	Code from list
17.5.2	Child 1 Age	Age or age code	Age Code from list
17.5.3	Child 1 Ethnicity	code from list	1-13 (number)
17.5.4	Child 1 Sex	M or F	M or F
17.6.1	Child 2 relationship to respondent	tick in box	Code from list
17.6.2	Child 2 Age	Age or age code	Age Code from list
17.6.3	Child 2 Ethnicity	code from list	1-13 (number)
17.6.4	Child 2 Sex	M or F	M or F
17.7.1	Child 3 relationship to respondent	tick in box	Code from list
17.7.2	Child 3 Age	Age or age code	Age Code from list
17.7.3	Child 3 Ethnicity	code from list	1-13 (number)
17.7.4	Child 3 Sex	M or F	M or F
17.8.1	Child 4 relationship to respondent	tick in box	Code from list
17.8.2	Child 4 Age	Age or age code	Age Code from list
17.8.3	Child 4 Ethnicity	code from list	1-13 (number)
17.8.4	Child 4 Sex	M or F	M or F

Appendix 4 Key and instructions for observational data collection sheets

- 1) Sheet number. Number the samples consecutively throughout the data collection period, in other words do not start again each day of the research.
- 2) Date. Day, month year. This will be exactly as it appears on the video.
- 3) Time of day. At the start of each new family observation enter the exact time, as it appears on the video. This will allow the data from the observation to be cross-referenced with data from the questionnaire.
- 4) Total time. Put down the exact duration of the family group visit in minutes and seconds. The visit ends when the last family group member exits the space.
- 5) Exhibit stops. Count the exhibit elements visited. Put an X for each family member that visits the exhibit. Colour code the X for children and a different colour for adults. Make this clear on the data collection sheet.

- 6) Entrance and Exit. Make sure it is clear where the family group entered and exited the exhibition. Put a circle around the entrance and a square around the exit.
- 7) Number in the group. Determine how many people are in the group and circle, in the case of very large groups write in the number. Make sure they are not part of an organised tour group or special gallery event.
- 8) Group type by age and gender. Estimate the number of children (people who look like children) and circle the number (do not record male or female). Circle exactly how many male and females there are in the group.
- 9) Reads. Record with an R reading behaviour at each exhibit. Colour code as 5).
- 10) Points. Record with a colour coded P as in 5)
- 11) Talks. Record talk with a colour coded P. Make clear how many people are talking and where.

- 12) Looks. Record looking with a colour coded L. Make clear what is being looked at e.g. painting, photograph or print on the wall, free standing sculpture, the building, out of the window etc.
- 13) Calls over to look. Record this with colour coded CO. Record whether the call was responded to.
- 14) Glances. Record colour coded G for glancing. This is instead of X for stop and means looking whilst still moving. Put an arrow to show which way the respondent glanced.
- 15) Comments. Record any actions and interactions that seem to be significant, for example sitting in front of exhibits, adults disciplining children, children running, respondents talking to attendants, unusually long or short time spent at exhibits etc.

Appendix 5 Procedure for in depth interviews

- 1) Recruit respondents as they leave the exhibition. The sample of ten should consist of multi-generational groups that seem to be visiting the exhibition as a unit. Start administering the questionnaires at 12-00 midday and continue until 4-00 pm on each of the study days. Approach the family visitor group and read out the rubric. When the group agrees to be interviewed ask them the questions. Take the group to the pictures they indicate and stand in front of the pictures with them as they answer the subsequent questions.
- 2) Write down all answers verbatim, if respondents hesitate use prompts such as: To showTo make people.....Does it remind you ofProbably people who.....
- 3) Do not offer any opinions of your own. If respondents ask your opinion remind them that it is their opinion that you are interested in.
- 4) Write A in front of comments by adults and write C in front of comments by children.
- 5) Thank the whole group at the end.

Appendix 6 Main reason for visiting Walsall by family type and day of week

Family type	Wed	Thurs	Fri	Sat	Sun
Grandparents	♦ museum	♦ Shopping ♦ Day out ♦ day out ♦ day out ♦ New Art Gallery ♦ New Art Gallery ♦ New Art Gallery		♦ museum ♦ day out ♦ day out	
Mothers	♦ Shopping ♦ shopping ♦ shopping ♦ shopping ♦ shopping ♦ day out ♦ day out ♦ New Art Gallery ♦ New Art Gallery	♦ Shopping ♦ New Art Gallery	♦ Shopping ♦ New Art Gallery ♦ New Art Gallery	♦ shopping ♦ shopping	
Other women	♦ New Art Gallery	♦ shopping ♦ New Art Gallery	♦ Shopping ♦ shopping ♦ New Art Gallery	♦ Shopping ♦ Shopping ♦ New Art Gallery	
Men	♦ shopping ♦ day out ♦ New Art Gallery	♦ New Art Gallery	♦ shopping	♦ Shopping ♦ Shopping	♦ New Art Gallery
Couples	♦ shopping	♦ shopping	♦ New Art Gallery	♦ New Art Gallery	

Appendix 7 Main purpose of visit to Walsall/decision by adult or child

The table below shows the main purposes of the visit to Walsall and whether the decision to visit the New Art Gallery was made by an adult or child. The figures add up to more than 42 because several families identified more than one main reason for visiting Walsall.

Main purpose of visit to Walsall and whether an adult or child made the decision to visit the New Art Gallery, Walsall

Decision to visit New Art Gallery made by:	Main reason for visiting Walsall		
	Shopping	Visiting New Art Gallery	Day out
child	12	10	7
adult	8	7	10

Appendix 8 Previous visits

Of the 42 family visitor groups 79% contained at least one member who had visited before and the majority of these had visited twice before as the table below shows:

The number of previous visits by all adults and children

	Number of previous visits made by individuals in family visitor groups				
	1-3	4-6	7-10	11-20	20+
Adults	14	13	3	2	4
Children	32	6	1	2	2
Totals	46	19	4	4	6

Appendix 9 Knowledge of modern art by family group type

	Some people in the group know a lot	Some people in the group know something	No-one in the group knows very much	No one in the group knows anything
grandparents		4 (40%)	5 (50%)	1 (10%)
Mothers/women	2 (10%)	14 (70%)	3 (15%)	1 (1%)
Fathers	2 (25%)	3 (38%)	2 (25%)	1 (12%)
couples		2 (50%)	2 (50%)	

Appendix 10

Is New Art Gallery, Walsall a good place to visit? By family type

	As a whole, is New Art Gallery, Walsall, a good place to visit with children?		
Family type	Yes	No	Not sure
grandparents	9		1
mothers	11	1	
other women	8		
men	5	2	1
couples	4		
Totals	37	3	2

Appendix 11

The only group in which the majority thought the ‘narrascape’ exhibition was a good place for children to visit was women with children: 70% thought it was a good room to visit with children, as shown in the table below.

Thinking about the room we are in now, do you think it is a good place to visit with children?

	Is this exhibition a good place to visit with children?		
Family type	Yes	No	Not sure
grandparents	3	6	1
mothers	9	3	1
other women	5	2	
men	3	5	
couples	1	2	1
Totals	21	18	3

Appendix 12

Visitors' descriptions of what they thought modern art is

Visitors' descriptions of what they thought modern art is		
Newness	Strangeness	Art form
<i>Element of newness</i>	<i>Something different</i>	<i>More sculptural</i>
<i>Something that hasn't been done before</i>	<i>Weird pictures</i>	<i>Moving images</i>
<i>Individual</i>	<i>Strange things</i>	<i>Music, speakers e.g. Gavin Turk</i>
<i>New stuff</i>	<i>Weird stuff</i>	<i>Sculptures in fabric e.g. Veil</i>
<i>A different variety from other art galleries</i>		<i>Dripping wax</i>
<i>Something new</i>		

Appendix 13

Visitors descriptions of why ‘narrascapes’ is not modern art	
Subject matter	Art form
<i>Everyday life</i>	<i>Photographs are not art</i>
<i>Things you take for granted</i>	<i>I disagree with photography</i>
<i>Too everyday</i>	<i>Modern photographs are not modern art</i>

Appendix 14

Overall dwell time in gallery 6 of the ‘narrascape’ show by family type

Dwell time	Less than 1 minute	1-2½ minutes			2 ½-3 ½ minutes		Over five minutes		
<i>Seconds - Minutes</i>	<i>30-60</i>	<i>61-90</i>	<i>91-120s</i>	<i>121-150</i>	<i>151-180</i>	<i>181-210</i>	<i>5-6½</i>	<i>7+ minutes</i>	<i>18+ minutes</i>
Family type									
grandparents	2	1	6		1				
women	4	6	2			3	1	1	1
couples	2			1	1		1		
men	3	1	1		1		1		
totals	11	8	9	1	3	3	3	1	1

Appendix 15

The table below shows the main reason for visiting Walsall and the time spent in gallery 6 of the ‘narrascape’ exhibition:

Reason for visit to Walsall	Median time spent in ‘narrascape’ exhibition gallery 6
Visiting New Art Gallery, Walsall	1minute 28 seconds
Shopping	1 minute 32 seconds
Day out	2 minutes 6 seconds

Bibliography

Abbs, P (1991) Key Concepts: A Guide to Aesthetics, Criticism and the Arts in Education Falmer Press, London

Adams, M. (1999) Summative Evaluation, Art Learning Center Art Sparks Interactive Gallery Speed Art Museum Louisville Kentucky, Institute for Learning Innovation, Annapolis, MD www.ilinet.org

Adams, M. (2000) Collecting Data from Children: Challenges and New Approaches Institute for Learning Innovation, Marianna Adams Poster Session www.ilinet.org

Ades, S. and Hufford, S.T. (1995) Front-End Evaluation in Art Museums: Is It Effective? in Visitor Studies, Theory, Research, Practice vol 8, no1

Adorno, T. (1991) The Culture Industry. Routledge, London

Aidar, G. and Fotiadi, S.E. (2001) Visitor Evaluation-Migrations Exhibition. Tracking of Visitors-Garman Ryan Collection unpublished report University of Leicester, Department of Museum Studies

Alberge, D. (2002) Museum regulars take shine off free entry success The Times 13th September 2002

Aldous, J.(1995) The Views of Grandparents in Intergenerational Context Journal of Family Issues vol 16, no 1, 1995

Alexander, J. (2002) Cultural and Artistic Centres: The New Multiplex? Locum Destination Review 10 Winter 2002

Alfonsi, L. At the crossroads of culture: the museums of Marseille. Museum International UNESCO Paris No. 202, vol 51, no 2 1999

Allen, S. (2002) Looking for Learning in Visitor Talk: A Methodological Exploration in Leinhardt, Crowley and Knutson (2002) Learning Conversations in Museums Lawrence Erlbaum, New Jersey

Ambrose, T. and Paine, C. eds. (1993) Museum Basics ICOM and Routledge, London

American Association of Museums (2004) Mission statement www.aam-us.org

Anderson, A. (1991) The effect of pre-activity instruction to parents on their questioning behaviour and the learning outcomes of their children during a family science class. Unpublished doctoral dissertation, University of Washington, Seattle

Anderson, D. (1999) A Common Wealth: Museums in the Learning Age The Stationary Office, London

Anderson, D. (1999) Museum Education in Europe: Societies in Transition. In Hirsch and Silverman eds. (1999) Transforming Practice: Selections from the Journal of Museum Education 1992-1999. Museum Education Roundtable, American Association of Museums, Washington DC.

