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Education and the Art Viewing Experience:
The Evolution of Learning in Museums and Corporate Art Collections

by
Piper Hutson

A Dissertation submitted to the Education Faculty of Lindenwood University

In partial fulfillment of the requirements for the

Degree of

Doctor of Education

School of Education

Education and the Art Viewing Experience:
The Evolution of Learning in Museums and Corporate Art Collections

by
Piper Hutson

This dissertation has been approved in partial fulfillment of the requirements for the
degree of
Doctor of Education
at Lindenwood University by the School of Education

 _____ Dr. Francesco Giuseffi, Dissertation Chair	<u>4/22/19</u> Date
 _____ Dr. Joseph Alsobrook, Committee Member	<u>4/26/19</u> Date
 _____ Dr. Robyne Elder, Committee Member	<u>4/26/19</u> Date

Declaration of Originality

I do hereby declare and attest to the fact that this is an original study based solely upon my own scholarly work here at Lindenwood University and that I have not submitted it for any other college or university course or degree here or elsewhere.

Full Legal Name: Piper Hutson

Signature:  Date: 4/26/19

Acknowledgements

Special thanks goes to chair member, Frank Giuseffi for his unwavering positivity and continued suggestions for improvement. The researcher would like to thank her wonderful committee members, Joseph Alsobrook and Robyne Elder for their support and contributed wisdom.

This project would not have been possible without the support of her biggest work compatriot, Shelley Hagen. Hagen's optimistic outlook and belief towards all the researcher's possible successes allowed her to push perceived limits.

Most of all, every accomplishment and daunting hurdle that has been untaken and overcome, would not be possible without her beloved husband, James Hutson.

Abstract

By investigating the history of corporate art collections and the evolution of educational frameworks in museums, this case study questions the differences between exhibition formats to illuminate possible areas of improvement. Museums were initially formed to display collections donated by wealthy or royal families and constructed around the ‘Curator’s Gallery’ format. This exhibition type focused on the aesthetic arrangement of objects based on the established art historical canon hierarchy and were accompanied by minimal ‘tombstone’ labels with little, if any, didactic information. Science museums emerged in the middle of the 19th century and were among the first informal learning institutions to consider the importance of education, illustrated by their use of the ‘Visitor’s Gallery’ format which included text panels with additional information. Influenced by the popularity of learning theories emerging in formal education, along with the increasing financial strain placed on art museums, led to the reevaluation of mission statements to include an educational purpose to justify federal aid. Despite the accepted change of exhibition design in most museums to include an educational component, there are no studies conducted on the evolution and importance for the same changes to be made in corporate art exhibitions. The researcher conducted a case study comparing the two different exhibition formats utilizing a corporate art collection’s exhibition in a dedicated art gallery inside one of the company’s history museums. The researcher’s intent was to investigate if and how visitor’s perceptions changed when learning was involved in the art viewing experience. Visitors were asked to participate in an exhibition where the art was accompanied first by basic text labels listing the artist, title, medium, and date of creation. They were then asked to come

back at a future date to experience the show again, with the additional of extended text panels. Through three post experience surveys and a follow-up interview, the findings which follow showed an overall preference to the second format of the ‘Visitor’s Gallery’ experience, as well as unanimous consensus the second format closer aligned with a company's mission statement of providing a culture of caring, being community based and innovative.

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Chapter One: Introduction

Introduction

Patronage of the arts has its roots as far back as the Ancient Mediterranean and flourished with banking families, like the Medici's during the Renaissance (Lewis, 1992; Yoon & Hyung-Deok Shin, 2014), as wealthy members of society wished to express their intellectual and financial accumulation of aesthetically interesting objects. These collections were donated by affluent or royal families to start the world's first art museums and reached new heights of popularity at the turn of the 19th century. At that time, private collections were shared with the public and museums were divided by two primary functions, based on how they displayed their objects and interacted with their viewers. The 'Curator's Gallery' top-down format (Russell, 1994) focused on the aesthetic arrangement of objects based on the established canon of art historical hierarchy, reinforced by the curator's interpretation and nationalistic sentiment. This type of museum perpetuated an air of elitism and ensured that only those with the proper education and background could fully appreciate the non-description presentation style. Science museums emerged a generation later in the middle of the 19th century and were among the first informal learning institutions to consider the importance of education for all levels of society, which was reflected in their use of the 'Visitor's Gallery' (bottom-up) format. Items were displayed within a clearly defined context and additional learning objectives were added to make the items relatable to the general public. With these historical foundations, there is little surprise that in the 1980s, the increasing financial strain of art museums (which previously focused their efforts on the preservation and continuation of the established object-centered exhibition format) resulted in the

reevaluation of mission statements to include a unified educational purpose to justify federal aid.

