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# Jackson Creek Arts and Trails, LLC: Museum Travel Immersion Programs

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# Jackson Creek Arts and Trails, LLC: Museum Travel Immersion Programs

Museum immersion, travel, leisure, adult education, museum studies, recreation,  
inter-disciplinary education

by  
Else Trygstad-Burke

Capstone project submitted in partial fulfillment of the requirements for the Degree of Master of  
Arts in Museum Studies

Department of Art + Architecture  
University of San Francisco

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## **Abstract**

Museums have become increasingly oriented towards reaching new audiences, encouraging visitor loyalty, and informing the public about their overall relevance. Innovation in programming is a centerpiece of this effort, including a provision of programs for all age groups and demographics. At the same time that this transformation occurs in the museum world, similar changes are taking place in the leisure, travel and tourism industries. A continuously rapid increase in globalism and cultural access contributes to an atmosphere in which travelers can expand their goals and purposes within the context of a travel experience. This report will demonstrate that these trends should encourage the development of adult programs that combine museum and travel experiences with specialized cultural and aesthetic education. The project connects the field of museum studies with the educational benefits of travel immersion in order to expand the boundaries of adult programming. The proposed programs would engage participants in ten-day travel immersion workshops based on a museum collection or exhibit and its cultural context. The following report analyzes the feasibility of such a program in the context of adult programming, museum education, and motivational theory. It also explores the potential of such a program to contribute to participants' individual transformation and growth. The report concludes with a detailed proposal of an organization that organizes and implements museum-based travel immersion programs for adults.

## **Chapter 1: Introduction**

In 2013, musicians from the Montana State University Cello Ensemble travelled to Spain and Morocco, with the intention of facilitating cultural goodwill through musical exchange. While this goal was successfully attained, the musical ambassadors also experienced the unique and transformative potential of arts-based cultural education. More specifically, the immersive style of the tour created an environment in which participants acquired cultural knowledge through exposure to a variety of related elements – music, dance, art, architecture, food, landscape, and social traditions. These elements were addressed and encountered primarily as a result of the tour’s structure. Aside from several brief tours of historical landmarks, no formal instruction was included either before or during the journey. Despite the absence of an intentionally instructional element, participants were impacted and transformed by the potency of self-made associations between elements. In formal educational theory, these connections are considered to be an integral part of experiential learning, oftentimes thought of as one of the most effective methods for acquiring and retaining knowledge.

As a participant in the tour, I noticed that its educational effectiveness was the result of its artistic theme (traditional music from the location), which consequently guided the other encounters and artistic experiences. Every aspect of the tour involved participants in an activity or atmosphere relevant to the cultural knowledge that they were acquiring – traditional dinners with Berber musicians in a mountain village, group running adventures through the architectural masterpieces of Seville, flamenco dance and music performances, opportunities to wear traditional costumes, and visits to museums that displayed artifacts and art relevant to local

cultures. These elements combined to assist participants in their own construction of artistic meaning (in this case, music), and the connection between culture and the arts.

How could museums and museum programming be combined with this type of immersion travel experience? Could this type of immersive and comprehensive art education be molded into a program that could increase the transformative power of museum learning for adults? I believe that there is significant potential for growth and innovation with regards to adult programming in art museums. The research for this capstone suggests that the consistency necessary for successful knowledge retention and transformation in thinking patterns is generally absent from the majority of adult museum programs like lectures, short workshops, evening events, and tours.

This project bridges two audiences. The first is art museums, especially small and mid-sized ones with limited resources for adult education. While many museums with strong education departments and significant funding offer adult programs that are highly accessible, many museums offer little to no programming for this age group, beyond the standard docent tour. This often occurs in museums that have a strong collections focus (the Louvre or the Rijksmuseum), or museums that are still in the process of building their education programs (for example, the New Mexico Museum of Art). The latter type of museum generally begins this process by providing school programs and children's programs, which can be conducted during regular visitor hours and are more likely to attract funding. Museums that do have adult programs tend to offer only limited ones. While these programs are engaging, beneficial, and attractive, they are often restrained in terms of duration and scope, and could be supplemented with workshops that are more comprehensive and immersive.

There are several good examples of museums with excellent adult programs that are nonetheless limited in scope and length. The Museum of Indian Arts and Culture in Santa Fe runs “Breakfast with the Curators,” which provides “an opportunity to meet curatorial staff and learn about Native American artists and arts through talks, tours of our exhibits, or behind the scenes visits with MIAC curators, scholars, and artists” (Museum of Indian Arts and Culture, 2016). The Norton Simon Museum in Pasadena offers one-hour art-making classes based on the collection and temporary exhibitions, and one-hour “salons” that introduce participants to the context and background of artists and their works. The Michener Art Museum in Pennsylvania, in addition to offering art-making classes, lectures, concerts, and studio visits, provides off-site docent talks for adults as part of its outreach programs. However, these programs are not combined with well-rounded offerings that take advantage of the museum’s location and other learning opportunities in their communities and the surrounding area.

This project also aims to address the growing population of adult learners. Demographically, the number of retirement-age adults is on the rise. Research demonstrates that travel and a temporary change of location can boost the mental and physical health of adults, for whom stress is often an issue. Museums have an opportunity to serve this population of adult learners in new ways. This project proposes the development of a travel organization that combines the needs of museums with the needs of adult learners.

The next chapter presents a review of literature relevant to this topic. The literature review explores the purposes of leisure travel, in order to assert that this is a relevant and growing field. This includes a discussion of travel motivation, visitors’ purposes for attending museums, and the psychological benefits of travel. The review also contains research on why

adult programming should be a focus for museums, and beneficial structures for these programs in terms of curriculum.

The third chapter of the project outlines the proposed structure of the program. This includes a detailed list of goals and objectives to follow throughout its development, and to use as criteria for evaluation. This section includes an outline for a prototype program.

The fourth chapter begins with a list of actions that need to be taken in order for the program to be implemented. This will address financial plans and funding, personnel, marketing, logistics, participant preparation, curriculum development, program structure, and evaluation strategies. These actions have been organized based on a list of milestones, and distributed onto a development timeline. Estimated figures for project expenses and income are presented in this section.

The last chapter of the project summarizes the information and presents conclusions about the process of its development. This will include a discussion about evaluation methods and procedures, and the hypothetical future and continuation of the project.

At the end of the document are five appendices. The first is an annotated bibliography that accompanies the literature review. The second is a list of project stakeholders. The third is an itinerary for a hypothetical pilot program. The fourth is an example of what the curriculum might look like for this same pilot program. The fifth is a list of sample questions that could be used for initial surveys and focus groups.



## **Chapter 2: Literature Review and Issue Background**

In 2010, two educators from Siena College in Albany, NY, developed a six-day immersion trip to the American South for a group of students. This trip focused on investigating the solidity of regional characteristics in the Southern United States, drawing upon and studying local history, relevant texts, folk art, and contemporary issues. Program participants embarked on a physical journey through the region in order to gain a comprehensive sense of its geography and culture (Turner, 2012). As will be demonstrated by the research in this report, this style of educational program embodies many ideal factors for a successful adult education experience that is engaging, impactful, and enjoyable. According to the educators, the immersion atmosphere drew out conversations about personal experiences and perspectives on the Southern United States, contributing to a vibrant atmosphere of dialogic learning. The program's combination of literature, instruction, social interaction, and place was ideal for its audience (Turner, 2012). This style of programming is what inspires this project, and the following investigation of relevant literature in the fields of travel motivation and museum education.

This literature review explores the extent to which museums and travel experiences are linked and interrelated, and how they can provide an advantageous environment in which to explore the development of alternative and dynamic immersion programming for adult museum visitors. I begin by outlining a brief history and background of leisure travel. I will then discuss the application of motivational theories to leisure travel and museum attendance, including an analysis of the actual benefits and perceived benefits of travel in contemporary culture. The review explores literature addressing the need for increased adult programming in museums, and the benefits of these programs. This includes an analysis of research that addresses ideal

education and curriculum styles for adult programs. I conclude by presenting suggestions for future research and investigation regarding adult program development and the relationship between museums and travel.

### **The Template of Travel**

Museums and travel have been interconnected for over two centuries. If we consider travel to be an institution in and of itself, it can be asserted that both types of institutions are capable of entertaining and educating their participants. Both have also experienced the dilemma of class-based accessibility and participation. James Clifford, an anthropologist who has written extensively about tourism and travel, addresses this class divide in his essay “Travelling Cultures” (1992). Clifford discusses the traditional impact of wealth and background on routes and the focus of trips, and the consequent movement of knowledge and culture. He also mentions the historical inaccessibility to the empowering effects of culture (Clifford, 1992). Clifford’s work demonstrates that the historical barriers to travel and its transformative effects are similar to the historical barriers to museum attendance and its educational potential – class, wealth, and access to leisure time. Travel as a transformative activity is an idea that emerged after the Enlightenment (Lean, 2014), and its trajectory as an entity that can enhance individual experience somewhat parallels a similar trajectory in the world of museums.

As access to travel and global information has expanded over time, so too has access to museum spaces. Museums have evolved from their historical focus on collections and the exclusion of low-income or uneducated visitors, and are seeking to become more accessible and focused on improving communities through educational leisure (Foley, 2000). If information is

considered to be a source of power, access to this power has traditionally been denied to a similar demographic in both fields. Foley (2000) mentions that culture and its facets have the ability to be absorbed by and to educate communities. If these facets are withheld, education is denied to particular groups. Collections themselves were originally perceived as a knowledge source; yet, the donation of private collections ensures selectivity and control over public knowledge (Foley, 2000). These historical realities have a lingering effect on both museums and the travel industry. There is consequently a need for mediation and facilitation regarding transformation of participant access within the fields of travel and museum education.

### **Incentive, Attendance, and Motivational Theory**

A similar set of factors and psychological elements influence museum attendance and participation. Because the motives for engaging in both activities are so similar, it is beneficial to examine the literature addressing why individuals choose to travel and why they choose to visit a museum. The ways in which these motives intersect is a starting point for developing museum-based travel immersion programs for adults. Several studies examine what people perceive to be the benefits of travel, and how this affects motivation, in addition to revealing what some of the tangible benefits may be.