- Anderson, S. (1968) Noseprints on the Glass or, How Do We Evaluate Museum Programs? Larabee, E. ed. Museums and Education Smithsonian Institution Press, Washington DC.
- Anderton, F. (1997) Museum Design in Los Angeles: the beginning or the end of the dinosaurs? UNESCO Museum International no 196, vol 49, no 4, 1997
- Angrosino, M.V. and de Perez, K.A. (1997) Rethinking Observation: From Method to Content in Denzin and Lincoln (1997) Handbook of Qualitative Research Sage
- Annis, S. (1999) The museum as a staging ground for symbolic action in Kavanagh, G. ed. (1999) Museum Provision and Professionalism Leicester Readers in Museum Studies, Routledge, London
- Appleton, J. (2001) Museums for the People? www.spiked-online.com
- Appleton, J. (2001) Museums: Pushing the wrong buttons? www.spiked-online.com
- Archforums (2001) Building Award for Lowry Centre www.Archforums.com. 14th June 2001
- Architectural Record The New Art Gallery Walsall www.archrecord.com/PROJECTS/MAY01
- Argent, S. (2000) Research Study into a Network of Centres for Arts for Children and Young People in Scotland TaskForce, Scotland
- Arkio, T. (2000) New Sites-New Art in Martin, S. and Nordgren, S. (2000) Baltic
- Art Monthly editorial (2003) Tate's Travels no.266, May 2003
- Arts about Manchester (1998) Visitor Responses: Questionnaire and Observation Results. Me and You: An interactive exhibition. Walsall Museum and Art Gallery
- Arts Council (2000) Arts – What's in a Word? Ethnic minorities and the Arts
- Arts Council (2001) Facts and Figures about the Arts 2000/2001
- Arts Council New Audiences website www.newaudiences.org.uk and www.audiencesyorkshire.org.uk
- Arts Marketing Center (1999) Barriers and Motivations to Increased Usage Arts Marketing Center Research Report, Arts and Business Council of Chicago 1999 www.ArtsMarketing.org
- Ashworth, J and Johnson, P. Source of 'Value for Money' for Museum Visitors: Some Survey Evidence. Journal of Cultural Economics 1996 vol.20, no.1, pp 67-83
- Association of Science Technology Centers (2002) Visitor Studies: Questioning Assumptions- Profiles of Front-End Studies www.astc.org/resource/visitor/introqa.htm
- Bach, C. (1997) The Higher Education Gateway Museum News September/October 1997
- Bailey, D. and Tawadros, G. (2003) Veil: Veiling. Representation and Contemporary Art Institute of International Visual Arts, London

- Bann, S. (2003) The Return to Curiosity: Shifting Paradigms in Contemporary Museum Display in McClellan, A. (2003) Art and its Publics: Museum Studies at the Millenium Blackwell, Oxford
- Barker, E. (1999) Contemporary Cultures of Display Yale University Press, Newhaven, CT.
- Barry, A. (1998) On Interactivity: Consumers, Citizens and Culture. In Macdonald, S. (1998) The Politics of Display Routledge, London
- Barton, R. (2001) They're playing with fire at the old foundry; Magna Independent on Sunday 1st April 2001
- Bayley, S. (2001) Wonders and blunders: Walsall Art Gallery Guardian 29th January 2001
- Beach, B.K. and Gibans, N.F. (1992) Family Affair Museum News January/February 1992
- Beard, M. (1992) Souvenirs of Culture: Deciphering (in) the Museum Art History vol 15 no.4 December 1992
- Beardsley, M.C. (1982) Some persistent issues in aesthetics in Wreen, M. J. and Callen, D. M. eds. The Aesthetic Point of View Cornell University Press, Itheca
- Beckett, A. (2003) Can Culture Save Us? Guardian June 2nd 2003
- Beer, V. (1987) Great Expectations: Do museums know what visitors are doing? Curator 30 (3) 1997
- Behner, V. T. (2003) Identity, Status and Power: The Architecture of Contemporary Art Exhibitions in Los Angeles unpublished PhD University of Michigan
- Belcher, M., (1991) Exhibitions in Museums Leicester University Press, Cassell, London
- Benjamin, W. (1968) The work of art in the age of mechanical reproduction In Arendt, H. (1999) Illuminations Pimlico Press, Chatto and Windus, London
- Bennett, T. (1998) Speaking of the Eyes: Museums, Legibility and the Social Order. In Macdonald ed. (1998) The Politics of Display: Museum, Science, Culture Routledge, London
- Benton, D.P. (1979) Intergenerational interaction in museums Unpublished doctoral dissertation Columbia University, New York
- Bevan, R. (2001) The Future's Shiny but it isn't Bright Guardian September 21st 2001
- Bianchi, J. (1999) Changing the Frame: Access and Exclusion in Gallery Education British Educational Research Association Annual Conference University of Sussex 1999
www.leeds.ac.uk/educol/documents/00001239.htm
- Bicknell, S. (1999) Here to help: Evaluation and Effectiveness. In Hooper-Greenhill, E. ed. (1999) Museum, Media, Message, Routledge, London
- Bicknell, S. and Farmelo, G. (1999) Museum Visitor Studies in the 90's Science Museum, London

- Bicknell, S. and Mann, P (1994) A picture of visitors for exhibition developers. In Hooper-Greenhill, E. ed. (1994) The Educational Role of the Museum Routledge, London
- Bicknell, S., and Gammon, B. (1995) Ethics and Visitor Studies- Or Not? Visitor Studies: Theory, Research, and Practice vol 8, Issue 1
- Binks, G. and Uzzell, D. (1999) Monitoring and evaluation: the techniques. In Hooper-Greenhill, ed. The Educational Role of the Museum. Routledge, London
- Bitgood, S. (1999) Problems in visitor orientation and circulation. In Hooper-Greenhill ed. The Educational Role of the Museum. Routledge, London
- Bitgood, S. and Patterson, D. (1993) Systematic label changes and object viewing time Environment and Behaviour vol 25, no 6, November 1993, pp761-781
- Bloom, J. (1997) Science and technology museums face the future, in Durant, J. Museums and the Public Understanding of Science Science Museum, London
- Blud, L. M., (1990) Social Interaction and Learning Among Family Groups Visiting a Museum Museum Management and Curatorship (1990) 9, pp 43-51
- Boisvert, D. L. and Slez, B. J. The Relationship between Visitor Characteristics and Learning-Associate Behaviours in a Science Museum Discovery Space Science and Education v78, no2, April 1994, pp 137-148
- Booth, B. (1998) Information for Visitors to Cultural Attractions Journal of Information Science October 1998 vol 24, no 5, pp 291-230
- Borg, A. (2003) Museum feasts leave us bloated, not sated Times October 27th 2003 London
- Borun, M. (1999) Front-End Evaluation: A Tool for Exhibit and Program Planning In Borun and Korn (1999) Introduction to Museum Evaluation AAM TIS, Washington DC.
- Borun, M. And Chambers, M. (1994) A Study of Science Museum Visitor's Attitudes Toward Issues Programming Issues Laboratory Collaborative National Science Foundation, Washington DC.
- Borun, M. and Dritsas, J. (1997) Developing Family-Friendly Exhibits Curator 40/3 September 1997, pp 178-196
- Borun, M. and Korn, R. eds (1999) Introduction to Museum Evaluation. AAM/TIS, Washington DC.
- Borun, M. Chambers, M et al. (1997) Enhancing family Learning through Exhibits Curator 40/4 December 1997, pp 279-295
- Borun, M., (1989) Assessing the impact Museum News 68, (3), 1989
- Borun, M., (1998) Family Learning in Museums: The PISEC Perspective, Philadelphia Informal Science Education Initiative The Franklin Institute, Philadelphia

- Borun, M., (2002) Focusing on Children: Front-end Evaluation of Exhibitions Visitor Studies Conference presentation 2002 Cody, Wyoming
- Borun, M., Cleghorn, A. and Garfield, C. (1995) Family Learning in Museums: A Bibliographic Review Curator 38/4, 1995
- Borun, M., Sanford, B. and Shane, J. (1994) A Study of Science Museum Visitor's Attitudes Toward Issues Programming Issues. Issues Laboratory Collaborative, National Science Foundation Washington DC
- Borun, M., Massey, C. And Lutter, T. (1993) Naive Knowledge and the Design of Science Museum Exhibits Curator 36/3, 1993, pp 201-219
- Borun, M., Chambers, A. and Cleghorn, A. (1996) Families are Learning in Science Museums Curator 39/2 June 1996
- Botterill, D. (2001) The epistemology of a set of tourism studies Leisure Studies no 20, 2001, pp 199-214
- Boudon, R. and Bourricaud, F. (1990) A Critical Dictionary of Sociology Routledge, London
- Bourdeau, L. and Chebat, J-C. (2001) An Empirical Study of the Effects of the Design of the Display Galleries of an Art Gallery on the Movement of Visitors Museum Management and Curatorship vol. 19, no 1
- Bourdieu, P. and Darbel, A. (1997) The Love of Art: European Art Museums and Their Public Polity Press, London
- Bradburne, J.M. (1999) Changing Designership: The Role of the Designer in the Informal Learning Environment Museum Management and Curatorship vol 18, no2 1999, pp159-171
- Bradbury, T. N. and Fincham, F.D. (1990) Dimensions of Marital and Family Interaction in Toulaitos et al. (1990) Handbook of Family Measurement Techniques Sage, London
- Brady, E. (2003) Top architects named for Walsall canal basin project Birmingham Post April 15th 2003
- Brady, E. Mids builds a reputation Birmingham Post April 19th 2002
- Braverman, B. E. (1990) On the Comprehension of art exhibitions: A comparison of two instructional models Unpublished doctoral thesis, University of Minnesota, Minneapolis
- Braverman, B. E. (1999) Empowering visitors: focus group interviews for art museums. In Hooper-Greenhill, E. (1999) The Educational role of the Museum Routledge, London
- Brenner, M., Brown, J. and Cantor, D. (1985) The Research interview: Uses and Approaches Academic Press, London
- Brewer, J. and Hunter, A. (1989) Multi-Method Research: A Synthesis of Styles Sage, Newbury Park, California