Influenced by the popularity of elementary learning theories emerging in formal education, art museums embraced the mission of considering how visitors learned and constructed meaning. Beginning in 1938, Dewey (1859-1952) stressed the importance of learning through a hands-on approach, and this was quickly accepted by the institutions that used the 'Visitors' Gallery' model for their collections (Hein, 1998). In 1936, Piaget (1896-1980) set forth his theory of Constructivist learning and established that people were intrinsically motivated to make sense of their surrounding environments and his cognitive theory of genetic epistemology found that people sought increasingly sophisticated cognitive developments (Piaget, 1936). The theory had a profound pedagogical impact on museum design and expected impact on visitors. Expounding on the groundwork of Constructivist theory and principals of Andragogy, Falk (1948-) and Dierking (1956-) (often considered to be the father and mother of museum studies) confirmed the importance of giving contextualized information for viewers in museums, which is central to the foundation of the 'new museology' (Falk & Dierking, 2000, 2013). Current museum studies accepted the institutional role of educator and interpreter and only added to the literature by suggesting ways to improve the viewer experience. The new museum was then understood as being interdisciplinary, multi-vocal, accessible, and open to criticism (Stam, 1983).

At the time of this writing, education was then a well-established facet of the museum experience, but museums no longer held the exclusivity of housing vast collections of art. Over time institutions took the leading role in supporting the arts

(Martorella, 1990; Yoon & Hyung-Deok Shin, 2014) and according to the International Directory of Corporate Art Collections “the most important patrons of the arts during the past 50 years has been not governments, or private collectors, or religions, or even museums . . . But corporations!” (as cited in Howarth, 1983, 2017a, p.10). Though not as well known to the public, corporate collections came to the forefront of the art world, largely due to the fact that the amount of works of art on display in corporations around the world closely equaled that in municipal and private art museums (Howarth, 2017a). The United Bank of Switzerland’s collection grew to 35,000 pieces in the 50 years previous to this writing, while the largest global corporate art collection title went to Deutsche Bank, with more than 57,000 works (Martinique, 2016, p. 5; Sooke, 2014, para. 2). The sheer quantity of works in corporate collections begged the question of how these stewards of culture should share or exhibit for the general public, and if so, what their role was in educating visitors on the nature and significance of said works.

Rationale of the Study

Despite the accepted change of nature and purpose of exhibition design in most museums, there were no studies to date conducted on the evolution and importance for the same changes to be made in corporate art exhibitions. As mentioned, these companies held a large share of the world’s art, but kept it in private hands, often locked away from the public in storage areas or in structures inaccessible to the general public. Many corporations did not have as part of their mission statement an agenda that included community outreach with regards to their art, and a very select few shared their art through rotating exhibitions beyond their headquarters, but those who did rarely included an educational component. There were many factors that led to this, not

least of which was a dearth of professionals with subject matter expertise shepherding these collections, who were versed in museological pedagogy and its strategies. With this in mind, this study attempted to fill the gap between the literature on the evolution of museums in regards to learning theories and the added integration of education to the viewing experience, and the possible need to change the then-current practices of corporate art collections. While many studies extolled the importance of education, this study investigated the prevailing museum and educational theories and initiatives towards corporate art traveling exhibitions, to see if the addition of didactic materials was favored by visitors and if it may also reflect and help realize a company's intended mission statement. While the majority of modern museums evolved to have a more visitor-centered focus with a change in their mission statements to include an educational purpose, corporate art collections continued presenting exhibitions focused on the aesthetic observation of objects without a deliberate learning experience and even information about the collection. By asking for visitors' responses after viewing a traditional 'Curator's Gallery' experience, followed by one in which added educational components complied with the 'Visitor's Gallery' experience, this study sought to confirm previous museum theorists' revelations on the preference of visitors for self-directed learning, which in turn may reflect an improved overall impression of the hosting institution.