Evidence exists that travel is physically and psychologically beneficial. One study (Chen, 2016) explores how a traveler's knowledge or understanding of these benefits impacts how many or what type of services people engage with. The first key concept cited by this study is the theory of "attitude importance" – a belief in how attitude influences personal gain and psychological disposition, or a belief in the tangible impact of one's actions (Chen, 2016). This

theory assists in explaining whether or not adults consider participation in certain activities (like travel or attending a museum) as providing personal benefits, a key factor in encouraging adults to engage in learning programs (Balfe, 1987). The level of attitude importance often correlates with self-interest, and if individuals see benefits as existing, they will consequently see travel as a positive pursuit (Chen, 2016). It can also be applied to an individual's interest in participating in museum programming. Personal belief in benefits relates to a different set of influential goals (and thus motives) for leisure or museum visits: intellectual activity, social affirmation, competence mastery (addressing challenges and furthering skill sets), and stimulus-avoidance (movement away from daily life and routines) (Medić, 2015). Participants may expect the results of their participation to fall within this broad list of categories.

The phenomenon of stimulus-avoidance involves what scholars call the “push-pull” factor. The “push” is internal and personal, motivating the activity or trip. The “pull” motivates the type of activity or trip, and is based on the appeal of the destination (Mokhtarian, 2015; Medić, 2015). In this sense, the “push” factor could involve a need to escape, or a need to stabilize an imbalance in “social, cultural, or psychological needs” (Mokhtarian, 2015, p. 261). The “pull” factor could be the appeal of the new and the adventurous. The weight of either factor depends on the influence of individual disposition (Mokhtarian, 2015). A proposal for travel-based programming will concentrate on the “pull” element of this theory.

When individuals contemplate the decision to travel, social acknowledgment or personal understanding of benefits plays a central role. Travel is increasingly perceived as a standard element of life as opposed to a class-restricted opportunity. Widely acknowledged results include career benefits (stress reduction and job performance), health benefits (especially reduction of

stress-related illnesses), and mental health benefits (especially the mental boost provided by overcoming difficult experiences). When studied in more detail, respondents to one particular survey (Chen, 2016) cited several other “perceived benefits” relevant to programming – “to experience new cultures and places” (including doing something outside of their normal routine, like being outdoors), “to become refreshed,” and educational value (increasing one’s knowledge) (Chen, 2016). Literature reflects that travel and program benefits should align with travelers’ and participants’ perceived benefits, for maximum reinforcement of attitude importance.

While actively perceived benefits motivate travelers and museum visitors, this effect can also take place as a result of subconscious factors. Maslow’s Hierarchy of Human Needs provides some insight into why humans may choose to travel. This theory suggests that travel may fulfill social needs (the desire for interaction), esteem needs (the desire for adventure and achievement), and potentially the highest point on Maslow’s hierarchy – self-actualization (achieved in this case through “exploration and aesthetic appreciation”) (Mokhtarian, 2015). Although few travelers interviewed or surveyed believe that there can be a full achievement of “arrival” or self-actualization, many believe that individual change is a common result of travel (Lean, 2014). Research on intrinsic motivations for travel and participation should also be considered. Relevant categories of intrinsic motivation include curiosity, social contact, emotional empowerment, physical experience, adventure experience, accomplishment, and the acquisition of knowledge (Mokhtarian, 2015). These theories might be explored further through research investigating how travel-based programs can reflect intrinsic motivations and aspire to meet the highest points of Maslow’s hierarchy.

## **Museums, Leisure, and Learning**

Museums are a centerpiece of the cultural tourism industry and its marketing efforts, and the changing definition of tourism is no longer relegated to an involved trip (Foley, 2000). There is a marketing push for “tourism” to be seen as a one-day experience, thus making museums into a potential “trip” in and of themselves. Many museums are leaning towards leisure tourism – an emphasis on visitors as consumers instead of audiences that should be educated. However, scholars argue that leisure in this context has the potential to contain educational qualities (Foley, 2000). One study reveals some of the impacts experienced by visitors who participated in museum programs that combined education and leisure: a transformed view of history and its connection with culture; a feeling of boosted intellect; a more comprehensive understanding of past and present cultures; personal enrichment; and social connection (Roberson, 2011). These results are characteristic of recent developments in museum programming and exhibit design. Museum marketing now often emphasizes participation and visitor-centric views. (Foley, 2000). This, however, could potentially ensure that programming is responsive to the visitor motivations and expectations mentioned in the above section.

Leisure and learning are not mutually exclusive. Museums are now seen as spaces for both social interaction and social learning (Medić, 2015). One definition of leisure involves engaging in pursuits that benefit oneself and that one enjoys, during free time (Roberson, 2011). Both of these aspects could be applied to a dynamic educational program, especially one that occurs in the context of travel. According to a study by S. Medić et al (2015), there are four aspects of decision making involved with choosing leisure activities: “freedom of choice, internal motivation, enjoyment, and relaxation.” Top choices for activities involve social

interaction, event attendance, and intellectual betterment. With regards to museums specifically, many respondents mentioned that workshops and programs would encourage their overall involvement (Medić, 2015). These aspects must be considered in the context of motivational theory and suggestions that educational leisure can be constructed in an enjoyable way. This reveals that travel-based museum programming would integrate into leisure choices for many individuals.

### **Museum-Based Adult Education: Facets and Challenges**

If museum-based travel immersion programs are to simultaneously reflect participant motivations and produce effective experiences, how should these programs be constructed? For the past thirty years especially, museums have been pressured to prove their relevance in an increasingly technological and profit-focused world (Simon, 2016). Adult education programs in museums have also primarily developed in the past thirty years, generally as a byproduct of general continuing education programs. During the point at which these programs began to be developed, the lack of focus on adult education programs posed a threat to museums (Balfe, 1987). This could be partially attributed to the failure of existing programs to respond to visitor studies (a field that has only recently emerged). According to the Visitor Studies Association, this field is defined by a commitment to “understanding and enhancing visitor experiences in informal learning settings through research, evaluation, and dialogue” (Visitor Studies Association, 2015). As the field of visitor studies grows, museums are becoming more responsive to their visitors’ needs, but this change does not always occur within programming.

A consequent increase in research on adult education in museums reveals arguments that the “traditional” space of the museum can host instruction and learning that encourage transformation and change through cultural education (Clover, 2015). The historical groundwork for these programs is somewhat dubious – making museums accessible and educational for adults was often perpetuated by the elite for the purpose of improving the behavior of the lower classes (Clover, 2015). Recent programming continues to fight against the elitist stigma of traditional museums. Many adult programs are still primarily attended by privileged individuals (Clover, 2015). Transformation within museums continues to move at a somewhat glacial pace – as late as the early 20<sup>th</sup> century, many museums, devoid of active educational programming for adults, still saw exposure to art itself as beneficial and transformative (De Becker, 2014). Adult programming and research on visitor needs is still sparse in art museums, which means that conveying the skills to view art often does not occur (De Becker, 2014).

Effective adult programming in art museums involves encouraging a transition from an instructional (“informing”) to participatory (“performing”) museum environment – a location for social experience (Leahy, 2012). This means that museums are beginning to deliberately respond to visitors’ stated desire for leisure-based programs and visits that are social, enjoyable, and beneficial (Foley, 2000; Leahy, 2012; Medić, 2015; Chen, 2016). The motivations for participation in museum programs and experiences overlap consistently with those for travel – an expectation for personal transformation through new activities (Lean, 2014), growth and depth of experience (Clifford, 1992), enjoyment (Mohktarian, 2015), and “educational value” (Chen, 2016, p. 116). Essentially, participation in travel and participation in museum visits and activities both originate from similar motivations and expectations.



How can curriculum be devised in order to create maximum educational benefit, encourage visitation, and respond to participant expectations of both enjoyment and personal benefit? Two primary areas of educational research assist in providing theory and techniques for high success potential: experiential learning and non-formal education. Both theories challenge the theory of the “informant,” a presence (in many cases, the museum) that disseminates cultural knowledge, but that inevitably is influenced by personal leanings and backgrounds (Clifford, 1992, p. 97). The theory of experiential learning embraces bias, but on the part of the learner. This concept was heavily emphasized by the educational theorist John Dewey, who believed that learning must be based upon a learner’s experience (background). Learning is effective when the learner sees its relevance and how it connects with their background and past experiences (Monk, 2013; Clover, 2015). The role of the educator is to facilitate – to encourage the learner to think critically about potential meanings and assist in the development of skills that are used for self-sufficient learning ((Balfe, 1987; Monk, 2013).

In addition to often naturally perceiving educators as facilitators, not instructors, adults also appreciate groups as a learning environment (Cucos, 2014). They tend to be critical of information sources and informational authority (Balfe, 1987) and seek to determine the pace of their own learning (Cucos, 2014). Adult participants would respond most positively to a learning environment and curriculum focused on dialogue, personal interpretation, and the opportunity to transform acquired knowledge into individually relevant projects and permanent skill sets or “literacies” (Clover, 2015, p. 309). Within the context of an art museum, this type of experiential learning would focus on the development of art-viewing and interpretation skills. One particular study presents a methodical set of goals and steps for such a program, emphasizing the

psychological benefit of aesthetic education for adults (Cucos, 2014). These concepts are valuable when applied to the development of specific curriculum.

An examination of non-formal education is valuable for the development of museum-based travel immersion programs. By definition, this type of education involves learning that occurs in a non-school setting, is adaptable to learner's needs, and is facilitated as opposed to taught. Museums provide education that "complements" formal education by filling gaps, like other adult education programs (Taylor, 2006). By allowing learners to connect their experience with personal background and memory, educators can use informal museum education to create a more permanent connection with information (Falk, 1995). These types of programs contribute to the broader cause of establishing effective non-formal education programs by setting a standard for this type of education and preparing learners for similar settings. In the museum setting, informal learning begins with what is absorbed on a visitor's own time: labels, exhibits, and self-constructed meaning (Monk, 2013). The facilitator then shapes this experiences towards a particular goal. This is the concept of "transforming experience into knowledge," accomplished through the process of learning in the museum with the collection. This should be combined with classroom education styles (Grenier, 2008). Positive responses and experiences with education result in greater participation within the museum (Balfe, 1987). Engaging with programs of this nature is therefore beneficial to museums as well as learners.