- Bromley, D.B. (1986) The case-study Method in Psychology and Related Disciplines Wiley, Chichester
- Brookes, B. (1997) Asking the public what they want, in Durant, J. ed. (1997) Museums and the Public Understanding of Science Science Museum, London
- Brooks, L. (1998) Gallery Week in Building the Future: How Do We Do It? 1998 Arts Marketing Association Conference Report UK
- Brown, C. (1995) Making the Most of Family Visits: Some Observations of Parents with Children in a Museum Science Centre Museum Management and Curatorship vol 14, no 1, 1995, pp 65-71
- Bryman, A. and Burgess, R. eds. (1994) Analysing Qualitative Data Routledge, London
- Bull, P. (1999) A beginner's guide to evaluation. In Hooper-Greenhill ed. (1999) The Educational Role of the Museum Routledge, London
- Butcher, J. (2001) Magna: from steel to feel. Spiked-online 1st May 2001 www.spiked-online.com
- Butler, S. V. F. (1992) Science and Technology Museums Leicester Museum Studies, Continuum International Publishing Group, Leicester
- Calnan, J. (1976) One Way to Do Research Heineman Medical, London
- Carr, D. (1991) Minds in museums and libraries: The cognitive management of cultural institutions Teachers College Record 93 New York
- Carr, S. (2001) First rule of politics: no one ever knows what's going on Independent 27th July 2001
- Carter, J. (1995) Museums and indigenous peoples in Canada in Pearce, S. (1995) Museums and the appropriation of culture Athlone Press, London
- Carter, J. (1999) How old is this text? in Hooper-Greenhill ed. (1999) The Educational Role of the Museum Routledge, London
- Caulton, T. (1998) Hands-On Exhibitions.: Managing Interactive Museums and Science Routledge, London
- Census 1985 National Office of Statistics, London
- Census 2001 National Office of Statistics, London
- Chadwick, A. and Stannett, A. eds. (1995) Museums and the Education of Adults NIACE, London
- Chambers, M. (1990) Improving the Esthetic Experience for Art Novices: a new paradigm for interpretive labels. In McDermott Lewis, (1990) The Denver Art Museum Interpretive Project
- Cherryholmes, C.C. (1992) Notes on pragmatism and scientific realism Educational Researcher 21
- Chilvers, I. (1999) Oxford Dictionary of 20th Century Art Oxford University Press, Oxford

Clifford, J. (1997) Museums as Contact Zones in Routes: Travel and Translation in the Late 20th Century Harvard University Press, Cambridge, MA.

Cohen, S. (1989) Fostering shared learning among children and adults: the children's museum Young Children no.44 1989, pp 20-24

Coles, A. (1996) Positive Thinking: Creative Approaches to Providing Museum and Gallery Education. Museums and Galleries Commission, London

Collings, M., (2001) This is Modern Art Seven Dials, London

Combs, A. A. (1999) Visitors to the Winterthur Arts Museum Curator 42/3 July 1999

Commission for Racial Equality (1999) Ethnic Minorities in Britain Report

Commonwealth Secretariat (2001) Using Museums to Popularise Science and Technology
www.thecommonwealth.org

Cone, C. A. and Kendall, K (1978) Space, time and family interactions: Visitor behaviour at the science Museum of Minnesota Curator 21 (3)

Connor, N. Gallery's future in doubt Birmingham Post January 11th 2002

Cook, R. (2000) The mediated manufacture of an 'avant-garde': a Bourdieusian analysis of the field of contemporary art in London 1997-1999 in Fowler, B. ed. (2000) Reading Bourdieu on Society and Culture Blackwell, Oxford

Cox, A. et al. (2000) A Shared Experience: A qualitative evaluation of family activities at three Tate sites Tate internal report August 2000

Cox, M. (1998) Art and Play: Happy Creativity or disruptive activity in the Art Gallery? Me and You: An interactive exhibition. Walsall Museum and Art Gallery

Cox, M. (2001) Family Friendly Exhibitions Report Arts About Manchester

Crace, J. (2001) Playing to the gallery Guardian Education 13th November 2001

Craddock, S. (1999) www.channel4.com

Craddock, S. (2000) Art Between Politics and Glamour in Wallinger, M. (2000)ed. Art For All: Their Policies and Our Culture Peer London

Craig, G., Corden, A. and Thornton P. (2000) Safety in Social Research Social Research Update Issue 29 www.soc.surrey.ac.uk

Cremin, L.A. (1980) The dilemmas of popularization, in Cremin ed. American education: the national experience Harper and Row, New York

Creswell, J.W. (1998) Qualitative Inquiry and Research Design: Choosing Among the Five Traditions Sage Thousand Oaks California

- Crimp, D. (1993) On the museum's ruins MIT Press, Cambridge, Massachusetts.
- Croft, C. (2001) The Twenty-First Century Museum and Gallery. Resource, London
- Cronin, N. (1995) Families in Britain, Family Report no.3 Family Policy Studies Centre, London
- Crotts, J.C. and Van Rekom, J. (1998) Exploring and Enhancing the Psychological Value of a Fine Arts Museum. Tourism Recreation Research Vol 23 (1) 1998, pp 31-38
- Crowley, K. (2000) Building Islands of Expertise in Everyday Family Activity: Musings on Family learning In and Out of Museums. Museum Learning Collaborative Technical report MCL-05 Learning Research and Development Center, University of Pittsburgh, PA.
- Csikszentmihalyi, M. and Hermanson, K. (1995) Intrinsic Motivation in Museums: Why Does One Want to Learn? in Falk, J. and Dierking, L. (1995) Public Institutions for Private Learning; Establishing a Research Agenda AAM/TIS Washington DC
- Csikszentmihalyi, M. And Robinson, R. (1991) The Art of Seeing: An Interpretation of the Aesthetic Encounter. The J. Paul Getty Museum and Center for Education in the Arts, Los Angeles, CA
- Cuno, J. (2004) Whose Muse? Art Museums and the Public Trust Princeton University Press, Princeton, New Jersey
- Davidson Schuster, M. (1991) The Audience for American Art Museums Research Division Report no. 23 National Endowment for the Arts, Seven Locks Press, Washington
- Davies, S. (1995) By Popular Demand London Museums and Galleries Commission, London
- Denscombe (2002) Ground Rules for Good Research Open University Press, Buckingham
- Denscombe, M., (2001) Good Research Guide Open University Press, Buckingham
- Denzin, N. and Lincoln, Y. eds (1994) Handbook of Qualitative Research Sage, Thousand Oaks, CA.
- Denzin, N.K. and Lincoln, Y.S. eds. (1998) Collecting and Interpreting Qualitative Data Sage, Thousand Oaks, CA
- Department of Culture, Media and Sport (2001) Culture and Creativity: The Next Ten Years Green Paper, HMSO, London
- Diamond, J. (1986) The behaviour of family groups in science museums Curator 29 (2)
- Diamond, J. (1999) Practical Evaluation Guide: Tools for Museums and Other Informal Educational Settings AltaMira Press, Walnut Creek, CA.
- Dierking, L. (1987) Parent-child interactions in a free choice learning setting: An examination of attention directing behaviours Unpublished PhD dissertation, University of Florida, Gainesville, FL.

- Digger, J. (2003) Collections Curator, New Art Gallery, Walsall, unpublished discussion with the researcher
- DiMaggio, P. (1996) Are art museum visitors different from other people? The relationship between attendance and social and political attitudes in the United States. Poetics 24 (1996) pp 161-180
- Dixon, B., Courtney, A.E. and Bailey, R. H. (1974) The Museum and the Canadian Public Culturcan Publications, Toronto
- Dodd, J. and Sandell, R. (1998) Building Bridges: Guidance for Museums and Galleries on Developing New Audiences London Museums and Galleries Commission, London
- Dodd, T. and Hanbro, J. (1992) Day visits in Great Britain 1991/92 A Survey carried out on behalf of the Department of National Heritage London HMSO
- Doering, Z. D. (1997) Why Time is Not Quality Curator 40/4 December 1997
- Doering, Z. D. (1999) Strangers, Guests, or Clients? Visitor Experiences in Museums Curator 42/2 April 1999
- Doering, Z. D. and Pekarik, A. J. (1999) Questioning the Entrance Narrative in Hirsch and Silverman (1999) Transforming Practice: Selections from the Journal of Museum Education 1992-1999, Museum Education Roundtable, AAM, Washington DC.
- Downs, L. (1995) The Need for Learning Research in Museums in Falk and Dierking Public Institutions for Personal Learning AAM TIS, Washington DC.
- Draper, L.(1984) Friendship and the museum experience: The interrelationship of social ties and learning Unpublished PhD dissertation, University of California at Berkeley, CA
- Du Bery, T. (1999) Why don't people go to museums? In Hooper-Greenhill ed. (1999) The Educational Role of the Museum Routledge, London
- Dufresne-Tasse, C. (1999) Androgogy (adult education) in the museum: a critical analysis and new formulation in Hooper-Greenhill, E. ed. (1999) Museum, Media, Message Routledge, London
- Duncan, C. (1995) Civilising Rituals: Inside Public Art Museums. Routledge, London
- Durant, J. (1997) Museums and the Public Understanding of Science Science Museum, London
- Edward, D. (1995) Lessons Learned: Evaluation: Patching it together-Sample Participant Survey National Endowment for the Arts, Washington DC
- Edwards, A. and Talbot, R. (1999) The Hard Pressed Researcher Longman, Essex
- Ellis, J. (2003) Regeneration is a big word but not as big as the word place 'narrascape' exhibition catalogue New Art Gallery, Walsall
- English Tourist Council (1998) Report of the 1998 Day Visit Survey
- English Tourist Council (2001) Sightseeing in the UK 2000

Epstein, J. L., and McPartland, J. M. (1984) Family Decision-Making Style Scale in Mednick, S.A., Harway, M., and Kerkhoff, A., eds. (1984) Handbook of Longitudinal Research (vol 1) Preager, New York

Ernst and Young (2002) Innovate UK: New Ideas for New Times October 2002 www.cgey.com

Ethnic Minorities in Britain (1999) Commission for Racial Equality UK

Evans, G. W. (1995) Learning and the Physical Environment in Falk and Dierking (1995) Public Institutions for Personal Learning AAM TIS, Washington DC.

Exposure Magazine (2003) Young British Artists and the London Scene London

Falk, J and Amin, R (1999) Whole Museum Study California Science Center, Los Angeles, CA

Falk, J and Dierking, L. (2000) Learning from Museums: Visitor Experiences and the Making of Meaning AltaMira Press, Walnut Creek, CA.

Falk, J. and Dierking, L. (1992) The Museum Experience Whalesback Press, Washington DC.

Falk, J. and Dierking, L. eds. (1995) Public Institutions for Private Learning: Establishing a Research Agenda AAM/ TIS, Washington DC

Falk, J., and Storksdieck, M., (2002) A Multi-Factor Investigation of Learning from Museum Exhibitions Visitor Studies Association Conference presentation Cody, Wyoming 2002

Falk, J.H., Moussouri, T. And Coulson, D. (1998) The Effect of Visitor's Agendas on Museum Learning Curator 41/2 1998

Falk, J. (1991) Analysis of the Behaviour of Family Visitors in Natural History Museums Curator 34/1, 1991 pp 44-50

Family Policy Studies Centre (1997) A Guide to Family Issues Family Briefing Paper 2, London

Faria, M. (1994) Amusement Without Excess and Knowledge without Fatigue: Modern Transformations of the Museum Experience unpublished PhD thesis, University of Leicester

Farmary, K. (2001) If they build it they will come Museums Journal April 2001

Farrell, A. (2000) Abrazando La Diversidad/ Embracing diversity: Museum of Contemporary Art, San Diego National Endowment for the Arts Lessons Learned: Case Studies www.arts.gov

Ferren, B. (1999) The Future of Museums: Asking the Right Questions in Hirsch and Silverman (1999) Transforming Practice Selections from the Journal of Museum Education 1992-1999. Museum Education Roundtable, AAM, Washington DC.