Purpose of Study

The purpose of this mixed-methods study was to investigate the perceptions of museum participants concerning different art formats by comparing their reactions to two different exhibition styles. Data were collected using three post-participation surveys,

comprised of open-ended questions and Likert-scaled questions, after participants experienced a corporate art exhibition at a dedicated art gallery in a Midwest corporate history museum. Responses were collected after experiencing the show designed around a traditional ‘Curator’s Gallery’ format, which was initially used by art museums. Participants were then asked to return to the exhibition at a later date in which didactic materials of text panels expounding on the artwork were added to conform to the educational framework found in the ‘Visitor’s Gallery’, typically used in science museums, history museums, and historical homes, but adapted by art museums in the 20 years previous to this writing, by those who chose to embrace what was referred to as the ‘new museology’ (Ebitz, 2008; Hein, 2004; Hooper-Greenhill, 1999, 2000; McCalla & Gray, 2013; Rennie & Johnston, 2004). This approach is in line with the recommendations of the theorists discussed in Chapter Two, in being adaptable and responsive to the museum audience.

Questions and Hypotheses

Research Question 1: How does exposure to a curated free-choice learning experience through the use of didactic information change the viewer’s inclination to seek self-directed learning, if at all?

Research Question 2: How can self-directed learning experiences increase viewers’ efforts to continue learning, which will be illustrated by the retention of information from the previously viewed exhibition, as well as an increase in visits to other historical or educational institutions who use the ‘Visitor’s Gallery’ format?

Research Question 3: What changes (if any) will there be in the participants’ educational experiences after viewing the two formats?

Research Question 4: What changes (if any) will there be in the participants' views of the hosting company's mission statement which wishes to provide a culture of caring, community focus and agenda of innovative after viewing both formats?

Hypothesis 1: When the institution uses established learning theories concerning how visitors seek information, create meaning and facilitate connections to prior knowledge with reinforcement of that knowledge, the visitor will prefer the option of additional learning over a purely aesthetic experience.

Hypothesis 2: When asked to associate a positive reaction, either emotionally or intellectually, to one exhibition format, the 'Visitor's Gallery' format and its consideration of the visitor's education will correspond to a more favorable opinion of the hosting museum. This will result in more repeated visits to the hosting museum.

Study Limitations

Possible unavoidable limitations for the study included instilled biases and preferences for a certain format by those who frequent museums or are in the museum education profession. This includes confusion which may arise from an aesthetic art gallery inside a history museum setting and the possibility of those with higher educational backgrounds arriving with an intended educational purpose to their visit. The researcher attempted to avoid such biases by polling those from a mix of educational backgrounds, ages, job positions, and stated purpose for the site visit.

To limit the chance of the Hawthorn Effect, with the issue of biases for those who work for the company and individuals who are friends/co-workers of the researcher, the group of participants was intended to be comprised of half employees from the company and half without affiliation. To limit biases of participation due to being familiar with the

researcher, museum assistants answered any questions from visitors interested in participating in the study. Additionally, the researcher's committee chair conducted the follow-up phone interviews to prevent recognition of the researcher.

Definition of Terms

Aesthetic: The philosophy of appreciating art in relation to the idea of beauty, based on a set of principles underlying and guiding the work of a particular artist or artistic movement (Wetterlund & Sayre, 2007).

Art:

The result of human effort that has a defined form or order communicating the experience of the creator or the experience of others. It is affected by the skilled control of the materials used in its construction to project the formal and communicative concepts that the artist wishes to present in the work. (Knobler, 1998, p. 27)

Art criticism: The interpretation of meaning and analysis of art by making critical judgments about specific works of art (Barrett, 1994).

Brochures: Physical printed guides that have less information than exhibition catalogues, but with didactic information pertaining to the show and its works (Traditional Fine Arts Organization, 2014).

Content: "Art's point, significance, meaning, subject or theme, function, what it's about in the largest sense" (Wetterlund & Sayre, 2007, para. 1).

Curation: The process of identification and organization of artworks in order to further knowledge (Traditional Fine Arts Organization, 2014).

Curator: The content specialist in charge of an institution's collection, who is involved in the care, display and interpretation of the collected materials (Boylan, 2004).

Curator's Gallery format: The design of an exhibition where the curator arranges objects chronologically to produce an emotional impact through an aesthetic experience (Russell, 1994).