This research lays the groundwork for the development of museum-based travel immersion programs for adults, based on museum collections but inspired by the theories of experiential learning. Although there is some research on the benefits of immersion education,

these types of programs should be prototyped, in order to assess multiple curriculum angles and strategies. Further investigation must occur regarding what types of subject matter, collections and exhibits would best combine for such a program. To what extent can contextual background and historical information be emphasized in curriculum? If instructor-based seminars and lectures are less appealing than dialogic learning, what type of expertise is most effective and interesting for participants. As is demonstrated by the literature, aligning with the motivations and perceived benefits of a travel experience and museum visit must be a priority for a successful program. In what way can this be presented and marketed to potential participants? Most importantly, further research must be conducted regarding how these types of programs can be appealing to and feasible for participants who may have financial, emotional, or physical constraints on participation.

A committed foray into museum-based travel immersion programming for adults can provide museums with another method for encouraging in-depth learning and involvement on the part of adult visitors. This programming should be built upon a foundation for engagement and motivation that already exists – the passion that many adults already have for travel and its corresponding leisure activities. The following proposal will suggest a museum-based solution for implementing this synthesis.

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### **Chapter 3: Proposal for a Museum Solution**

#### Jackson Creek Arts and Trails, LLC

Jackson Creek Arts and Trails is a Limited Liability Company that designs and leads museum-based travel immersion education programs for adults of varying ages and backgrounds. This organization would be contracted by art museums (with potential future expansion to museums of other disciplines) to develop and implement programs between five and ten days long, on-site and in the surrounding area, in order for participants to experience direct encounters with collections of art and their cultural context. The program's workshops would vary in length depending on location and subject matter, and would be based thematically on the collection of the participating museum - a group of works from a specific period, a special exhibition, or even a single work of art. The organization's aim is to make this type of travel immersion program available to adults of all backgrounds and abilities by custom tailoring the program to each group of participants. By having participants travel to the site of the participating museum, each workshop would provide a comprehensive understanding of the social and historical context within which the selected works of art were created. This would take place through a variety of teaching and learning styles, all based upon research conducted in the field of adult educational psychology and museum education.

The travel program would allow participants to explore the background and context of the artwork through lectures, seminars, literature, individual projects, artmaking activities, concerts, and outdoor recreation. Workshops would be tailored to align with and enhance the mission of each individual museum, and although these programs would be operated independently by the organization, the potential exists for permanent partnerships with interested

museums. The curriculum and structure could be adopted by museums as an integral program that appeals to adults seeking a combination of leisure travel experiences and transformative continuing education. The purpose of developing this organization is not only to create dynamic programs and methods for interacting with art, but also to provide a flagship program and template for other organizations in the museum field. Jackson Creek Arts and Trails would assist with any gap in funding related to adult programs within a museum, since it would be independently funded and offered at no cost to the partnering museum. The potential also exists for revenue-sharing, with the amount paid by participants covering museum admission costs for the duration of the program. In many cases, this would include post-program memberships for participants, in order to extend their relationship with the museum beyond the program.

In addition to serving the growing population of adults interested in off-the-beaten path, psychologically beneficial travel adventures, this project addresses the need for expansion and innovation in adult museum programming. It also seeks to fulfill the interest of many contemporary adults in dynamic and unique travel experiences. By partnering with Jackson Creek Arts and Trails, LLC to offer these workshops, museums could add dimensionality to their programming and increase their level of accessibility for adults with differing learning styles and backgrounds, especially the growing population of retirement age adults. As demonstrated by the literature review included in this project, experiential learning is the most effective method for engagement and knowledge retention for any age group. Museums offer a number of additional components to education, because they provide encounters with objects, which automatically encourage the type of personal interpretation that researchers like Lois Silverman describe as “meaning making” (Silverman, 1995). Jackson Creek Arts and Trails expands this pre-existing

potential by synthesizing museum content with other enjoyable learning environments – a key factor in increasing learners’ comfort with approaching challenges and considering new ways of thinking.

For the purposes of this discussion, consider the following hypothetical itinerary for the Whitney Western Art Museum at the Buffalo Bill Center of the West, in Cody, Wyoming. The mission of the Buffalo Bill Center is, “To inspire, educate, and engage global audiences through an authentic experience with the American West” (Buffalo Bill Center of the West, 2016). A program based at this museum would focus on the institution’s collection of masterpieces from the nineteenth-century, specifically those by Thomas Moran, Albert Bierstadt, and Frederic Remington. Curriculum would aim to introduce participants to the multi-faceted cultural perspectives and experiences of the American West through these paintings and their cultural background. Participants would encounter the landscapes of Wyoming and the Beartooth Mountains through outdoor recreation, in order to gain a sense of the environment by which these painters were inspired. These morning adventures would be followed by comprehensive explorations of artwork in the museum’s collection, in addition to related subject matter:

- The historical and cultural origins of the Romantic movement
- The stylistic components of Romantic-era art
- The reflection of similar artistic and cultural trends in other corresponding art forms – especially music, dance, and architecture
- The political, economic, and social movements and environment that contributed to western expansion in the United States
- The culture of the surrounding area during the Romantic Era – social roles, religion, daily activity, fashion, and the artifacts that accompany these topics
- The contrasting experiences of different cultural groups depicted in the museum’s collection and the specific paintings being studied



Investigation of subject matter could occur through:

- Presentations by experts at the museum or from other institutions
- Discussion seminars based on assigned literature
- Prolonged daily interactions with collection objects and artwork
- Art-making workshops
- Attendance at relevant concerts and events
- Behind-the-scenes tours and discussions with curators
- Gallery facilitations
- The development of individual projects.

This layout aims to address each portion of the Buffalo Bill Center's mission. The program would inspire participants by introducing them to the profound landscapes and unique cultures of nineteenth-century and contemporary Wyoming. It would educate in the most effective manner possible – through exposure to all of the components that combine to create distinctive cultural and artistic periods. In doing so, the program would address the Center's mission of creating an authentic experience with the West and educating participants within the landscape and context of the artwork.

As it develops each itinerary, such as the one discussed above, Jackson Creek Arts and Trails, LLC's process is informed by the following goals and objectives:

**Goal:** To provide a transformative educational experience for adults that promotes lifelong learning skills, personal growth, and dissemination of knowledge.

- **Objective:** To develop curriculum that is engaging, comprehensive, and challenging; curriculum will address multiple learning styles. It will be based on the theory of experiential learning, and be custom designed for each corresponding museum partnership;
- **Objective:** To impart to participants specific strategies for viewing art in a museum, analyzing the historical context of a work of art, and recognizing other works from that stylistic period;
- **Objective:** To support each participant in the creation of an individual project based on a theme within the curriculum.

**Goal:** To demonstrate the effectiveness of travel immersion education programs as a resource for empowerment, stress reduction, and health.

- **Objective:** To assess the motivations and personal goals of each individual participant and support these goals throughout the program; to ensure that the level of support is adequate;
- **Objective:** To provide each participant with multiple opportunities to share their personal background and experience, either orally or in written form, as an integral aspect of experiential education;
- **Objective:** To ensure that the itinerary balances challenging and relaxing experiences.

**Goal:** To provide museums with an effective way in which to expand their adult education programming, promote their collections, and emphasize their relevance to visitors.

- **Objective:** To develop a business plan that ensures financial independence for the organization; the program will ideally be operated at no cost to the participating museum;
- **Objective:** To include multiple opportunities for interaction and discussion with museum representatives; participants should gain information about curatorial choices, cultural stewardship, and the museum's educational goals;
- **Objective:** To include museum representatives from the participating institution throughout the process of developing the curriculum and itinerary for that particular program:

**Goal:** To develop a professional, appealing, and adaptable organization; to develop and sustain a viable business.

- **Objective:** To meet or exceed the expectations that travelers have for guided trips; the travel experience should be seamless, stress-free, and enjoyable;
- **Objective:** To ensure that all logistical, financial, and potentially problematic aspects of the program have been anticipated and addressed;
- **Objective:** To ensure that participants are aware of any important physical, emotional, and cultural expectations for the program and the location to which they are travelling; participants should be informed about and prepared for issues of cultural sensitivity and respect;
- **Objective:** To conduct post-program surveys and interviews with participants in order to improve future programs; to share these results with the participating museum.

## Chapter 4: Action Plan

This action plan presents the specific steps and logistical actions that must be taken in order for Jackson Creek Arts and Trails, LLC. to become a functional and fully operational organization. This includes a timeline of actions and milestones. Please note the following:

- Jackson Creek Arts and Trails, LLC, is being developed as an organization run by one individual. This follows the model of other small travel businesses that have been researched, and aims to ensure that operating costs are low and that projects have a streamlined vision for the first year or two of the organization’s lifespan. This means that roles and responsibilities are limited to the program director for the time being. Research into organizational staffing will be demonstrated by identifying staff and personnel in and around the Whitney Western Art Museum in Cody, Wyoming – the site of the first hypothetical pilot trip.
- Funding for the first year of the program will come from the following sources. Percentages are an estimate, and exact figures will be generated during the first few months of organizational development (see attached timeline).
  - Personal investment of 30% of all startup costs
  - Short-term loan for 50% of all startup costs
  - Private investments for 20% of all startup costs
- A set of costs for a domestic trip has been explored on the budget document. The costs are developed with the assumption that each trip will last for ten days, and will involve ten participants (excluding the program guide). The “guide fee” covers the program guide’s trip costs.
- Some action steps were rearranged in order to create a logical sequence for the organization’s development. On the accompanying timeline, these action steps are referred to with two numbers. The first number indicates the corresponding objective, and the second number refers to that action step’s placement under the objective. For example, 2.7 refers to Objective 2, Action Step 7. This is intended to make it easy for the reader to locate each action item in the action plan document. Cross-referencing between the timeline and action plan is essential, since the action steps in the latter document contain more detailed descriptions and requirements for each action.