Festinger, L. (1957) A Theory of Cognitive Dissonance Stanford University Press, Stanford CA.

Fink, A. (1998) Conducting Research Literature Reviews Sage, Thousand Oaks, CA

Fischer, D. (1997) Connecting with Visitor Panels Museum News May/June 1997

- Freak, D. Collection Finds a Home Birmingham Post Jan 12th 2000
- Frey, B. S. (1998) Superstar Museums: An Economic Analysis Journal of Cultural Economics 1998 vol 22, no 2/3, pp 113-125
- Frith, M. (2004) Big Brother Britain, 2004 Independent Jan 12th 2004
- Funch, B. S. (1997) The art museum in partnership with schools Museum International 1994, UNESCO, Paris
- Fyfe, G. (1996) A Trojan horse at the Tate: theorizing the museum as agency and structure in Macdonald, S. And Fyfe, G. eds. (1996) Theorizing Museums: Representing Identity and Diversity in a Changing World Blackwell, Oxford
- Fyfe, G. And Ross, M. (1996) Decoding the visitor's gaze: rethinking museum visiting in Macdonald, and Fyfe, G. eds. (1996) Theorizing Museums Representing Identity and Diversity in a Changing World Blackwell, Oxford
- Gardner, H. (1990) Art education and human development Getty Center for Art Education, Los Angeles, CA.
- Garrett, J. (2001) Visitor's to 'stuffy' V&A drop by 13% Independent 22nd February 2001
- Gayford, M. (2002) A museum in search of a plot: Tate Modern's winter display Sunday Telegraph 6th January 2002
- Geertz, C. (1973) The Interpretation of Cultures Basic, New York
- Gelles, R. (1995) Contemporary Families: A Sociological View Sage, London
- General Household Survey 2000 HMSO, London 2000
- Getty Center for Education in the Arts (1991) Insights, Museum, Visitors, Attitudes, Expectations: A Focus Group Report The J. Paul Getty Trust, Los Angeles
- Gibbons, F. (1999) 'Class chasm' excludes young from the arts Guardian 24th December 1999
- Gibbons, F. (2001) Future is low tech and it works, says Museum of London head Guardian 5th December 2001
- Gibbons, F. (2001) Tate Modern triumphs with 5m visitors Guardian 3rd April 2001
- Gibbons, F. (2001) Welsh arts centre 'a tacky design hell' Guardian 15th December 2001
- Gibbons, F. (2003) Artyparty: Holiday crowds throng galleries Guardian 23rd April 2003
- Gibbs, G. (2001) Qualitative Data Analysis Open University Press, Milton Keynes
- Gittins, D. (1996) The Family in Question: Changing households and familiar ideologies McMillan, London

- Glancy, J. (2001) Art-the showbiz years: Do galleries really need to be all-singing and all-dancing? Guardian 8th October 2001
- Glancy, J. (2001) The wonder years: Manchester's 60's buildings Guardian 7th May 2001
- Glaser, B., and Strauss, A. (1967) The Discovery of Grounded Theory Aldine, Chicago
- Glennon, D. (1991) in Getty Center for Education in the Arts (1991) Insights, Museum, Visitors, Attitudes, Expectations: A Focus Group Report. The J. Paul Getty Trust
- Gombrich, E. (1999) The Story of Art Phaidon, London
- Gordon, B. (2002) Artistic licences: a stylish revolution in museum shops Telegraph 2002
- Graf, B. (1994) Visitor Studies in Germany: methods and examples in Miles and Zavala, eds. (1994) Towards the Museum of the Future Routledge, London
- Greenberg, R. (1996) The exhibited redistributed: A case for reassessing space in Greenberg, R., Ferguson, D. and Nairne, S., eds. Thinking about Exhibitions Routledge, London
- Grewcock, D. (1998) Related Space: Displaying Art at Westminster Abbey, Buckingham Palace and the National Gallery, London Museological Review issue 5, 1998
- Guardian editorial Preserving Museums August 31st 2000
- Guardian/Turner Prize (2003) Turner Prize: Twenty years of award winning British Art Guardian 21st November 2003
- Guba, G. and Lincoln, Y. eds. (1994) Competing Paradigms in Qualitative Research in Denzin and Lincoln eds (1994) Handbook of Qualitative Research Sage, Thousand Oaks, CA
- Gunther, C.F. (1999) Museumgoers: lifestyles and learning characteristics in Hooper-Greenhill, E. ed. (1999) The Educational Role of the Museum Routledge, London
- Gutwill-Wise, J. (2003) How shall we obtain informed consent Curator 2003
- Gutwill-Wise, J. (2002) Audio/videotaping Museum Visitors: Methods for Obtaining Informed Consent Visitor Studies Conference presentation 2002, Cody, Wyoming
- Hackman, W. (1997) 'Wonders in one closet shut': the educational potential of history of science museums in Durant, (1997) Museums and the Public Understanding of Science Science Museum, London
- Hakim, C. (1987) Research Design: Strategies and Choices in the Design of Social Research Allen and Unwin, London
- Halbertsma, N. (1998) Museology, Reinwardt University Amsterdam, www.reinwardtacademie.nl
- Halle, D. (1992) The Audience for Abstract Art: Class, Culture and Power in Lamont, M. and Fournier, M. eds. Cultivating Differences: Symbolic Boundaries and the Making of Inequality University of Chicago Press, Chicago and London

- Harris Qualitative (1997) Children as an Audience for Museums and Galleries Arts Council and Museums and Galleries Commission, London
- Harrison, J. (1997) Museums and touristic expectations Annals of Tourism Research 1997, vol 24, no 1, pp 23-40
- Harvey, D. (1989) The Condition of Postmodernism Blackwell, Oxford
- Hashimshony, R. (1997) From Schoolhouse to Interactive Science Museum Museum International UNESCO Paris no 196, vol 49, no 4, 1997
- Haskey, J. (1995) Trends in marriage and cohabitation Population Trends 80 HMSO, London
- Hayward, J., Sayre Ramberg, J. and Yalowitz, S. (2002) The Family Experience of Splash Zone, an Aquarium Exhibition for Kids Visitor Studies Conference presentation 2002, Cody, Wyoming
- Heady, P. (1991) Visiting Museums: A report of a survey of visitors to the Victoria and Albert, Science and National Railway Museums for the Office of Arts and Libraries HMSO, London
- Heath, C. et al (2002) Crafting Participation: Designing Ecologies, Configuring experience Visual Communication 1, (1)
- Heimlich, J. et al. (1996) Adult Learning in Nonformal Institutions ERIC Clearinghouse on Adult, Career and Vocational Education, Columbus, OH. Office of Educational Research and Improvement, Washington DC
- Hein, G. (2003) Learning Conversations in Museums, book review in Visitor Studies Today Vol VI, Issue 2, Summer 2003
- Hein, G. E. (1999) Evaluation of museum programmes and exhibits in Hooper-Greenhill, E. ed. (1999) The Educational role of the Museum Routledge, London
- Hein, G. E. (1991) Constructivist Learning Theory: The Museum and the Needs of People CECA (International Committee of Museum Educators) Conference Paper Jerusalem, Israel, October 1991
- Hein, G.E. (1998) Learning in the Museum Routledge, London
- Hein, G.E. (2001) Constructivism: More than Meaning Making Museological Review Issue 7, 2001 RCGM, Leicester University
- Heiner, T. (1999) What does the visitor want from a museum? Mass-media aspects of museology in Bicknall, S. and Farmelo, G. eds. (1999) Museum Visitor Studies in the 90's Science Museum, London
- Heinich, N. (1988) The Pompidou Centre and its Public: the limits of a utopian site, translated by Turner, C. in Lumley, R. ed. (1988) The Museum Time Machine: Putting Culture on Display Routledge, London
- Henderson, A. and Watts, S. (2000) How They Learn: The Family in the Museum Museum News Nov/Dec 2000

- Hensel, K.A. (1987) Families in a museum: Interactions and conversations at displays Unpublished PhD dissertation, Columbia University Teachers College, New York
- Herrera, C.D. (1999) Two Arguments for 'covert methods' in social research British Journal of Sociology 50
- Hilke, D. D. (1999) Quest for the perfect methodology: a tragi-comedy in four acts in Bicknall, S. and Farmelo, G. eds. (1999) Museum Visitor Studies in the 90's Science Museum, London
- Hilke, D.D. (1989) The Family as a Learning System: An Observational Study of Families in Museums Marriage and Family Review 1989, vol 13, (3/4), Haworth Press, New York
- Hirsch, J.S. and Silverman, L.H. eds. (1999) Transforming practice: Selections from the Journal of Museum Education 1992-1999 Museum Education Roundtable, AAM, Washington DC.
- Hirschman, E.C. (1983) Aesthetics, ideologies, and the limits of the marketing concept Journal of Marketing 47
- Hirschman, E.C. and Holbrook, M. B. (1982) Hedonic consumption: Emerging concepts, methods and propositions Journal of Marketing 46
- Holden, G.W. and Edwards, L. (1989) Parental attitudes towards childrearing: Instruments, issues and implications Psychological Bulletin 106
- Holmes. P. (2002) Can Contemporary Art Cut It? Art Review vol 53, October 2002
- Hood, M. (1983) Staying away: Why people choose to not visit museums Museum News 61, (4), pp 50-57
- Hood, M. (1993) Comfort and caring: Two Essential Environmental Factors Environment and Behaviour vol 25, no.6, November 1993, pp 710-724
- Hood, M. G. (1999) Getting Started in Audience research in Borun and Korn Introduction to Museum Evaluation AAM/TIS, Washington DC.
- Hood, M. G. and Roberts, L.C. (1994) Neither too young nor too old: a comparison of visitor characteristics Curator 37/1, 1994
- Hooper-Greenhill, E. (1987) Counting visitors or visitors who count? In Lumley, R. ed. (1987) The Museum Time Machine: Putting Culture on Display Routledge, London
- Hooper-Greenhill, E. (1994) Museums and their Visitors Routledge, London
- Hooper-Greenhill, E. (1994) The Educational Role of the Museum Routledge, London
- Hooper-Greenhill, E. (1995) Museums and Galleries and their Audiences: A Literature Review in Pearce, S. ed. (1995) Museums and the appropriation of culture Athlone Press, London
- Hooper-Greenhill, E. (1997) Cultural Diversity: Developing Museum Audiences in Britain Leicester University Press, London

Hooper-Greenhill, E. (1997) Cultural Diversity: Developing Museum Audiences in Britain Leicester University Press, London

Hooper-Greenhill, E. and Moussouri, T. (2001) Researching Learning in Museums and Art Galleries 1990-1999: A Bibliographic Review RCMG, University of Leicester

Hooper-Greenhill, E. and Nicol, G. eds. (2001) Evaluating Creativity: The Evaluation of the 10 Gallery Education Projects of Encompass 2000 RCMG, University of Leicester

Hooper-Greenhill, E. ed. (1999) Museum, media, message Routledge, London

Hooper-Greenhill, E. et al. (1999) Making meaning in Art Museums 1: Visitor's Interpretive Strategies at Wolverhampton Art Gallery RCMG, University of Leicester