Didactic: Interpretive/educational texts related to an exhibition, usually written by exhibition curators which are displayed on panels on exhibition gallery walls or as part of art object labels (Traditional Fine Arts Organization, 2014)

Docent: Includes Gallery Guide, Museum Assistants, Tour guide, and Volunteer Educator): Individuals who provide educational services for the visitor to help them reach deeper level of understanding and appreciation of the artwork on display, usually through the use of tours (Wetterlund & Sayre, 2007).

Education director (Education Curator): Individuals responsible for preparing and executing "education and public programs for adults and students, usually in connection with exhibitions. The education director may have oversight of events lectures, docent programs, field trips, tours, workshops, and more" (Traditional Fine Arts Organization, 2014).

Exhibition catalogs:

Generally cloth-bound or paperback books that are made for sale to the public in brick-and-mortar libraries. They usually have illustrations of art objects in an exhibition coupled with one or more scholarly texts. Parts may include a table of contents, foreword, preface, introduction, one or more essays, a checklist, images

of the artworks in the exhibit, a bibliography and index. Some have few texts but most always images. (Traditional Fine Arts Organization, 2014, para. 12)

Exhibition title: Show title which serves “as both on-site orientation and promotion” of the exhibition (The J. Paul Getty Museum, 2011, p. 10).

Extended/didactic labels: Identifying text for an artwork placed in a museum gallery room that include more information than found on tombstone labels, such as the owner, accession number and a block of interpretive text related to the artwork (Traditional Fine Arts Organization, 2014).

Focus texts: Labels which “provide additional strategies and approaches to directed looking, conservation stories, thematic threads, biographies, and connections among objects. On a more intimate scale and scope than section texts, they contextualize a number of objects, sometimes as a case overview” (The J. Paul Getty Museum, 2011, p. 14).

Form: The vehicle or the way art leads up to understanding its meaning by observing its formal qualities (Wetterlund & Sayre, 2007).

Gallery cards: Laminated physical cards provided in the gallery space that “provide additional perspectives on artists, historical period, technique, or subject matter. Use[d] as a vehicle to offer technical information that comes up repeatedly in object labels specific to a gallery installation” (The J. Paul Getty Museum, 2011, p. 25).

Gallery guides: Materials that are scope than brochures or catalogues and are usually available on a stand or wall container in the galleries of the exhibit (Traditional Fine Arts Organization, 2014).

Interpretation: The means by which the museum delivers its content through the work of the education or curatorial department. Different media or activists are created to coincide with the museums mission statement to help the viewer understand the objects (Task Force on Professional Standards, 2001).

Introductory statement: A label which “clearly and concisely articulates the primary organizing concept for the exhibition or installation. It provides the context in which to consider the works of art, elaborating on relevant historical, societal, or artistic factors” (The J. Paul Getty Museum, 2011, p. 12).

Museum:

A non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment. (International Council of Museums, 2017, p. 29)

New museology: Refers to the evolution of the museum’s role “with the intention of introducing a new philosophy around how museums function and a changed relationship between museums and their societies and communities” (McCalla & Gray, 2013, p. 4).

Object texts: Labels that extend beyond tombstone labels by adding specific visual cues that encourage close looking and proceed to biographical and contextual information, when relevant. [They often] describe the subject or composition and mention or elaborate on the purpose of the drawing, particularly

with comparative illustrations, to increase understanding. (The J. Paul Getty Museum, 2011, p. 17)

Section texts: Label which “address larger themes and unify groups of objects and, when necessary, divide the installation space into more digestible areas for viewing and understanding” (The J. Paul Getty Museum, 2011, p. 12).

Tombstone labels: Identifying text for an artwork placed in a museum gallery room and include the minimal amount of information including the name of the artist who created the artwork, the title and dimensions of the object, its media, date of creation (Traditional Fine Arts Organization, 2014).

Traveling exhibitions: Exhibitions organized by an institution and then toured to other museums (Traditional Fine Arts Organization, 2014).

Visitor’s Gallery format: The design of an exhibition where objects are arranged with the purpose of being educational with the addition of text to unite the objects around contextual information (Russell, 1994).

Wall panels (didactic wall panels): Blocks of didactic text explaining an exhibition that are placed on the walls of a gallery room, or rooms, containing the exhibition (Traditional Fine Arts Organization, 2014).