## **Milestones:**

### **Completed by May 1, 2017:**

- Business plan (Objective 1.1-1.10)
- Development surveys and meetings (Objective 2.1-2.10)

### **Completed by July 1, 2017:**

- Preparation of marketing campaign (Objective 1.11)
- Readiness to present the organization to the public

### **Completed by November 1, 2017:**

- Commitment of ten individuals to participate in a pilot program
- Contact participating museum (Objective 6.1)

### **Completed by January 1, 2018:**

- Participant surveys and interviews (Objective 3.1-3.4)
- Development of itinerary (Objective 3.5-3.11, 6.2)
- Development of curriculum (Objective 7.1-7.10)
- Distribution of pre-program materials (Objective 10.1-10.5)

### **Completed by April 1, 2018:**

- Completion of logistical tasks for the pilot trip (Objective 5.1-1.10, 6.3-6.9, 10.6)

### **July 1-10, 2018: Pilot trip**

- Whitney Art Museum, Cody, Wyoming (Objective 8.1-8.10, 9.1-9.10, 10.7-10.10)

### **Completed by September 1, 2018:**

- Post-program surveys and analysis of responses

**Contacts: Buffalo Bill Center of the West/Whitney Western Art Museum program**

**Administrative contacts:**

Executive Director, CEO, and CFO

- Program feasibility and agreements

Special Events Coordinator

- Space reservation

Director of the Interpretive Education Division

- Program logistics

**Instructors and special guests:**

Scarlett Curator of Western American Art

Curator of Plains Indian Cultures and the Plains Indian Museum

Curator of the Buffalo Bill Museum and Western American History

Curatorial Assistant, Whitney Western Art Museum

Conservator

Other experts, as needed

## **Section 1: Organizational Development Objectives**

**Objective 1:** To develop a business plan that ensures financial independence for the organization; the program will ideally be operated at no cost to the participating museum

1. Conduct a market analysis of any existing organizations that provide similar services; assess areas that could be addressed or emphasized by my organization
2. Conduct thorough financial projections for the organization's day-to-day needs as well as programs; write a formal version of the business plan to present to funders
3. Identify different funding sources that should be pursued; develop an ideal balance between program revenue and other funding sources; apply for funding sources
4. Develop a projected budget for the first two years of the organization
5. Develop a marketing strategy and list of target audiences; include strategies for how each target audience will be approached
6. Research Montana's tax and insurance regulations for Limited Liability Companies
7. Contact and create a list of museums that could be interested in participating in the programs with a target goal of ten potential organizations
8. Develop a program agreement form that will document all understandings between the organization and museum
9. Meet with the Small Business Development Center in Bozeman in order to evaluate and improve the business plan
10. Meet with a business lawyer and develop a liability agreement for participants; liability will be completely covered by Jackson Creek Arts and Trails, LLC; museums will not be liable
11. Develop a participating contract for speakers, museum personnel, and instructors
12. Register business name with Montana Secretary of State's Office; copyright business name
13. Apply for tax identification numbers
14. Register for and acquire business license
15. Create and launch marketing campaign; distribute information to the public
16. Pay estimated income tax payments and file tax returns for state and federal taxes

**Objective 2:** To meet or exceed the general expectations that travelers have for guided trips; the travel experience should be as seamless, stress-free, and enjoyable as possible

1. Contact and meet with the following individuals:
  - a. Chairperson of Bozeman Wanderlust programs)
  - b. MSU Study Abroad Faculty-Led Program Coordinator
  - c. Adventure Women founder
2. Develop questions for focus groups
3. Develop questions for surveys
4. Conduct several focus groups to gain a sense of the expectations held by potential participants
5. Conduct a survey of individuals from different backgrounds and communities to gain feedback on specific aspects of the program

6. Develop a list of standard practices and essential elements that apply to all programs (for example, welcome dinners or teambuilding activities)
7. Develop a streamlined group communication method for participants
8. Research and create a list of common challenges with group travel and their solutions
9. Research and acquire an ideal program or app that participants can use to develop basic language skills prior to the programs
10. Develop an organizational statement that presents the organization's guarantees to its program participants

## **Section 2: Development Objectives for Individual Programs (pre-program)**

**Objective 3:** To ensure that the itinerary balances challenging and relaxing experiences; to assess the motivations and personal goals of each individual participant and support these goals throughout the program

1. Conduct a survey of the program's participants in order to gain information about their backgrounds, education, experiences, goals, and expectations for that particular program.
2. Conduct phone interviews with each participant to gain a more specific sense of the type of challenges that they would welcome during the program, and their reasons for participating
3. Gather any other relevant information from participants that might affect their experience
4. Document each participant's mental health goals, learning goals, and fitness goals for the program and assess areas in which different participants' goals align
5. Research the opportunities for hiking, trail running, and recovery activities (yoga, hot springs, massage, etc.) in the program's location, including access and weather factors
6. Create a physical activity schedule that alternates challenging activity with recovery activity
7. Use acquired knowledge of participants' backgrounds and experiences to identify and create a list of learning experiences that present new challenges while relating to existing knowledge
8. Construct a daily schedule, including backup activities, for the program and the trip
9. Contact and secure speakers/lecturers, participating museum personnel, and instructors; complete contracts with them once curriculum and time allocation have been discussed
10. Develop a method for documenting participants' feedback throughout the program
  - a. This is separate from post-program evaluation
11. Publish itinerary in the guidebook and in whatever method is being used for group communication, gather feedback, and adjust if necessary

**Objective 4:** To ensure that all logistical, financial, and potentially problematic aspects of the program have been anticipated and addressed

1. Inquire about any potential transportation discounts or group rates
2. Purchase arrival and departure transportation for the group
3. Identify and arrange transportation options within the program's location, including transportation to running/hiking locations

4. Identify and purchase lodging; inquire about group rates
5. Ensure that required museum spaces (galleries, classroom, etc.) are available during the necessary times; secure alternative spaces if necessary
6. Purchase group tickets to concerts or other scheduled events
7. Ensure that all participating speakers, museum personnel, and instructors are fully committed; continuously check in with them and maintain a list of backup personnel
8. Arrange for group meals at hotels or restaurants; maintain a list of backup options
9. Arrange for any special accommodations – food allergies, etc.
10. Have participants complete liability forms and payment; payment will take place in installments, with 50% of the full trip cost deposited by each participant when they first sign up for the program; full refunds will be given if the program must be cancelled, but the deposit will be retained if a participant chooses not to attend the program; full refunds in cases of personal emergency will be determined on a case-by-case basis

**Objective 5:** To ensure that participants are aware of any important physical, emotional, and cultural expectations for the program and the location to which they are travelling; participants should be informed about and prepared for issues of cultural sensitivity and respect

1. Conduct follow-up interviews in order to ensure that participants are aware of and fully capable of engaging in the program's activities; maintain a record of any special allowances that need to be included
2. For international trips, identify the extent to which participants need some knowledge of the local language; inform participants about the extent to which this will be important
3. Provide participants with a method for acquiring any necessary basic language skills
4. Create and distribute a guidebook for that particular program
  - a. Local customs
  - b. Pertinent safety information, with regular updates concerning current events
5. Maintain a method for participants to keep program leader up to date regarding any relevant changes in their ability to participate (injury, etc.)
6. Obtain a clear statement of the museum's expectations and rules for visits and contact with artwork (photography policies, food and drink policies, etc.); make sure that these policies are included in the program guidebook
7. Identify and create a response plan for potential disaster situations
8. Ensure that all participants have contact information for any of the following that apply:
  - a. Medical facilities and any specialists pertaining to that individual's needs
  - b. Embassies
  - c. Law enforcement facilities
  - d. Airports and/or other methods of exit transportation
  - e. Mental health resources
9. Develop a clear list of legitimate reasons for cancellation; supply this list to any participating museums and organizations, instructional personnel, and program participants
10. Ensure that participants have a copy, signed by both parties, of the organization's cancellation policy



**Objective 6:** To include museum representatives from the participating institution throughout the process of developing the curriculum and itinerary for the program

1. Contact museum personnel in order to confirm that they are willing to host a program
2. Establish which exhibit or collection items will be the focus of the program; ensure that these will be either on exhibit or available to participants through behind-the-scenes tours throughout the program
3. Arrange and schedule any behind-the-scenes experiences (with curators, conservators, etc.)
4. Book classroom spaces or lecture halls
5. Work with museum personnel to identify other collection objects that should be referenced throughout the program
6. Identify experts and scholars with whom the museum works frequently (e.g. lecturers or docents), and contact any whose expertise might be appropriate for the program
7. Create a list of research materials used for the exhibition, or relating to the collection, and incorporate these into the curriculum
8. Discuss options for future collaboration with participating museum
9. Maintain an ongoing dialogue with museum personnel regarding any schedule changes or relevant updates
10. Host a welcome dinner for museum personnel and participants on the first day of the trip

**Objective 7:** To develop curriculum that is engaging, comprehensive, and challenging; it will address multiple learning styles, be based on the theory of experiential learning, and be custom designed for each corresponding museum partnership

1. Assess each participant's educational background, interests, and learning goals (simultaneous with 3.1 and 3.2)
2. Develop a short list of diverse pre-program reading material and distribute to participants, in addition to discussion questions for program seminars; questions should enable participants to compare their own experiences with the texts
3. Develop a list of topics that should be covered during the program
4. Develop a detailed list of learning objectives for each topic, based on participants' goals
5. Integrate the topics with the activity schedule in order to map out the order in which they will be addressed
6. Develop learning activities and discussion questions for each day and topic
7. Create a list of supplies and technology that will be used for each session
8. Create a list of sample topics for individual projects
9. Allocate time for individual exploration of the museum's spaces and collection
10. Allocate time for individual work and exploration of the surrounding area

### **Section 3: Objectives During the Program**

**Objective 8:** To give participants specific strategies for viewing art in a museum, analyzing the historical context of a work of art, and recognizing other works from that stylistic period