Housen, A. (1992) Validating a measure of aesthetic development for museums and schools ILVS Review 2, (2)

Howe, K. R. (1988) Against the quantitative-qualitative incompatibility thesis Educational Researcher no.19

Hudson, K. (1998) The 1997 European Museum of the Year Award UNESCO Museum International no 197, vol 50, no 1, 1998

Hudson, K. (1999) Visitor Studies: luxuries, placebos, or useful tools? In Bicknell and Farmelo (1999) Museum Visitor Studies in the 90's Science Museum, London

Hunt, I. (2001) So, who are contemporary art shows for, anyway? Independent 9th January 2001

Huyssen, A. (1995) Twilight Memories: Marking Time in a Culture of Amnesia Routledge, London

Irving, M. (2001) What is the V&A really for? Will its new British Galleries help solve its problems? Independent on Sunday 15th April 2001

J. Wilson Associates (2003) Cultural Diversity and Audience Development: A report summarising learning points and case studies from Art Council England's New Audience Programme Arts Council England, October 2003

James, A. (1996) Positive Thinking: Creative Approaches to Providing Museum and Gallery Education Museums and Galleries Commission, London

Janes, H. (2001) The business of wealth creation; the new director of the Whitechapel art gallery aims to reach out to the local business community Independent 6th June 2001

Jary, D. and Jary, J. (1991) Collins Dictionary of Sociology Collins, London

Jeffery, K. (1999) Constructivism in Museums How Museums Create Meaningful Learning Environments in Hirsch and Silverman (1999) Transforming Practice Selections from the Journal of Museum Education 1992-1999 Museum Education Roundtable

- Jeffery, K. and Wandersee, J. H. (1996) Visitor Understanding of Interactive exhibits: A Study of Family Groups in a Public Aquarium Paper presented at Annual meeting of the National Association for Research in Science Teaching St Louis, Mo. 1996
- Jenkins, T. (2002) The short-sightedness of spectacle www.spiked-online.com/Articles
- Jenkinson, P. (2000) in Martin, S. and Nordgren, S. (2000) New Sites-New Art, Baltic
- Jenner, C. and Smith, P (1997) The senior's travel market Travel and Tourism Analyst (5)
- Jensen, N. (1999) Children, teenagers and adults in museums: a developmental perspective. In Hooper-Greenhill ed. (1999) The Educational Role of the Museum Routledge, London
- Jermyn, H. (2001) The Arts and Social Exclusion: a review prepared for the Arts Council of England September 2001 www.artscouncil.org.uk
- Jermyn, H. Bedell, S. and Joy, A A New Audience Programme: Report on the First Year 1998-1999 Art Council of England 2000
- Jordanova, L. (1989) Objects of Knowledge: A Historical Perspective on Museums in Vergo, P ed. (1989) The New Museology Reaktion Books, London
- Jury, L. (2001) Tate Modern leads rise in gallery-going public Independent 3rd April 2001
- Jury, L. (2001) Tate unveiled as the world's most popular gallery for modern art Independent 12th May 2001
- Jury, L. (2002) Visitor numbers double after admission fees end at national galleries Independent 23rd January 2002
- Kamegai-Cocita, S. (1998) From Theory to Practice: Developing Diversity Museum News May/June 1998
- Kaplan, F.S. (1999) Exhibitions as communicative media. In Hooper-Greenhill ed. (1999) Museum, Media, Message Routledge, London,
- Kaplan, S. Bardwell, L.V. and Slakter, D.B. (1993) the museum as a restorative environment. Environment and Behavior 25, (6), pp 725-742
- Kapplinger, C. (1997) Architecture and the marketing of the museum UNESCO Museum International 196, vol 49, no 4, 1997
- Karp, I. And Lavine, S.D. eds. (1991) Exhibiting Cultures: The Poetics and Politics of Museum Display. Smithsonian Institution, Washington DC.
- Kavanagh, G. ed. (1999) Museum Provision and Professionalism Leicester Readers in Museum Studies Routledge, London
- Kawashima, N. (1998) Knowing the Public. A Review of Museum marketing Literature and Research Museum Management and Curatorship vol 17, no. 1, pp 21-39

- Kelly, A. (2002) The Economic, Social and Cultural Impact of the Arnolfini Report for Bristol Cultural Development Partnership, November 2002
- Kelly, J.R. (1983) Leisure identities and Interactions Allen and Unwin, Concord, MA
- Kelman, I. (1999) Responsive Evaluation in museum education in Hooper-Greenhill, E. ed. (1999) Museum, media, message Routledge, London
- Kennedy, M. (2001) fear for museums as lottery 'golden age' ends Guardian 19th March 2001
- Kennedy, M. (2001) This is the favourite exhibit in the world's favourite museum of modern art Guardian 12th May 2001
- Kerlinger, F.N.(1979) Foundations of behavioural research Holt Reinhardt and Wilson, New York
- Kidder, L.H. (1981) Qualitative research and quasi-experimental frameworks in Brewer, M.B. and Collins. B.E. eds. Scientific Enquiry and the Social Sciences Jossey Bass, San Francisco
- Kimball, R. (2001) The museum as fun house The New Criterion on line 19th February 2001 www.newcriterion.com/archive/19/feb01/kimball.html
- Kindler, A. (1997) Aesthetic Development and Learning in Art Museums Journal of Museum Education 22, (2-3), pp12-16
- Kinnelman, M. (2001) a Temple of Modern Art and Spectacle New York Times May 10th 2001
- Klein, H.J. (1993) Tracking visitor circulation in a museum setting Environment and Behaviour 25, (6), 1993
- Knutson, K. (2002) Creating a Space for Learning: Curators, Educators and the Implied Audience in Leinhardt, Crowley and Knutson Learning Conversations in Museums Lawrence Erlbaum, Mahwah, New Jersey
- Koran, J. (1998) On the Effects of Modelling Curator 41/1, March 1998, pp 10-12
- Korn, R. (1995) An Analysis of Differences Between Visitors at Natural History Museums and Science Centers Curator 38/3, pp 150-160
- Korn, R. and Associates Inc. (2000) Summative Evaluation: Executive Summary, Discussion, and Recommendations. Tech Museum of Innovation Whole museum Experiences: Findings from Exit interviews, surveys, and Post-visit Telephone Interviews.
- Korn, R. and Associates Inc.(1998) Perceptions and Attitudes about Modern Art: Prepared for the Detroit Institute of Arts www.randikorn.com/dwdocs/DIA.htm
- Kotler, N., and Kotler, P. (1998) Museum Strategy and Marketing: Designing Missions, Building Audiences, Generating revenue and resources Jossey Bass Publishers, San Francisco
- Krippendorff, K. (1992) Content Analysis: An Introduction to its Methodology Sage, London

- Kropf, M. B. and Wolins, I. S. (1989) How Families Learn: Considerations for Program Development Marriage and Family Review-Museum Visits and Activities for Family Life Enrichment 1989, Hawarth Press, New York
- La Villa-Havelin, J.S. (1989) Family Learning in Museums Marriage and Family Review-Museum Visits for Family Life Enrichment 1989, Haworth Press, New York
- Laetsch, W. M. et.al (1980) Children and Family Groups in Science Centers Science and Children 17, (6), pp 14-17, March 1980, Washington DC.
- Lamont, M. and Fournier, M. eds. (1992) Cultivating Differences: Symbolic Boundaries and the Making of Inequality, University of Chicago Press, Chicago and London
- Landry, C., Green, L., Matarrasso, F. and Bianchini, F. (1996) The art of regeneration: Urban renewal through cultural activity Comedia, Stroud
- Langrish, J. (2000) Not everything made of steel is a battleship Paper presented at the Doctoral Education in Art and Design Conference 2000, La Clusaz, France
- Latham, J. (1991) Bias Due to Group Size in Visitor Surveys Journal of Travel Research Spring 1991, pp 32-35
- Lawrence, G. (1991) Rats, street gangs and culture: evaluation in museums in Kavanagh, G. ed. (1991) Museum languages: Objects and Texts Leicester University Press, London
- Lee, D. (2001) Don't draw false conclusions from Tate Modern's success Independent 4th April 2001
- Leichter, H. J., Hensel, K. And Larsen, E. (1989) Families and Museums: Issues and Perspectives Marriage and Family Review-Museum Visits and Activities for Family Life Enrichment 1989, Hawarth Press, New York
- Leinhardt, G. And Crowley, K. (1998) Museum Learning As Conversational Elaboration: A Proposal to Capture, Code and Analyze Talk in Museums. Museum Learning Collaborative Technical Report MCL-01, Learning Research and Development Center, University of Pittsburgh, PA.
- Leinhardt, G. Tittle, C. and Knutson, K. (2000) Talking to Oneself: Diaries of Museum Visits Museum learning Collaborative Report MCL-04, Learning Research and Development Center, University of Pittsburgh, PA.
- Leinhardt, G., Crowley, K. and Knutson, K. (2002) Learning Conversations in Museums Lawrence Erlbaum, New Jersey
- Leisure Intelligence (1993) Survey of Visitors to Heritage Attractions vol 3, 1993
- Lentell, H. (1998) Families of Meaning: Contemporary Discourses of the Family in Lewis, G. ed. Forming Nation, Framing Welfare Routledge, London
- Lister, D. (2001) Official euphoria masks big fall in museum visits Independent 17th April 2001

Lister, D. and Jury, L. (2001) Tate Modern boss quits for job in his native Sweden Independent 27th June 2001

Living in Britain 2000 (2000) General Household Survey www.statistics.gov.uk

Loomis, R.J. (1987) Museum Visitor Evaluation: New Tool for Management American Association for State and Local History, Nashville, Tennessee

Loomis, R.J. (1999) Planning for the visitor: the challenge of visitor studies in Bicknell, S. and Farmelo, G. (1999) Museum Visitor Studies in the 90's Science Museum, London

Lord Cultural Resource Planning and Management Inc. (1994) Tate Gallery Visitor Audit Mini Survey Report 1994

Lowry Fact Sheet (2001) The Lowry Press Pack, Salford

Luke, J., Coles, U. and Falk, J. (1998) Summative Evaluation of DNA Zone St Louis Science Center, Missouri

Lumley, R. ed. (1987) The Museum Time Machine Routledge, London

Lyon, D. (2001) Surveillance Society: Monitoring Everyday Life Open University Press, Buckingham

Lytton, H. (1971) Observational Studies of Parent-Child Interaction: A Methodological Review Child Development 42

Macdonald, S. (1993) Museum Visiting: A Science Exhibition Case Study Public Understanding of Science Programme, Centre for Research into Innovation, Culture and Technology, Brunel University, Uxbridge

Macdonald, S. (1993) The enigma of the visitor sphinx in Bicknell and Farmelo Museum Visitor Studies in the 90's Science Museum, London

Macdonald, S. (1998) The Politics of Display: Museums, Science, Culture Routledge, London

Macdonald, S. and Fyfe, G. eds. (1996) Theorizing Museums Blackwell, Oxford

Man, M. (1987) The Macmillan student encyclopedia of sociology Macmillan Press, London

Manchester Evening News (2000) Delay-hit Lowry chiefs may sue www.manchesteronline.co.uk

Manchester Evening News (2000) Lowry's a millennium success www.manchesteronline.co.uk

Manchester Evening News (2001) Early start for Lowry shoppers www.manchesteronline.co.uk

Manchester Evening News (2001) Lowry wins praise from across the Atlantic www.manchesteronline.co.uk

Manchester Evening News (2001) National art-buzz good news for gallery www.manchesteronline.co.uk

Manchester Evening News (2002) Hard-up council warned over Lowry
www.manchesteronline.co.uk

Manchester Evening News (2002) Return of the city's art www.manchesteronline.co.uk

Manchester Evening News (2002) Row over showpiece bridge www.manchesteronline.co.uk

Manchester evening News (2002) Salford woman is Lowry supremo: Julia Fawcett
www.manchesteronline.co.uk

Mandle (1991) in Getty Center for Education in the Arts (1991) Insights, Museum, Visitors, Attitudes, Expectations: A Focus Group Report The J. Paul Getty Trust, Los Angeles, CA.