Summary

By investigating the evolution of museum theories and interest in visitor experiences, alongside the history of corporate art collections, the researcher sought a possible relationship between the perceptions of the hosting institution depending on the exhibition format. Chapter Two begins with a discussion on the history of corporate collections and reasons behind their establishment to explain the continuation of the

Curator's format. This investigation will be followed by a summary of the evolution of museum exhibition style with the continued incorporation of an educational agenda through various strategies to engage with the audience. Chapter Three analyzes the results of the case study to summarize the preference of the participants for one format over the other. The researcher also wished to see if visitor perception of the company changed by comparing the visitors' reactions to the opposing exhibition frameworks. As the following responses show, there is an overwhelming preference by visitors to motivate corporate art collections to consider the addition of an educational framework to reflect a mission of caring. Perceptions of an institution are inextricably intertwined with a demonstration of the goals of a mission statement in such contexts. After analyzing the data collected in this study, a case can be made for the possible adoption in all corporate art programs of presentation and exhibition strategies that utilize established learning theories for the educational benefit of visitors.

Chapter Two: Review of Literature

Corporate Art Collections

In order to understand the lack of progressive evolution in corporate art programs that would mirror those in more traditional art museums, a review of their beginnings is necessary. Historically we may argue that while art patronage can be traced by antiquity, the tradition of corporate art investing began in the Italian Renaissance when banks were patrons of the local art scene. For instance, the first art collection in Tuscany was used by Siena's Monte dei Paschi Bank (founded in 1472) to decorate their interior wall space and bring greater esteem to their establishment (Cain, 2016; Harris & Howarth, 2013; Martinique, 2016). Though the cultural context may have been dictated by other considerations, such as ties to the papacy, the use of art to enhance the institution's perceived value and or ties to the community would remain at the center of the practice up until the time of this writing. By the end of the 19th century, with the Industrial Revolution and decline of royal art patronage, it was a common practice for corporations to collect art (Yoon & Hyung-Deok Shin, 2014).

A majority of these corporate collections having their roots in the previous century greatly expanded in the 1960s and reached a global trend by the 1980s (Martorella, 1990; Yoon & Hyung-Deok Shin, 2014; Wu, 2003). Academic research into the individual growth of the collections was rare and the reasons behind this literature should be considered as to the aggrandizement of a particular institution and their own corporate motivations. If researchers remove the biased reporting undertaken by most corporations, then what remains is information from those who practiced the collecting itself and who followed the common trends and identified universally similar reasons

behind their acquisitions (Kottasz, Bennett, Savani, & Ali-Choudhury, 2007). A team of curators often managed those institutions with sizeable collections. These individuals often assisted in researching significance and provenance before recommending purchase of specific pieces and continued to care for the growing collections and conduct research on them. Some included the incorporation of accompanying programs and others with limited access to the public made resources available through websites and/or publications. After the golden era of corporate collecting passed by the 1970s, some companies felt that a collection was an ostentatious display of wealth or too expensive to maintain (due to the storage, preservation, and luxury taxes associated with them). Many donated or sold collections, such as in the case of Petro-Canada (Harding, 2003) removing their collection entirely from open exposure. A dilemma for researchers in the visual arts was that most corporate collections were kept away from the public and were often accessible only to employees (Wang, 2016).

Despite this trend in some corporations, by the mid-1990s, about half of Fortune 500 companies and around 2,000 other major enterprises in Europe and North America were still collecting art (Kottasz, Bennett, Savani, & Ali-Choudhury, 2008; Martinique, 2016; Yoon & Hyung-Deok Shin, 2014). Among the first to make a concerted effort in their art collections were financial services institutions, such as Chase Manhattan, Fleming & Co, Bank of America, and investment firms like Progressive and other insurance companies, followed by larger conglomerates, such as hotels and foundations (Cain, 2016; Kottasz et al., 2008). The sheer variety of institutions and assets at their disposal made a comprehensive overview of these collections near impossible when considering how they were often used or displayed. Regardless, as of May 2017, there

were over 700 art programs maintained by corporate institutions worldwide (Howarth, 2017b).