1. Conduct an art-viewing session, based on Visual Thinking Strategies, on the first day of the program in order to assess participants' comfort with art-viewing and self-constructed meaning
2. Use gallery experiences to improve participants' comfort level and confidence with describing works of art
3. Work with participants to develop a lexicon of technical art terminology and art historical terminology
4. Familiarize participants with traditional iconography from the culture(s) being studied
5. Lead discussions that address multiple interpretations of objects and artwork, in order to present different strategies for viewing and analyzing
6. Create activities, lectures, and readings that consistently make connections between contextual information and artwork
7. Provide individual activities that invite participants to develop or argue for these connections on their own
8. Utilize internet resources during learning sessions to draw parallels between the artwork/objects being studied within the museum and their artistic/architectural counterparts in other locations, in order to emphasize stylistic similarities
9. Use curriculum to consistently acquaint participants with other artistic forms that share stylistic similarities with the artwork/objects being studied within the museum
10. Provide a way for participants to ask questions in confidence

**Objective 9:** To provide each participant with multiple opportunities to share their personal background and experience as an integral aspect of experiential education; to routinely check in with participants and ensure that the level of support for their learning goals is adequate

1. Conduct a teambuilding activity for the first day in order to establish a high level of comfort with sharing information and collaborating as a group
2. Begin the program with a discussion about collaborative learning and the value of shared experiences
3. Encourage participants to relate content to their own background and experiences both verbally and through written reflection
4. Prepare discussion questions that ask participants to relate the artwork and objects to the other art forms being experienced during the program (for example, relating a painting to an opera that the group attends)
5. Prepare discussion questions that ask participants to relate the artwork and objects to the landscapes and sites experienced during the program
6. Assist participants with planning an individual reflection or project in pre-program interviews
7. Maintain availability for one-on-one meetings throughout the trip
8. Facilitate meetings between participants and collaborating personnel (experts, etc.) when possible
9. Utilize Visual Thinking Strategies and other discussion-based teaching strategies during art viewing experiences
10. Encourage anecdotal information as a valid component in all learning activities

**Objective 10:** To include multiple opportunities for interaction and discussion with museum representatives; participants should gain information about curatorial choices, cultural stewardship, and the museum's educational goals

1. Include some short readings on curating, conservation and stewardship as a component of pre-program curriculum; these should pertain, if possible, to the specific exhibit or works being studied
2. Include in the pre-program materials a short reading about the value of museum learning
3. In the program guidebook, include thorough information about the museum's mission, programs, and history
4. Schedule a seminar discussion about the changing roles of art museums and the psychological/education benefits of art viewing
5. Identify to what extent this particular museum and its staff are open to or focused on addressing controversial themes surrounding artwork or objects
6. Clarify to participants the institutional culture of the museum; ensure that they know to what extent it is appropriate to question museum representatives about social justice issues or controversial themes
7. Include a tour of other museum galleries in order for participants to gain a sense of the museum's curatorial style and collection
8. Have participants learn about the exhibit's background, or the process behind the museum's acquisition of the artwork/objects
9. Schedule at least one on-site discussion session with a curator
10. As one of the final program activities during longer trips, challenge participants to develop a mock exhibit of artwork from a similar period, encompassing interdisciplinary information acquired during the program

**Objective 12:** To conduct post-program surveys and interviews with participants and museums in order to improve future programs

1. Conduct exit interviews with participants
2. Develop a core list of questions that will result in constructive feedback from participants directly after the program
3. Develop a core list of questions that will result in constructive feedback from participants about knowledge retention and acquired skills 2-3 months after the program
4. Develop a core list of questions that will result in constructive feedback from museums
5. Distribute post-program survey to participants (directly after trip)
6. Use responses to develop a list of improvements for future programs
7. Distribute post-program survey to museums
8. Use responses to develop a list of improvements for future collaborations
9. 2-3 months after the program, distribute a survey to participants asking about their continued involvement in or attendance of art events, and knowledge retention
10. Use responses to develop a list of ways to promote post-program involvement in art

## Chapter 5: Summary and Conclusion

This project demonstrates a scenario in which the needs of one group and the provisions of others interconnect easily and effectively. Museums, travel, health, and adult education have the potential to work together in order to promote the wellbeing of adults and enhance their interest in museums and the arts. A positive and enjoyable experience with art can encourage a lifetime of exploration, self-initiated learning, and further explorations with multiple art forms. The program idea outlined in this project can assist in the creation of lifelong audiences for arts organization. These programs could also improve the mental and physical health of their participants through a combination of art viewing, physical activity, outdoor experiences, interpersonal interactions, and cultural immersion. Helping adults forge positive relationships with various kinds of art is a form of empowerment, and contains the potential to encourage cross-cultural understandings and open minded learning. By contextualizing art and its history within a particular location, and pairing it with effective curriculum and multi-sensory experiences, these programs could ensure that barriers to enjoying art are reduced for participants.

Participating in this type of program is a significant financial and time investment for participants. Therefore, it is essential to ensure that their needs and expectations are met or exceeded. Adaptation to each particular group is the centerpiece of the organization's philosophy, so that individuals always feel comfortable, fulfilled, and successful. As outlined in the action plan, multiple rounds of participant surveys and interviews will take place throughout the planning process, so that the curriculum and itinerary of each program custom caters to each group of participants. Nonetheless, continual adaptations and adjustments will be important in order to maintain the attraction and effectiveness of the program. This means that feedback should be sourced from two different groups – participants, and collaborating museums. Post-program evaluation will be conducted after each program, and will involve both groups. The success of each program will be measured with qualitative data, since the pool of respondents will be small. A specific list of questions is presented in Appendix Six.

Evaluation questions will be presented to participants after the program, in the form of a very brief online survey. These questions will focus on how the program's itinerary and curriculum could be improved, whether the participants' expectations were met, and which guest speakers and events were the most effective and engaging. Participants will also be asked if the connection between the program's different elements was clear enough, and if it provided an interesting supplement to the core curriculum (the artwork). A successful program will receive positive responses alongside constructive criticism. Representatives from the collaborating museum will also be asked to complete a brief survey. This is intended to reveal whether or not the program benefited the institution in a positive manner. Questions for the museum will investigate the logistical aspects of conducting the program within their space. These questions will aim to discover whether the museum would be interested in adopting the program and its curriculum as a permanent fixture in their educational programming. This will also be a qualitative survey. Results from these surveys will be examined immediately upon arrival, and will be used to adjust the structure of future programs. If necessary, interviews will be conducted if any particularly severe issues arise. Results from participant surveys will be compared with

pre-program surveys in order to assess whether participants' expectations or needs changed throughout the course of the program.

The most pressing unanswered question with regards to this project is the response that participants will have to the cost of the program. This question will be resolved during the initial stages of the timeline and planning process, during which multiple focus groups, interviews, and surveys will be conducted. Ideally, the program will eventually be partially funded by donors who would like to make it accessible for those who cannot initially afford it.

These evaluations will also seek to answer the question of how potential participants will react to the combination of physical activity and educational activity, which is one of the cornerstones of the organization and its programs. Will participants be intimidated by the prospect of so much group activity? Will the program effectively boost individual confidence and eliminate personal barriers to participation?

The dynamics of a group in close contact for ten days, in an unfamiliar setting, is another unpredictable aspect of this project. It is possible that after several prototype trips, it may become clear that participants wish to spend more time doing individual activities, or that they feel uncomfortable simultaneously confronting the challenge of group learning alongside the challenge of art viewing. It will be interesting to explore the balance of activity level and interaction that each group would like.

When I first began an exploration of the literature for this project, I had only an anecdotal understanding of the power of travel and leisure to provide psychological benefits and stress relief for adults. This was based on my own travel experiences, and the confidence and happiness that has emerged from them. It was remarkable, then, to read the scientific information behind travel motivation and travel benefits. While I was aware that the ability to experience a new location and escape from day to day life is beneficial for the stress levels of any adult, I was not expecting to find that researchers have confirmed the transformative power and benefits of leisure and travel. Travel offers opportunities for adults to overcome challenges, and this process develops confidence that lasts long after the experience itself.

By travelling to a new location, participating in difficult but manageable levels of physical activity, learning new information, and encountering museum atmospheres, participants can confront personal challenges within a supportive environment. Ultimately, adults often need more opportunities than children to develop their own conclusions about information, since they have such so much background and prior knowledge.

This capstone's purpose was to identify a need in the museum field, propose a project that would address that need, and find a way that social justice needs could be fulfilled simultaneously. I believe that my proposed project does meet this purpose. The need for increased and improved adult programs can be found at almost every art museum. In addition to this, the financial constraints of many museums suggests that partner programs like this could be an ideal solution provided at a low cost.

Additionally, exposure to the arts in an enjoyable and guided setting slowly builds an audience of lifelong advocates for the arts. It is my hope that the organization's marketing campaign can successfully appeal to adults who have little to no experience with museum settings, art viewing, and cultural immersion. By eliminating mental barriers to participation and

attendance of art events, the program could not only build participants' skill sets in this unique area, but also begin to spread further understanding about the importance of art, music, culture, and history in society.

I would also, in the future, like to eliminate financial barriers. Once the proposed organization is firmly on its feet, I would like to increasingly transform it into an organization that offers funding for those who might not ordinarily be able to afford the programs. I would also like to expand opportunities for young men and women from disadvantaged communities. One potential offering would be a program that pairs an adolescent student from a low-income school with an educator or other adult who would serve as a mentor. Both would participate in the program, ensuring a high level of support for the student and a fulfilling experience for the educator. I would also like to develop the accessibility aspects of the organization, so that programs can be offered for participants with disabilities, and for elderly participants. These are all options that should be explored in the future.

By continuously adjusting the organization and programs throughout the lifespan of the organization, I hope to reach unlikely audiences. This type of ongoing transformation is, I believe, what ensures that social justice elements can be gradually incorporated into programming. The organization will work towards making programs accessible and desirable for adults from all backgrounds, and consequently expand the demographics of museum audiences.

It is essential that knowledge about the benefits of travel and art education spreads throughout our nation and communities. This will benefit arts organizations by encouraging people to consider their relevance as a way to improve health, productivity, happiness, and interpersonal relationships. If this result is effectively achieved, arts organizations will be further validated as a resource for healing, learning, and connecting with others, promoting tolerance and global understanding.