Marcoulides, G. A. (1989) The application of generalizability analysis to observational studies
Quality and Quantity 23, pp.115-127

Marshall, C. and Rossman, G. B. (1993) Designing Qualitative Research Sage, London

Martin, S. and Nordgren, S. (2000) New Sites-New Art First Baltic International Seminar, Baltic and University of Newcastle 2002

Mason, J. (1994) Linking qualitative and quantitative data analysis in Bryman, A. and Burgess, R. eds. (1994) Analysing Qualitative Data Routledge, London

Matusov, E. and Rogoff, B. (1995) Evidence of Development from People's Participation in Communities of Learners In Falk and Dierking eds. (1995) Public institutions for Personal Learning AAM TIS, Washington DC.

May, T. (1997) Social Research: Issues, Methods and Process Open University Press, Buckingham

McCahill, M (2002) The Surveillance Web: The rise of visual surveillance in an English City Willan Publishing, Cullompton, Devon

McClellan, A. (2003) Art and its Publics: Museum Studies at the Millenium Blackwell, Oxford

McDermott-Lewis, M. (1990) The Denver Art Museum Interpretive Project. Denver Art Museum, Denver, Colorado

McLean, K. (1999) Museum Exhibitions and the Dynamics of Dialogue Daedalus 128, (3)

McManus, P. (1989) What people say and how they think in a science museum in Miles and Uzzel eds. Heritage Interpretation vol 2

McManus, P. (1991) Making sense of exhibits in Kavanagh, G. (1991) Museum Languages, Objects and Texts Continuum Press, London

McManus, P. (1994) Families in museums. In Miles, R. and Zavala, L. eds. (1994) Towards The Museum of the Future Routledge, London

McManus, P. (2001) Getting to Know Your Visitors, Association for Heritage Interpretation
www.heritage-interpretation.org.uk

- McManus, P., (1991) Towards Understanding the Needs of Museum Visitors in Dexter Lord, G., and Lord, B. (1991) The Manual of Museum Planning HMSO, London
- Melton, A.W. (1938) Problems of Installation in Museums of Art New Art Series no. 14 American Association of Museums, Washington DC
- Melton, A.W. (1972) Visitor Behaviour in Museums: Some Early Research in Environmental Design Human Factors 14 (5)
- Meltzer, H. (1994) Day care services for children-A survey carried out on behalf of the Department of Health HMSO, London
- Merrimann, N. (1989) Museum Visiting as a Cultural Phenomenon in Vergo, P. (1989) The New Museology Reaktion Books, London
- Middleton, V. C. T. (1991/2) Joint Industry Committee for Tourism Statistics www.lga.gov.uk
- Miles, M. B. and Huberman, A. M. (1994) Qualitative Data Analysis Sage, Thousand Oaks, CA.
- Miles, R. and Tout, A. (1997) Exhibitions and the public understanding of science in Durant, J. ed. Museums and the Public Understanding of Science Science Museum, London
- Miles, R. And Tout, A.F. (1999) Outline of a technology for effective science exhibits. In Hooper-Greenhill Ed. (1999) The Educational role of the Museum Routledge, London
- Millard, J. (1994) Art history for all the family in Hooper-Greenhill, E. ed. The Educational Role of the Museum Routledge, London
- Millard, J. (1996) Art transplant: Glasgow's modern art collection has a great building and great attitude Museums Journal June 1996
- Millard, R. (2001) The Tastemakers:UK Art Now Thames and Hudson, London
- Miller, G.A. (1983) Infomovars in Machlup, F. and Mansfield, U. eds. (1983) The Study of Information Wiley, New York
- Milmo, C. (2001) Lowry Centre outshines South's millenium projects to be named building of the year by Royal Fine Arts Commission Independent 15th June 2001
- Mintz, A. (1994) That's Edutainment Museum News November/December 1994
- Mitchell, D ed. (1996) Dictionary of Sociology Routledge and Keegan, London
- Mitchell, G.D. ed. (1968) A Dictionary of Sociology Routledge, London
- Moldoveanu, M. (1997) Filtered light: The Contemporary Art Museum of Barcelona UNESCO Museum International no196, vol 49, no 4, 1997
- Moldoveanu, M. (2000) Towards a new vision of the Museum: the Kunsthauus of Bregenz Museum International no 207, vol 52, no 3, 2000

- Moore, J.G. (1997) Contextual Analysis of the tradition of art museum education Unpublished doctoral dissertation, Pennsylvania State University
- Moore, K. (1997) Museums and Popular Culture Leicester University Press, London
- Morgan, J. and Welton, P. (1994) The process of communication In Hooper-Greenhill, E. (1994) The Educational Role of the Museum Routledge, London
- MORI (2002) Visitors to Museums and Galleries in the UK Resource, London
- Moriarty, G. (1998) Hidden Assets: The Role of Arts in Regeneration Bolton Libraries and Archives
- Morris, E. (2003) Keynote speech, Museums Association Conference, Brighton 2003
- Morris, N. (2000) Free entry sparks huge rise in museum visits Independent 9th August 2002
- Morrissey, K. (1991) Visitor Behaviour and Interactive Video Curator 34/2, 1991
- Morrison, J. (2001) Regional museums and galleries lose out to 'event' attractions Independent 2001
- Moussouri, T (1997) Family Agendas and Family Learning in Hands-on Museums. Unpublished PhD dissertation, University of Leicester
- Mueller, M.M. and Elder, G.H. (2003) Family Contingencies across the Generation: Grandparent-Grandchildren Relationships in Holistic Perspective Journal of Marriage and Family 65, May 2003
- Mulberg, C. and Hinton, M. (1994) The Alchemy of Play: Eureka! The Museum for Children in
Pearce, S. (1994) Museums and the appropriation of culture Athlone Press, London
- Museum International Report (1997) the Earth Galleries in London: a total transformation UNESCO Museum International no 196, vol 49, no 4, 1997
- Museum International Report (1998) The reopening of the Palais des Beaux-Arts in Lille UNESCO Museum International no 199, vol 50, no 2
- Museum Learning Collaborative (2001) Annotated Literature Learning Research and Development Center, University of Pittsburgh
- Museums and Galleries Commission (1999) New Poll Reveals Popularity of UK Museums MGC Press Release London 26th May 1999
- Museums Association (1991) Museums Charter, London
- Museums Association (1999) Museums Millennium Diary Museum Briefing 22nd June 1999
- Museums Association (2002) Code of Ethics for Museums, London
- Museums Association (2002) Inquiry into The Operation of the National Lottery for the House of Commons Culture, Media and Sport Committee
- Myerson, J. (2000) Making the Lowry. Lowry Press, Salford

- Myerson, J. (2001) For best results, please read the *label* Independent 2nd February 2001
- Nacher, Y. (1997) From medium to message: museum architecture today UNESCO Museum International no 196, vol 49, no4, 1997
- Nairne, S. (1996) The Institutionalization of Dissent in Greenberg, Fergusen and Nairne eds. (1996) Thinking About Exhibitions Routledge, London
- National Endowment for the Arts (2002) Age and Arts Participation: With a focus on the Baby Boom Cohort, Research Report 34, Washington, National Endowment for the Arts www.arts.gov.
- National Lottery Distribution Fund Account 2001-2002 (NLDF) HMSO, London 2003
- National Opinion Poll (2003) Children and Play: the role of Grandparents undertaken on behalf of Early Learning Centre, UK
- National Research Center for the Arts www.arts.gov.
- Neilson, L.C. (1942) A Technique for Studying the Behaviour of Museum Visitors Journal of Educational Psychology 1942, 37, pp 103-110
- Newhouse, V. (1998) Towards a New Museum Monacelli Press, New York
- Norris, C. (2004) Surveillance and Society Conference Paper CCTV and Social Control, the Politics and Practice of Video Surveillance: European and Global Perspectives University of Sheffield, 2004
- O'Hare, M. (1974) The Public's Use of Art -Visitor behaviour in an Art Museum Curator 17/4, 1974
- Oakley, L (2003) Marketing Manager, New Art Gallery, Walsall, unpublished discussion with the researcher
- Oberhardt, S. (2001) Frames within Frames Peter Lang, New York
- Office of Information CCTV Code of Practice www.marketresearch.org.uk/standards
- Olds, A. R. (1999) Sending them home alive in Hooper-Greenhill, E. ed. (1999) The Educational Role of the Museum Routledge, London
- Oppenheim, A.N. (1992) Questionnaire Design, Interviewing and Attitude Design Pinter Publishers, New York
- Painter, C. (2002) Contemporary Art and the Home Berg, Oxford
- Paris, S. ed. (2002) Perspectives on Object-Centered Learning in Museums Lawrence Erlbaum, New Jersey
- Parkin, I., Meredith, A. and Adkins, G. (1995) Interpreting for children and families Heritage Development July/August 1995
- Patton, M.Q. (1990) Qualitative evaluation methods Sage, London

- Payne, A. (1997) Walsall Museum and Art Gallery: A Case Study. Arts Council of England, Visual Arts Department, London
- Pearce, S. ed (1995) Art In Museums Athlone Press, London
- Pearce, S. ed (1995) Museums and the appropriation of culture Athlone Press, London
- Pearman, H. (2000) No concessions: Caruso St.John's New Art Gallery, Walsall The Sunday Times 23rd January 2000
- Peckarik, A. J. (2002) Feeling or Learning? Curator v. 45, no. 4, October 2002
- Peckham, M. (1996) Man's rage for chaos Chitton Press, Philadelphia, PA.
- Peirson-Jones, J. And MacManus, P. (1993) Gallery 33 Visitor Study, Birmingham Museums and Art Gallery
- Pendergast S., and Pendergast, T. eds. (2000) Contemporary Artists St James Press, London
- Pennington, A. (1999) A potted history of the Visitor Studies Group Newsletter no 1, October 1999
- Perry, D., Roberts, L.et.al. (1999) Listening Outside and within in Hirsch and Silverman (1999) Transforming Practice: Selections from the Journal of Museum Education 1992-1999 Museum Education Roundtable, AAM, Washington DC.
- Petrovich Sazanov, V. (1996) the One Picture Gallery in Greenberg, Fergusen and Nairne (1996) Thinking about exhibitions Routledge, London
- Pfrommer, P. (2002) family friendliness: audit of recent research and recommendations for the development of family audiences in the arts Arts Council of England
- Phillips, D., (1995) Evaluating Time-Lapse Video Evaluation Museum Management and Curatorship 1995, 9, pp 19-29
- Piscatelli, B. and Weier, K. (2002) Learning With, Through and About Art: The Role of Social Interactions in Leihardt, Crowley and Knutson (2002) Learning Conversations in Museums Lawrence Erlbaum, New Jersey
- Poinsot, J-M (1996) Large Exhibitions: A sketch of a typology in Greenberg, Fergusen and Nairne Thinking about exhibitions Routledge, London
- Prentice, R. Davies, A. and Beeho, A. (1997) Seeking Generic Motivations for Visiting and Not Visiting Musums and Like Cultural Attractions Museum Management and Curatorship vol 16, no 1, pp 45-70, 1997
- Price, M. G. (2000) The Significance of the Major New Galleries Outside London: A Case Study of the New Art Gallery in Walsall unpublished MA thesis Royal College of Art
- Prior, N. (2002) Museums and modernity: Art Galleries and the Making of Modern Culture Berg

- Prior, N. (2003) Having One's Tate and Eating It: Transformations of the Museum in a Hypermodern Era in McClellan, A. (2003) Art and its Publics Blackwell, Oxford
- Probert, S. (2003) Audit inquiries into Walsall Art Gallery Birmingham Post October 23rd 2003
- Psarra, S. and Grajewski, T. (2002) Track Record Museum Practice 2002
- Putnam, J. (2001) Art and Artefact-The Museum as Medium Thames and Hudson, London
- Radley, A. (1991) Boredom, Fascination and mortality: reflections upon the experience of museum visiting, in Kavanagh, G. (1991) Museum languages: objects and texts Leicester University Press, London
- Rapoport, R. and Rapoport, R. (1982) Diversity in Families and Households
www.mankato.msus.edu
- Rawsthorn, A. (2001) The rise and rise of building sites-a whole new ball game Guardian 18th August 2001
- Reeve, J. (2000) Museum Piece: The best adult show in town can be a real education Guardian 21st November 2000
- Reeves, M. (2002) Measuring the economic and social impact of the arts: a review Arts Council of England, London
- Resource (2004) Guide to the Use of CCTV in Museums, Archives and Libraries, London
www.resource.gov.uk
- Reynolds, N. (2001) Tate Britain and the V&A plan to restore their fortunes Daily Telegraph 6th October 2001
- Rice, D. (1995) Museum education embracing uncertainty Art Bulletin 77, 1
- Rice, D. (1999) Constructing Informed Practice in Hirsch and Silverman eds. (1999) Transforming Practice: Selections from the Journal of Museum Education 1992-1999 Museum Education Roundtable, AAM, Washington DC.
- Robbins, J. and Robbins, S. (1980) Museum Marketing: Identification of High, Moderate and Low Attendee Segments Journal of the Academy of Marketing Science 9, 1
- Roberts, L. C. (1999) From Knowledge to Narrative: Educators and the Changing Museum Smithsonian Institution, Washington DC.
- Robinson, G. (1998) An Arts Council of the Future The Arts Council of England Annual Lecture 1998, London
- Robson, C. (2002) Real World Research Blackwell, Oxford
- Roper, A. (2000) The box project has united pupils in Greater Manchester in an exploration of contemporary art Guardian 9th May 2000

- Roschelle, J. (1995) Learning in Interactive Environments: Prior Knowledge and New Experience in Falk and Dierking eds. (1995) Public Institutions for Private Learning AAM/TIS, Washington DC.
- Rounds, J ed. (1999) Making Meaning in Exhibitions Exhibitionist 18, (2), Fall 1999
- Rounds, J. (2001) Is there a Core Literature in Museology? Curator 44, no 2, pp 194-206, April 2001
- Rudestam, K.E. and Newton, R.R. (1993) Surviving your Dissertation: a Comprehensive Guide to Content and Process Sage, London
- Russell, T. (1995) the enquiring visitor: usable learning theory for museum contexts Journal of Education in Museums no 15 1995
- Ryan, C. (1995) Researching Tourist Satisfaction: issues, concepts, problems Routledge, London
- Ryan, R. (2000) New Frontiers: The role of the art museum in the twenty first century Tate Magazine 21, Tate Modern 2000
- Saint, A. (2001) Family Friendly Final Report Arts About Manchester
- Salant, P. and Dillman, D.A. (1994) How to conduct your own survey Wiley and Sons, New York
- Salter, P. (1998) Evaluating Children's Learning Experiences GEM News no 69, Spring 1998, pp 11-12
- Saltz, J. (2000) Living Large www.artnet.com
- Saumarez-Smith, C. (2000) What the future holds for the past. Telegraph 16th December 2000
- Saunders, C., and Myers, G. (2002) Emotional Dimensions of Watching Zoo Animals: An Experimental Sampling Study Visitor Studies Association conference presentation, Cody, Wyoming, 2002
- Scalbert, I. (2002) The New Art Gallery and its geography in The New Art Gallery, Walsall (2002) Batsford Press
- Schauble, L. Leinhardt, G. and Martin, L. (1998) A Framework for Organizing a cumulative Research Agenda in Informal Learning Contexts Journal of Museum Education 22, (2 and 3), pp 3-8
- Schensul, J. T., LeCompte, M. D., Nastasi, B. K. and Borgatti, S. P. (1999) Enhanced Ethnographic Methods: Audiovisual Techniques, Focused Group Interviews and Elicitation Techniques AltiMira Press, Walnut Creek, CA
- Schensul, S.L., Schensul, J.J. and LeCompte, M.D. (1999) Essential Ethnographic Methods: Observations, Interviews and Questionnaires AltiMira Press, Walnut Creek, CA

Schofield, P. (2000) Evaluating Heritage Visitor Attractions from the Consumer Perspective: A Focus on Castlefield Urban Heritage Park in Manchester, UK, in Robinson, M., ed. (2000) Reflections on International Tourism, Tourism and heritage Relationships: Global, National and Local Perspectives Business Education Publishers, Sunderland, Tyne and Wear

Schubert, K. (2000) The Curator's Egg-The Evolution of the Museum Concept from the French Revolution to the Present Day One-Off Press,

Schwandt, T.A. (2001) Dictionary of Qualitative Inquiry Sage

Screven, C., (1993) Museums and informal Education Centre for Museum Studies vol. 1, no. 1, May 1993 Smithsonian Institution, Washington

Searight, H. R. (1990) The neglect of qualitative evaluation in psychological training: Issues and Alternatives Journal of Training and Practice in Professional Psychology 4, (2)

Searle, A. (2000) Frantic assembly: Even Goya, Freud and Renoir can't redeem an uneven show at Walsall's New Art Gallery Guardian 22nd February 2000

Searle, A. (2000) Magnificent new buildings dominated the visual arts in 2000. And the boldest and best of them all was the Tate Modern Guardian 28th December 2000

Searle, A. (2002) Prepare to be patronised: Why won't the new Manchester Art Gallery let it's contents speak for themselves? Guardian 21st May 2002

Selwood, S. (2001) Markets and Users Resource-Information-Policy and Strategy
www.resource.gov.uk

Selwood, S. (2002) Audiences for Contemporary Art: Assertion v Evidence in Painter, C. ed. (2002) Contemporary Art and the Home Berg, Oxford 2002

Serota, N. (2000) Experience or Interpretation: the Dilemma of Museums of Modern Art Thames and Hudson

Serrell, B. (1992) Characteristics of a Positive Museum Experience (PME) in Visitor Studies Theory, Research, and Practice vol 5, 1992

Serrell, B. (1997) Paying Attention: The Duration and Allocation of visitor's Time in Museum Exhibitions Curator 40/2, June 1997

Serrell, B. (1998) Paying Attention: Visitors and Museum Exhibitions AAM, Washington

Serrell, B. (1999) Using behaviour to define the effectiveness of exhibitions in Bicknall and Farnelo eds.(1999) Museum Visitor Studies in the 90's Science Museum, London

Shapiro, M.S. ed. (1990) The Museum: A Reference Guide Greenwood, USA

Shettel, H. (1968) Strategies for determining exhibit effectiveness (AIR E95-4-68-FR) American Institute for Research, Pittsburgh, PA.

- Shettel, H. (1989) Evaluation in Museums: A Short History of a Short History in Uzzell, D. ed. (1989) Heritage Interpretation vol 2 the Visitor Experience
- Shettel, H (1997) Time-Is it Really of the Essence? Curator 40/4, December 1997
- Silverman, L. (1990) Of us and other 'things': The content and function of talk by adult visitor pairs in an art and history museum Unpublished doctoral dissertation, University of Pennsylvania, Philadelphia
- Silverman, L. H. (1995) Visitor Meaning-Making in Museums for a New Age Curator 38/3, 1995
- Silverstone, R. (1989) Heritage as Media: Some Implications for Research in Uzzell, D. (1989) Heritage Interpretation vol 2 The Visitor Experience
- Silverstone, R. (1997) The medium is the museum: on objects and logics in time and space in Durant, J. Museums and the Public Understanding of Science Science Museum, London
- Simmonds, D., (2002) Designing and Conducting Surveys Visitor Studies Conference workshop, Cody, Wyoming, USA
- Sivitz Shaman, S. (1999) Education, sunflowers and the new vulgarity in art museums in Hooper-Greenhill, E. (1999) Museum, media, message Routledge, London
- Sixsmith, M. ed. (2000) Touring Exhibitions: The Touring Exhibition Group's Manual of Good Practice Museums and Galleries Commission, London
- Smith, J. K. and Wolf, L. (1996) Museum visitor preferences and intentions in constructing aesthetic experience Poetics 24, (1996), pp 219-238
- Smith, R. (2000) Memo to Art Museums. Don't Give Up on Art New York Times 3rd December 2000
- Sogno-Lalloz, I. (2000) Branding Strategy for Museums and Galleries English Tourism Council, London
- Soren, B. et al. (1995) Triangulation Strategies and Images of Museums as Sites for Lifelong Learning Museum Management and Curatorship vol 14, no 1, pp31-46, 1995
- Sorensen, C. (1989) Theme Parks and Time Machines in Vergo, P. ed. (1989) The New Museology Reaktion, London
- Space Syntax (1996) Analysing and forecasting visitor movement patterns Case Study: Tate Gallery, Millbank, London www.spacesyntax.com
- Spear, S. (2000) The changing nature of family life Unpublished masters thesis, University of Manchester
- Spiess, P.D. (1996) Museum Studies: Are they doing their job? Museum News Nov/Dec 1996, pp 32-40

Spock, M. and Perry, D. (1997) Listening to ourselves: The stories museum people tell and the implications for what really matters in our work Unpublished paper presented at the American Association of Museums Annual Meeting, Atlanta, Georgia

Stainton, C. (2002) Voices and Images: Making Connections Between Identity and Art in Leinhardt, Crowley and Knutson (2002) Learning Conversations in Museums Lawrence Erlbaum, New Jersey

Stake, R. (1995) Case studies in Denzin and Lincoln eds. (1995) Handbook of Qualitative Research Sage, London

Stanley, N. (1999) The War Between the Tates: Reflecting Elements of Popular Entertainment in Art Educational and Museum Practices Journal of the National Society for Education in Art and Design 1999

Stapp, C.B. (1999) Illuminating the Paradox of the Museum In Hirsch and Silverman es. (1999) Transforming Practice: Selections from the Journal of Museum Education 1992-1999 Museum Education Roundtable, AAM, Washington DC.