## Appendix 1: Annotated Bibliography

Balfe, J. (1987). Bring on the baby boomers: a new look at adult learning in museums. *The Journal of Museum Education*, 12(3), 20-23.

This article provides excellent insight into the background and impetus behind museum education programs, especially those for adults. Published before adult and evening programs were a regular staple in many museums, the article outlines the benefits and appeal of including museums under the umbrella of institutions that conduct continuing education programs. Balfe also briefly discusses various styles and components of programs that provide adults with enriching experiences, thus encouraging greater participation within the museum. These components could be considered an excellent template for developing museum curriculum for adults that ensures maximum educational impact and enjoyment. Balfe's article also supports the concept of the museum as an ideal environment for adult education. The article's discussion of adult museum behavior indicates what types of interactions with collection objects and materials may be the most beneficial for program participants.

Chen, C., & Petrick, J. F. (2016). The roles of perceived travel benefits, importance, and constraints in predicting travel behavior. *Journal of Travel Research*, 55(4), 509-522. doi:10.1177/0047287514563986.

This article is a statistic-heavy research study of how an individual's opinion of the importance of travel can impact the process of travel consumerism and decision-making. Chen and Petrick discuss the theories of attitude importance and cognitive dissonance, and the way in which these concepts and behaviors relate to travel behavior. The purpose of the study is to provide travel and tourism organizations with suggestions for motivating potential consumers. The most beneficial aspect of this article is the results of a survey conducted by the researchers, in which respondents indicated the top perceived benefits and constraints of travel. These results will be invaluable in a study of how to develop and market programs that will appeal to participants and provide expected results and gains. The research discussed in this article will also be an excellent template for curriculum development and specific program structure.

Clifford, J. (1992). Travelling cultures. In Grossberg et al. (Eds.), *Cultural Studies* (pp. 96-116). New York: Routledge.

James Clifford's writing is a staple in the study of relationships between travel, culture, and anthropology. This particular chapter focuses on anthropological study and different aspects of its methodology and transformation over time. While certain sections are more relevant to research-based travel, Clifford's chapter also provides excellent information that could apply to contemporary travel motivations and travel-based curriculum. One particularly potent suggestion is that the study of culture and art should include an exploration of how cultural exchange and movement have influenced art and its environment. This is an excellent focal point for the development of curriculum within a museum-based adult program. The chapter also presents suggestions as to increasing the depth and educational impact of a travel experience, which will assist in creating a program that has maximum impact for participants.

Clover, D. E. (2015). Adult education for social and environmental change in contemporary public art galleries and museums in Canada, Scotland and England. *International Journal Of Lifelong Education*, 34(3), 300. doi:10.1080/02601370.2014.993731.

Clover's article builds on a wealth of similar writing that has emerged in the museum education field. Like many scholars, the author argues for the merit of discussion-based, "dialogic learning" based on collection items and artwork. The article suggests that this type of program structure can support an education style that makes a significant impact on social and political change. A relevant point raised in the article refers to the automatic absence of neutrality in a curated exhibit. Combined with Clover's support for seminar-style learning, this provides a potential curriculum centerpiece for a museum-based adult group program. Based on some of the case studies in the article, many adult programs have been successful by asking adults to create a theoretical curatorial overhaul of an exhibition based on new information and discussion about the material. This would be an ideal way in which to blend social justice themes, interactive learning, and collection knowledge.

Cucoş, C. (2014). The role of arts in adult education. *Procedia - Social and Behavioral Sciences*, 142 (The Fourth International Conference on Adult Education, Romania 2014), 300-305. doi:10.1016/j.sbspro.2014.07.692

This article is a dense analysis of the psychological benefits of "aesthetic education" for adults. It methodically lists and describes different reasons for which adults should engage with artistic education, many of which are similar to the benefits of travel outlined by Chen and Petrick. The study then examines what types of goals should be present in a program of this nature. Observations compliment many of the statements made in Balfe's 1987 article, which is significant considering the cultural distance and time progression between the two works. For example, both articles emphasize the importance of letting adults guide the pace and specific material of their educational experience. Cucos' suggestions are helpful in terms of the specific structure of object-based programming and activities. This includes encouraging connections between participants.

De Backer, F., Peeters, J., Kindekens, A., Brosens, D., Elias, W., & Lombaerts, K. (2015). Adult visitors in museum learning environments. *Procedia - Social and Behavioral Sciences*, 191 (The Proceedings of 6th World Conference on Educational Sciences), 152-162. doi:10.1016/j.sbspro.2015.04.162.

This work specifically contemplates the reaction of adult visitors to contemporary art environments, and the importance of constructivist learning. This contributes a valuable argument to the research for this project, as constructivism is oftentimes only discussed in the context of child and teen education. The article argues that contemporary art provides an ideal environment in which to explore meaning making (and to develop the type of self-sufficient art viewing strategies discussed by Cucos). Also mentioned is the importance of participatory activities and interpersonal interactions, two factors that are a key source of appeal for my



proposed programs. The article provides many valuable suggestions for encouraging positive responses for adult visitors to museum spaces and collections.

Foley, M., & McPherson, G. (2000). Museums as Leisure. *International Journal of Heritage Studies*, 6(2), 161-174.

The primary purpose of Foley and McPherson's article is to support the theory that education and enjoyment within a museum space do not need to be mutually exclusive. Although authors reiterate a common statement in museum literature – that museums should emphasize education over leisure and consumerism – they also provide insight into the origins of prioritizing education. The article's focus on historical patterns and developments is helpful for the creation of marketing strategies for an adult education program, and for considering how to interact with museum administrators when proposing this type of collaboration. By contemplating the role of museums in tourism, the authors provide a template for transforming this role.

Grenier, R., & Sheckley, B. (2008). Out on the floor: experiential learning and the implications for the preparation of docents. *The Journal of Museum Education*, 33(1), 79-93.  
<http://0-www.jstor.org.ignacio.usfca.edu/stable/40479606>.

Like several other authors listed on this bibliography, Grenier and Sheckley explore the potential and importance of experiential learning for adults. The article spends significant time comparing experiential learning with direct instruction and comparing the benefits. While the article is oriented towards improving education programs for docents, it offers valuable suggestions for adult education in general. By analyzing the type of background knowledge brought into the museum by docents, the authors visit the idea of personal experience and its relationship to museum education programs and material. This also provides a strong addition to Balfe's point that learning to instruct can fulfill many adults' desire to give back to community. This could be an interesting curriculum cornerstone.

Leahy, H. R. (2012). *Museum bodies: The politics and practices of visiting and viewing*. Farnham, Surrey: Ashgate.

Leahy's book examines the museum audience itself – an essential step for considering potential participants in adult programs. The author analyzes the field of visitor studies, and discusses in detail the meaning and relevance behind different visitor behaviors. She emphasizes the theory that a central part of the museum experience is now composed of interaction and participation. Like several other source authors used for this project, Leahy addresses the issue of perceived accessibility to informational content and material. She also assesses the process of looking at art and various strategies for transforming this process, which is relevant information for program curriculum development.

Lean, G., Staiff, R., & Waterton, E. (2014). *Travel and transformation*. Farnham, Surrey, UK; Burlington, VT: Ashgate.

This book builds upon the study conducted by Chen and Petrick, supplying case studies and personalized testaments to the power of travel to transform an individual. The authors explore the specific manner in which transformation can be expanded to its fullest potential within each individual traveler or situation. This information is invaluable to any consideration of how programs can be framed to maximize personal takeaway and purpose, an essential element in adult education (as mentioned by Balfe). One of the stories in the book investigates how travelers interact with the idea of giving to and assisting others within the context of a travel experience. This information adds to the multitude of other reasons why certain types of adults choose to engage with certain types of travel and education.

Mokhtarian, P. L., Salomon, I., & Singer, M. E. (2015). What moves us? An interdisciplinary exploration of reasons for traveling. *Transport Reviews*, 35(3), 250-274.  
doi:10.1080/01441647.2015.1013076.

This recent study adds further in-depth psychological research and data to the work completed by Chen and Petrick, with the purpose of examining extrinsic and intrinsic motivations for travel and its accompanying activities. The article explores a number of key psychological terms and theories and applies them to travel, consequently contributing further validity to many general theories about motivation and barriers. These include Maslow's Hierarchy of Human Needs, the Theory of Self-determination, and the Theory of Planned Behavior. The authors relate each of these theories to travel motivations and, most importantly for this study, to how an individual selects leisure activities. The article's discussion of different types of travelers and their inclinations towards different types of leisure will be very valuable for this project.

Monk, D. F. (2013). John Dewey and adult learning in museums. *Adult Learning*, (2), 63.  
doi:10.1177/1045159513477842.

Monk's article will provide much of the core educational theories utilized in this project. The article presents a general overview of Dewey's philosophy and its application to museum learning. The term "experiential learning" is discussed heavily, providing background to several other articles used for my research (Balfe, Clover, Cucos, etc.). Monk also emphasizes Dewey's prioritization of social learning and the role of the facilitator, as well as presenting some of the history behind adult education in museum spaces. While many of these points are raised in other articles, a thorough understanding of Dewey's philosophy is central to curriculum planning for adult programs. This article will also assist me with incorporating solid psychological research into my proposal.

Rakic, T., & Lester, J. (2013). *Travel, tourism and art*. Farnham: Ashgate Publishing Ltd.

A central purpose of Racik and Lester's book is to explore the ways in which visual culture reinforces our understanding of travel experiences and other cultures. Much of the book focuses

on how different travel locations are depicted by artists and how this influences travel motivation and conceptions. The section most relevant to this project presents the reader with ideas of how spaces and locations are remembered and encountered through artwork. This concept is important for curriculum investigating how cultures can be visited through the lens of art production. The book's discussion of art and its relationship to travel motivation is also helpful. Because a primary goal of my project is to connect the psychological and educational benefits of travel and museum visits, the relationships outlined by Racik and Lester's book are important to consider.

Roberson, D. J. (2011). Free time in an art museum: Pausing, gazing and interacting. *Leisure Sciences*, 33(1), 70-80. doi:10.1080/01490400.2011.533112

Like the articles by Leahy, Foley, and McPherson, this article investigates the specific nature of visitor behavior within a museum space and within the context of leisure-based visits. By examining literature in the field of leisure research, Roberson looks at how conversation, viewing, and emotional encounters can combine to form an experience that is both enjoyable and educational. The article reiterates the theory that adult education is most successful when artwork and collections can be connected with each learner's background. Roberson explores this theory within the framework of retaining the leisure elements that draw many visitors to museums in the first place. In the context of travel, this is an essential concept to consider – a combination of challenging educational material and relaxation.

Smith, J. K. (2014). *The museum effect: how museums, libraries, and cultural institutions educate and civilize society*. Lanham, Maryland: Rowman & Littlefield.

This book presents and analyzes different ways in which museums can use education and existing resources to enhance visitor experiences. More specifically, Smith explores the types of personal and intellectual transformations that can occur within a visitor as a result of interacting with a museum and its collection. Using the concept of the museum as a central figure in general education, the book suggests that personal growth and societal change can be catalyzed by museum programming and experiences. Smith's work will be a central reference in this project, due to its thorough exploration of why and how museum experiences can appeal to visitors on multiple levels. The book provides great insight into how the "museum effect" itself can be demonstrated and marketed to potential program participants.

Taylor, E. W. (2006). Making meaning of local non-formal education: practitioner's perspective. *Adult Education Quarterly: A Journal of Research and Theory*, 56(4), 291-307.

This article does not directly address adult education programs within museums, but presents an analysis of non-formal teaching and programming styles found in state parks. Because state parks constitute a similar type of leisure experience, and are often a central element of travel and tourism, the article is relevant to this project (it is explained that non-formal education also occurs in locations like museums and historical sites). This assists with an understanding of how adults learn in environments that contain stimulating external factors (natural beauty or, in the

case of a museum, collections) and a facilitator (as opposed to top-down learning). The article emphasizes the importance of connection between the learner's background and the material. In general, Taylor's article provides valuable information about how alternative education can be effective within a curriculum for adult learners.

## **Appendix B: List of Stakeholders**

1. Program participants
  - a. Each program will consist of ten participants. Because each program will offer different subject matter and types of physical activity, the organization's audience will be quite diverse. The target audience consists of adults who are interested in unique and educational travel experiences.
2. Participating museums and their staff
  - a. Each program will involve collaboration with a different art museum. Selected museums will be in locations that correspond closely with the subject matter or cultures reflected in the artwork.
  - b. As outlined in the action plan, museum staff will be an integral part of the planning process, program execution, and post-program evaluation.
3. Lecturers and experts
  - a. Each program will include presentations and workshops with local experts – university faculty, artists-in-residence, writers, scholars, etc.
4. Arts organizations
  - a. The curriculum of each program will often involve attending concerts, operas, dance performances, costume workshops, and other relevant organizations in the location.

## Appendix C: Hypothetical Program Itinerary

### Romanticism and the American West Whitney Museum of Western Art Cody, Wyoming

#### July 1, 2018

- Participants arrive at Yellowstone Regional Airport in Cody, Wyoming
  - Shuttle service to the Chamberlin Inn will be provided upon arrival
- Check-in at Chamberlin Inn, 1032 12th St, Cody, WY
- Group welcome dinner at Wyoming's Rib and Chop House

#### July 2

- 8:00 am
  - Group breakfast at the hotel
- 9:00 am
  - Drive to Blackwater National Recreation Trail
- 10:00 am
  - Short, easy altitude adjustment run
  - Summit discussion about basic geography and geology in the surrounding area
- 11:00 am
  - Return to hotel for group lunch
- 1:00 pm
  - **Lecture: The United States during Westward Expansion: History, Politics and Ideology, 1830-1900**
- 3:00 pm
  - **Individual exploration of the Buffalo Bill Center**
- 5:00 pm
  - Free time
- 7:30 pm
  - Group dinner

#### July 3

- 7:30 am
  - Group breakfast at the hotel
- 8:30 am
  - Chief Joseph Scenic Highway drive to Cooke City
- 10:00 am
  - 2 hour run or hike (depending on ability) beginning at Beartooth Lake
- 12:00 pm
  - Lunch picnic from The Loving Cup in Cooke City

- 1:00 pm
  - Brief tour of Cooke City Museum, led by the director
- 2:00 pm
  - Return to Cody
- 4:00 pm
  - **Lecture and slides: Artistic Ideologies: The Origins of Romanticism in Europe**
- 5:30
  - Appetizers and wine
  - **Private gallery talk: Manifest Destiny and The Sublime in Western Art**
- 7:30
  - Group dinner

#### July 4

- 8:00 am
  - Breakfast at the hotel
- 9:00 am
  - Private yoga class at True West Yoga
- 10:00 am
  - Cody Fourth of July Parade
- 11:00 am
  - River afternoon and picnic lunch – swimming, fishing, or painting
- 1:30-4:30 pm
  - **Lecture and seminar discussion: The Intersection of U.S. and Native American Cultures during Westward Expansion**
  - **Presentation: The History of Buffalo Bill's Wild West Show**
- 7:30
  - Group dinner
  - Cody fireworks celebration

#### July 5

- 6:30 am
  - Breakfast at the hotel
- 7:15 am
  - Drive to North Crandall Trail (on Chief Joseph Scenic Highway)
  - Adventure run or hike; distance will be determined by ability and comfort level
- 12:30
  - Picnic lunch at the trailhead
  - **Group discussion: Visual Impacts of Settlement in the Clarks Fork Valley**
- 1:30
  - Return to hotel

- 3:30
  - **Lecture and gallery talk: Wagon Trains and the Railroad: The Trajectory of Settlement**
- 6:30
  - Group dinner

## July 6

- 9:00 am
  - Group breakfast
- 10:00
  - Drive to Lamar Valley
- 11:00
  - Watercolor workshop in the Lamar Valley
  - Picnic lunch
- 1:00
  - Drive over Dunraven Pass to Artist's Point (Grand Canyon of the Yellowstone)
- 2:30
  - Oil painting workshop at Grand Canyon of the Yellowstone
- 7:30
  - Group dinner at Roosevelt Lodge (Tower Junction)
- 9:30
  - Return to hotel

## July 7

- 9:00 am
  - Group breakfast
- 9:30 am
  - Drive to Elk Creek Trail for adventure run or hike
- 1:00 pm
  - Picnic lunch at the trailhead
  - Return to hotel
- 3:00
  - **Lecture and gallery talk: The Artwork of Yellowstone**
- 5:00
  - Teatime and cocktails in the hotel conservatory
  - **Literature seminar and discussion**
- 7:30
  - Group dinner

## July 8

- 8:00 am



- Group breakfast
- 9:00 am
  - Private yoga class at True West Yoga
- 10:15 am
  - Group walk to the Old Trail Town in Cody
- 12:00 pm
  - Picnic lunch
- 1:30 pm
  - **Lecture: Bringing Europe to the West: Women, Community, and Religion**
  - **Tour of the Buffalo Bill Center's Local History Archives**
  - **Workshop: Clothing on the Frontier**
- 4:00 pm
  - **Teatime literature seminar and discussion**
- 7:30 pm
  - Group dinner

### July 9

- 6:30 am
  - Breakfast at the hotel
- 7:15 am
  - Drive to Dollar Lake trailhead for adventure run or hike on Beartooth Loop National Recreation Trail
- 12:30 pm
  - Picnic at the trailhead
- 3:30 pm
  - **Summary Discussion and Topics for Future Investigation: Contrasting European Romanticism and Romanticism in the American West**
- 7:30 pm
  - Group farewell dinner and cocktails

### July 10

- Departures

## Appendix D: Hypothetical Curriculum for Pilot Program

**Pre-program reading materials:**

- William F. Bonner, *William F. Cody's Wyoming Empire*
- Paul Schullery, *Searching for Yellowstone: Ecology and Wonder*
- Virginia Scharff, *Twenty Thousand Roads: Women, Movement, and the West*

<p><b>The United States during Westward Expansion: History, Politics and Ideology 1830-1900</b></p> <p><b>Introduction to the Buffalo Bill Center</b></p>	<p><b>Learning Objectives:</b></p> <ul style="list-style-type: none"> <li>● To develop an understanding of why Westward Expansion occurred in the United States</li> <li>● To develop an understanding of American political culture and objectives in the mid to late nineteenth century</li> <li>● To understand the role of visual and rhetoric-based propaganda in encouraging Westward Expansion</li> <li>● To gain a visual sense of the geography of the American West during this period, especially Wyoming and the surrounding area</li> <li>● To understand Wyoming's role in this historical period</li> <li>● To formulate personal inferences and connections between this historical information and the Center's collections through personal exploration and investigation</li> </ul>
<p><b>Artistic Ideologies: The Origins of Romanticism in Europe</b></p> <p><b>Manifest Destiny and The Sublime in Western Art</b></p>	<p><b>Learning Objectives:</b></p> <ul style="list-style-type: none"> <li>● To understand the origin of Romanticism's artistic style</li> <li>● To understand how these stylistic qualities combined with the ideologies behind Westward Expansion</li> <li>● To identify Romantic visual art based on its stylistic qualities and subject matter</li> <li>● To gain comfort with using artistic terminology to describe a painting</li> </ul> <p><b>Artwork:</b></p> <ul style="list-style-type: none"> <li>● <i>Untitled (Estes Park, Colorado, Bierstadt Lake)</i> Albert Bierstadt Accession # 12.74</li> <li>● <i>Island Lake, Wind River Range, Wyoming</i> Albert Bierstadt Accession # 5.79</li> </ul>

**The Intersection of U.S. and Native American Cultures during Westward Expansion**

**The History of Buffalo Bill's Wild West Show**

**Learning Objectives:**

- To understand the cultural traditions of major Wyoming tribes during the 19<sup>th</sup> century
- To observe, through art and literature, how white artists, settlers, and politicians perceived Native American cultures
- To understand the role of U.S. – Native American conflict in shaping the direction of history in the American West
- To understand how art influenced the opinions of U.S. citizens and politicians regarding Native Americans
- To learn the history of the Wild West Show and its role as a cultural ambassador
- To understand and discuss metaphor and allegory in painting
- To identify the unique stylistic characteristics of Frederic Remington's paintings