Stephen, A. (2002) The Contemporary Museum and Leisure: Recreation As a Museum Function Curator no 2, 2002

Sterry, P. (1996) The Social Interaction of Family Visitors at Heritage Tourism Sites: Establishing a Research Programme Visitor Studies: Theory, Research, Practice 1996, vol 19

Stevenson, J. (1991) The Long-Term Impact of Interactive Exhibits International Journal of Science Education, vol 13, no 5

Storr, A. V. F. (1999) Professionalism and Research in Museum Education in Hirsch and Silverman Transforming Practice: Selections from the Journal of Museum Education 1992-1999 Museum Education Roundtable

Stungo, N. (2000) It's better inside: No cinema, no train station. But Walsall has something going for it at last-a £21 million art gallery Observer 23rd January 2000

Sudjic, D. (2001) Loathing and Shopping: Rem Koolhaas's new guide Observer 9th December 2001

Sudjic, D. (2002) Send in the wrecking crew: Rem Koohaas reviving the Los Angeles County Museum of Modern Art Observer 13th January 2002

Sweet, M. (2001) Ruskin's return: a cultural renaissance in the city of steel Independent on Sunday 1st April 2001

Sylwester, R. (1995) A Celebration of Neurons: An Educator's Guide to the Human Brain Association for Supervision and Curriculum Development, Alexandria, VA.

Tate (2001) Tate Modern-the most popular modern art museum in the world Press Release 11th May 2001

Taylor, M. (2003) The true cost of free admission The Times January 27th 2003 London

Taylor, N. (2002) State Surveillance and the Right to Privacy Surveillance and Society 1, (1), pp 66-85

Thorne, B., and Yalom, M. eds. (1985) Rethinking the Family: Some Feminist Questions Longman Press, Essex

Thorpe, V. (2001) Why three foreign bosses of our leading arts centres have all felt the need to jump ship Observer 19th August 2001

Tilden, I. (2001) Cross connections: Many more people are enjoying the arts, but not in the way purists would recognise Guardian 29th May 2001

Tomlin, H. (2004) Artist, writer and curator, unpublished discussion with the researcher, February 2004

Tonelli, E. A. (1990) The Art Museum in Shapiro, M. S. ed. (1990) The Museum: A Reference Guide Greenwood Press, Westport, Conn.

Touliatos, J., Perlmutter, B. F., and Straus, M. (1990) Handbook of Family Measurement Techniques Sage, London

Treinen, H. (1999) What does the visitor want from a museum? Mass-media aspects of Museology in Bicknal and Farmalo eds. (1999) Museum Visitor Studies in the 90's Science Museum, London

Tunncliffe, S.D. (2000) Conversations of family and primary school groups at robotic dinosaur exhibits at a museum: what do they talk about? International Journal of Science Education July 2000, vol 22, no 7, pp 748-754

Turley, S. (2001) Children and the demand for recreational experiences: the case of zoos. Leisure Studies 20, (2001), pp 1-18

Turner, V (1977) Variations on a Theme of Liminality in Moore, S.F. and Myerhoff, B. eds. (1977) Secular Ritual: Forms and Meanings Assen, Amsterdam

Ueki, K. (1998) Shaping the Experience of Art: Art Museums and Curatorial Intentions unpublished MPhil, University of Manchester

Underhill, P. (2002) Why we buy: the science of shopping Texere Press, New York

Uzzell, D. ed. (1989) Heritage Interpretation vol 2 The Visitor Experience

Vallance, E. (1993) The public curriculum of orderly images, Vice Presidential Address, American Educational Research Association Annual meeting, Atlanta, Georgia 1993

Valsiner, J. ed. (1986) The Individual Subject and Scientific Psychology Plenum, New York

Veal, A. J. (1992) Research Methods for Leisure and Tourism: A Practical Guide Pitman, London

Vergo, P. ed. (1989) The New Museology Reaktion, London

Virilio, P. (1994) The Vision Machine British Film Institute, London

Vom Lehn, D., Heath, C. and Hindmarsh, J. (2002) Video-based Field studies in Museums and Galleries Visitor Studies Today Fall 2002

Vom Lehn, D., Heath, C., and Hindmarsh, J. (2001) Exhibiting Interaction: Conduct and Collaboration in Museums and Galleries. Symbolic Interaction vol 24, (2), 2001, pp189-216

Vom Lehn, D., Heath, C. and Knoblauch, H. (2001) Configuring Exhibits: The Interactional Production of Experience in Museums and Galleries in Knoblauch, H. and Kotthoff, H. (2001) Verbal Art Across Cultures: Aesthetics and Proto-Aesthetics of Communication Gunter, Narr Verlag, Tübingen

VTs-Housen's Methodology and Stage Model of Aesthetic Development <http://www.vue.org>

Wade, G. (2000) Curating in the 21st Century, New Art Gallery Walsall/University of Wolverhampton

Wainwright, M. (2001) Lack of visitors closes lottery's faith centre: Millennium curse strikes again as Bradford project ceases trading Guardian 14th February 2001

Wainwright, M. (2002) Bienvenuto Barnsley: We wanted the 'wow' factor and Will Alsop has found it Guardian 6th April 2002

Wallach, A. (2002) Norman Rockwell at the Guggenheim in McClellan Art and Its Publics: Museum Studies at the Millennium

Walsall Wonderland (2002) The New Art Gallery, Walsall www.walsallwonderland.co.uk

Walsh, J. (2000) Sit Down and think Awhile Los Angeles Times 24th December 2000

Walsh, K. (1992) The Representation of the Past-Museums and Heritage in the Post-Modern World Routledge

Ward, D. (1999) World-class gallery serves art and real ale Guardian 11th November 1999

Ward, D. (2001) Gallery launching on a favourable tide: Manchester City Art Gallery Guardian 4th January 2001

Ward, D. (2001) Industrial towns turn on tourism Guardian 12 January 2001

Ward, D. (2003) New attractions for a new millennium: but can they survive now the honeymoon is over? Guardian October 27th 2003

Watts, S (2000) Learning in an interactive gallery: a conceptual approach for all ages. ArtQuest Frist Center for the Visual Arts, Nashville, Tennessee

Weaver, M. (2002) Gateshead seeks the Guggenheim effect Daily Telegraph 20th April 2002

Weber, M. (1901) Agrarverhältnisse in Alterum in Gerth, H. and Wright Mills, C. (1968) From Max Weber: Essays In Sociology Routledge, London

- Weil, S. (1990) Rethinking the Museum and other Meditations Smithsonian Institution Washington DC.
- Wells, M., (2002) The Development of Psychometric scales to Measure Sense of Place presented to Visitor Studies Association Conference, Cody Wyoming, August 2002
- Weltzl-Fairchild, A. (1999) The museum as medium in the aesthetic response of schoolchildren. In Hooper-Greenhill, E. (1999) Museum, Media, Message Routledge, London
- Werntz, K., and Fraser, J. (2002) Understanding Children's Seeing Live Collections: Children's Conception of Color in Wildlife Visitor Studies Association Conference presentation, Cody, Wyoming 2002
- West Midlands Arts (2001) Shifting Perspectives: Action Plan for Black and Minority Ethnic Arts November 2001
- White, J. and Barry, S. (1984) Science Education for Families in Informal Learning Settings Office of Education, National Zoological Park, Smithsonian Institution, Washington DC, Technical Report no. 86
- White, M.(2002) Museum visits soar after entry fees are scrapped Guardian 9th August 2002
- Williams, P (1990) in Getty Center for Education in the Arts (1991) Insights, Museum, Visitors, Attitudes, Expectations: A Focus Group Report The J. Paul Getty Trust, Los Angeles, CA
- Williams, S. (2001) Through the Art Barrier: Has meaning been sacrificed to mass appeal at the Tate? Telegraph Magazine 28th April 2001
- Wilson, J. (2002) Marketing the Arts to South Asian Families Audiences Yorkshire, Arts Council of England
- Wilson, R. (2003) narrascape: between the man made and the natural exhibition catalogue New Art Gallery, Walsall
- Winterbotham, N.(1999) Happy hands-on in Hooper-Greenhill, E ed. (1999) The Educational Role of the Museum Routledge, London
- Wiseman, J.P. and Aron, M.S. (1990) Field Projects in Sociology Transworld Student Library, London
- Witcomb, A. (2003) Re-imagining the museum: Beyond the Mausoleum Routledge, London
- Wolf, R., and Tymitz, B. (1981) The evolution of a teaching hall: You can lead a horse to water and you can help it drink Smithsonian Institution, Washington DC
- Wolff, J. (1981) The Social Production of Art Penguin, London
- Wood, R. (1999) Museums, Means and Motivation: Adult learning in a family context in Chadwick, A. and Stannett, A. (1999) Museums and the Education of Adults NIACE, London
- Woolfson, P. (2003) Thoroughly Modern Grandparents Early Learning Centre, UK

Worts, D. (1993) Making Meaning in Museums: There's a Lot to Learn Pathways to Partnerships MEAA and MEANZ 1993 Conference Proceedings, Toronto, Canada

Worts, D. (1998) On Museums, Culture and Sustainable Development ICOM Canada Bulletin 8 September 1998

Worts, D. (2002) On the Brink of Irrelevance? Art Museums in Contemporary Society Unpublished copy sent to the author by Douglas Worts

Wright, P. (1989) The Quality of Visitor's Experiences in Art Museums in Vergo, P. ed. (1989) The New Museology Reaktion, London

www.northumberland.gov.uk

Xanthoudaki, M., Tickle, L. and Sekules, V. (1998) Professional Knowledge and Art Education GEM News no. 70, Summer 1998, pp13-14

Yanow, D. (1995) Space Stories: Studying buildings as organisational spaces while reflecting on interpretive methods and their narration Journal of Management Inquiry no 7, vol 3. March 1995, pp 215-239

Yellis, K. (1999) Paradigms Shifted: Comprehending the Meaning from Without in Hirsch and Silverman (1999) Transforming Practice: Selections from the Journal of Museum Education 1992-1999 Museum Education Roundtable

Yenawine, P. (1988) Master teaching in an art museum Journal of Museum Education, 13, (3), pp 17-21

Yin, R. K. (1994) Case Study Research: Design and Methods Sage, Thousand Oaks, CA.

Zellner, P. Curating cultural difference: the Museum of Sydney Museum International UNESCO Paris vol. 49, no 4, 1997

Zolberg, V. (1992) Barrier or leveller? The Case of the Art Museum in Lamont, M. and Fournier, M. eds. Cultivating differences: symbolic boundaries and the making of inequality Chicago, IL University of Chicago Press, Chicago

Zucker, E. and Clarke, M.R. (1993) Visitors' movement patterns Perceptual and Motor Skills 76