**Artwork:**

- *The Last of the Buffalo*  
Albert Bierstadt  
Accession # 2.60
- *Trapped*  
Albert Bierstadt  
Accession # 12.60
- *The Buffalo Hunt*  
Frederic Remington  
Accession # 23.62
- *Boasting in Indian Fashion*  
Frederic Remington  
Accession # 26.78
- *Watching the Dust of the Hostiles from the Bluffs of the Stronghold*  
Frederic Remington  
Accession # 10.76
- *Attack on the Wagon Train*  
Charles M. Russell  
Accession # 23.73
- *Buffalo Bill in the Limelight*  
Frederic Remington  
Accession # 23.71
- Posters for the Wild West Show  
Calhoun Printing Company

<p><b>Wagon Trains and the Railroad: The Trajectory of Settlement</b></p>	<p><b>Learning Objectives:</b></p> <ul style="list-style-type: none"> <li>● To understand the political and economic incentives behind the development of the railroad system</li> <li>● To understand how the railroad and the wagon trains impacted the cultures and landscapes of the American West</li> <li>● To study propaganda for the railroad</li> <li>● To understand how the railroad impacted the growth of the United States and its economic systems</li> <li>● To draw comparisons between art depicting wagon trains and the railroad and art depicting industrialism in Europe</li> </ul> <p><b>Artwork:</b></p> <ul style="list-style-type: none"> <li>● Photographs from the archives</li> <li>● <i>Shooting Buffalo from the Trains of the Kansas Pacific Railroad</i> Theodore R. Davis Accession # 50.70</li> <li>● <i>Wagon Train</i> Albert Bierstadt Accession # 13.60</li> <li>● <i>When Wagons Meant Plunder</i> Charles M. Russell Accession # 3.93</li> <li>● <i>Advice on the Prairie</i> William Ranney Accession # 10.91</li> <li>● <i>The Conquest of the Prairie</i> Irving R. Bacon Accession # 14.64</li> </ul>
<p><b>The Artwork of Yellowstone</b></p>	<p><b>Learning Objectives:</b></p> <ul style="list-style-type: none"> <li>● To gain information about the creation of Yellowstone National Park, and the purpose behind it</li> <li>● To compare and contrast artwork of Yellowstone with Romantic nature paintings from Europe</li> <li>● To understand the role of natural history and biology in the nineteenth century, and the relationship of these fields to Romantic visual art</li> <li>● To understand the specific techniques and mediums used in Romantic landscape painting</li> </ul> <p><b>Artwork:</b></p> <ul style="list-style-type: none"> <li>● <i>Yellowstone Falls</i> Albert Bierstadt Accession # 2.63</li> <li>● <i>Golden Gate, Yellowstone National Park</i></li> </ul>

	<p>Thomas Moran Accession # 4.75</p> <ul style="list-style-type: none"> <li>● <i>Geysers in Yellowstone</i></li> </ul> <p>Albert Bierstadt Accession # 4.77</p> <ul style="list-style-type: none"> <li>● <i>Great Blue Spring of the Lower Geyser Basin, Firehole River, Yellowstone</i></li> </ul> <p>Thomas Moran Accession # 25.91</p> <ul style="list-style-type: none"> <li>● <i>Head of the Yellowstone River</i></li> </ul> <p>Chromolithograph Thomas Moran Accession # 18.71.5</p>
<p><b>Bringing Europe to the West: Women, Community, and Religion</b></p>	<p><b>Learning Objectives:</b></p> <ul style="list-style-type: none"> <li>● To understand how women assisted in the transfer of East Coast and European culture to the frontier</li> <li>● To understand the daily challenges of family life in the American West</li> <li>● To gain a sense of male and female occupations in the American West</li> <li>● To understand the relationship between clothing, social roles, and occupations in the American West</li> <li>● To understand the role of religion in the American West</li> </ul> <p><b>Artwork:</b></p> <ul style="list-style-type: none"> <li>● Women’s clothing in the museum collection</li> <li>● Old Trail Town buildings in Cody</li> <li>● Local History Archives at the Buffalo Bill Center</li> <li>● <i>American Progress</i> John Gast Not in collection</li> </ul>
<p><b>Contrasting European Romanticism and Romanticism in the American West</b></p>	<p><b>Learning Objectives:</b></p> <ul style="list-style-type: none"> <li>● To compare and contrast European court cultures with American government during this period</li> <li>● To identify European influences on clothing, music, and architecture in the United States; to identify evidence of this influence in the American West</li> <li>● To identify the influence of the American West on European art, literature, and music</li> </ul> <p><b>Artwork:</b></p> <ul style="list-style-type: none"> <li>● <i>New World Symphony, Opus 95</i> Antonin Dvorak</li> </ul>

## **Appendix E: Hypothetical Survey and Interview Questions**

### **Focus group questions (initial development stage):**

1. Is the cost of the program reasonable? Which areas could be adjusted?
2. What are your suggestions for wonderful locations, topics, or museums?
3. At first glance, do you have any comments on the potential enjoyment of this program?
4. Is each day of the program's itinerary structured in an adequate manner? How could this be changed or adjusted?
5. Do you feel that the balance of group activities to individual activities is appropriate?
6. How much pre-program reading material is manageable and appropriate?

### **Pre-program survey questions for participants:**

1. What are the top five benefits that you expect to gain from participating in this program?
2. What are some specific things that you would like to learn or accomplish during the program?
3. What are your favorite types of learning activities (for example, watching films, reading, discussing with friends, etc.)?
4. Are there any particular elements in this location that you would like to experience?

### **Post-program survey questions for participants:**

1. What could have been improved about the program's curriculum?
2. Which guest speakers were the most interesting and effective?
3. Which events were the most engaging?
4. Did you feel that the guest speakers and events were a good supplement to the artwork being studied?
5. Is there a way in which the program could better emphasize the connection between the artwork, events, historical information, and outdoor activities?
6. Did the program meet your expectations? If not, what could we do better?
7. Are there any other ways in which this program could be improved?
8. Do you plan on attending art events and activities in your community? Why or why not?

### **Post-program survey questions for museums:**

1. How could pre-program planning logistics be adjusted in order for the process to work more smoothly with your museum?
2. Should any adjustments be made regarding contracts, space rental, or access to collections?
3. Would you be interested in working with this organization in the future? Why or why not?
4. Do you have suggestions for other locations that the organization should consider?

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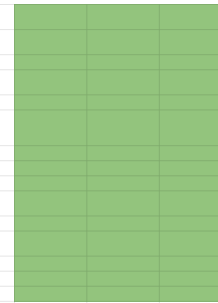
- 5.5 Maintain a method for participants to keep program leader up to date regarding any relevant changes in their ability to participate
- 5.9 Develop a clear list of legitimate reasons for cancellation on the part of JCA&T; Supply this list to museums and organizations, instructional personnel, and program participants
- 4.10 Have participants complete liability form, payment, and cancellation form
- 5.10 Ensure that participants have a copy, signed by both parties, of JCA&T's cancellation policy
- 5.1 Conduct follow-up interviews in order to ensure that participants are aware of and fully capable of engaging in the program's activities; maintain a record of any special allowances that emerge during these interviews
- 5.2 Address need for language acquisition; inform participants about its importance
- 5.3 Provide participants with a method for acquiring basic language skills
- 5.4 Create and distribute an online guidebook for the program
- 10.3 In the program guidebook, include thorough information about the museum's mission, programs, and history
- 10.6 Clarify to participants the institutional culture of the museum
- 5.6 Obtain a clear statement of the museum's expectations and rules for visit and contact with artwork; include this in the program guidebook
- 5.7 Identify and create a response plan for potential disaster situations
- 5.8 Ensure that all participants have contact information for medical facilities, embassies, etc.

**Milestone 6: Pilot trip**

- 6.10 Host a welcome dinner for museum personnel and participants
- 9.1 Conduct a teambuilding activity on the first day of the program
- 9.2 Begin the program with a discussion about collaborative learning and the value of shared experiences
- 10.8 Have participants learn about the exhibit's background, or the process behind the museum's acquisition of the artwork/objects
- 8.1-8.10 Develop participants' art viewing strategies, ability to analyze historical context, and ability to recognize other works from that stylistic period
- 11.7 Include a tour of other museum galleries in order for participants to gain a sense of the museum's curatorial style and collection
- 9.3-9.10 Encourage collaborative learning and maintain support for participants
- 11.10 Challenge participants to develop a mock exhibition

**Milestone 7: Post-program surveys with participants and museums; analysis and improvement**

- 12.1 Conduct exit interviews with participants
- 12.2 Develop a core list of questions that will result in constructive feedback from participants directly after the program
- 12.3 Develop a core list of questions for surveys conducted 2-3 months after the program
- 12.4 Develop a core list of questions for museums
- 12.5 Distribute post-program survey to participants
- 12.6 Use responses to develop a list of improvements for future programs
- 12.7 Distribute post-program survey to museums
- 12.8 Use responses to develop a list of improvements for future collaborations
- 12.9 Two to three months after the program, distribute another survey to participants
- 12.10 Use responses to develop a list of ways to promote post-program involvement in art



<b>Operating Expenses: Year One</b>	<b>Cost</b>
Business license application fee, City of Bozeman (home-based location)	\$25
Legal consultations	\$300
Tax consultations	\$150
Marketing materials	\$300
Liability insurance	\$290 per month/\$3,480
Estimated loan payments	\$520 per month/\$6240
Estimated income tax	\$4,000
<b>Total</b>	<b>14,495</b>
<b>Estimated program cost per participant: domestic</b>	
<b>Estimated costs do not include round trip transportation to and from the location</b>	
Transportation	\$150
Lodging	\$1,300
Dining	\$450
Museum admission, including one year membership	\$200
Lecturer fee	\$400
Materials fee	\$50
Guide fee	\$400
<b>Total cost</b>	<b>\$2,950</b>
<b>Program revenue</b>	<b>\$29,500.00</b>
<b>Program cost for guide</b>	<b>\$2,550.00</b>
<b>Net profit for one program</b>	<b>\$26,950.00</b>