Many of the greatest corporate collections in history, including the origins of the corporate art program used for this case study, were initiated thanks to the company's founder or chief executive officer's passion for art. It was also common for these collections to grow as the result of the donation of the founder's own personal collection (Cain, 2016; Howarth, 2017a; Jacobson, 1993; Kottasz et al., 2008; Martinique, 2016; Martorella, 1990; Rockefeller, 1984; Sharf, 2012). Often the subject matter and artistic styles of the purchased works closely aligned with the individual tastes of the company founders and later grew to include recommendations acquired at the behest of curatorial staff and/or aligned with market trends (Cain, 2016; Howarth, 2017a). For example, J.P. Morgan Chase's collection began with the efforts of Rockefeller (1915-2007), who was considered to be the father of the modern corporate collecting and among the first to go beyond using art as mere office decoration. Rockefeller's (1984) philanthropic legacy included leveraging the company's art to better serve the communities that the banking branches served by donating unused pieces to universities and public spaces (Appleyard & Salzmann, 2012). The practice grew in prominence, and while the effort did support an institution's mission statement in its commitment to the community, also, less altruistically, it could be leveraged for public relation's purposes.

With the advent of public relations departments, art on display communicated more than a CEO's artistic preference and was utilized as a tool for its positive psychological effects on both company employees, and subsequently, the surrounding communities (Cain, 2016). Though several collections started with the aim of purely

adding aesthetic interest to the walls, corporate curators cited a variety of reasons behind the continued acquisition of art, including positive emotional and mental responses from viewers, contributing to the overall identity of the company, and/or as a reflection of the involvement of business relationships within the community (Cain, 2016; Sharf, 2012; Sooke, 2014).

When Howarth (1983) first published an essential reference guide on the topic, entitled, *The International Directory of Corporate Art Collection*, the overview included 300 names and locations of known collections, as well as a number for commissioned pieces, identification of external exhibitions, and even those with the rare educational program. Howarth (1983) chose to overlook the air of elitist privatization behind corporate art holdings in an attempt to shed light on altruistic motivations. Understanding the motivations of a company in this matter not only shed light on the intended greater purpose of displaying art, but also represented the broader shift seen in art therapy, art criticism, and museum criticism from a focus on the object itself to the experience of the viewer (Chmielewski, 2010; Dague-Barr, 2009; Ebitz, 2008; Falk, 2000; Falk, 2006; Hein, 1998; Hein, 2004; Hooper-Greenhill, 1999; Rennie & Johnston, 2004). Outside of beautifying a space and adding color to white walls, the reason for many growing collections coincided with psychological studies, which showed that art had an effect on the cognitive function of the brain by stimulating creativity, critical thinking, empathy, and productivity (Betts, 2006; Kennedy, 2004; Lipman, 2014; Sharf, 2012; Staricoff, 2004). Such studies were seized upon by advocates of the arts for corporations to invest more in these areas.

Companies who claimed the aforementioned intentions as reasons for starting their own art collection were substantiated by a frequently cited 2003 survey by the New Hampshire Business Committee for the Arts and the International Association for Professional Art Advisors. The results of the study found that having art in the workplace was considered an important element for 82% of the 800 survey participants (as cited in Thomas & McCrae, 2012, p. 9). Additionally, 78% of participants noticed a reduction in stress when art was placed in the workplace (Higginbottom, 2016, p. 1), which can be attributed to the “the relaxing, contemplative aspects of art” (Lipman, 2014, para.5). One might also cite the personalizing aspects and effects of art assistance in countering the sterilized appearance of non-descript office buildings and corporate environments. As such, Gensler’s (2013) U.S. Workplace Survey emphasized the inclusion of open floor plan designs where differentiated spaces were created to separate areas of focus apart from those intended for collaboration. In areas meant for individualized work, art was recommended to be muted with meditative subject matter to facilitate intense concentration, while collaborative spaces should be adorned with brightly colored modern art to inspire creativity and brainstorming (Gracilieri, 2016). The recommendations aligned with those psychological the studies mentioned, that investigated productivity in supporting a workforce.

Other studies confirmed the importance of art in the workplace. Lipman (2014) claimed art in the workplace could spark “interest and inspire certain artistically oriented individuals who will find the artwork a pleasure to be around” (para.4). Additionally, the results of Higginbottom’s 2016 survey also confirmed that 64% of participants in the study noticed an increase in creativity when art was placed in the work environment

(Higginbottom, 2016, p. 1). These studies substantiated the claims made by companies, such as Progressive auto insurance, who maintained they used the art collection “to encourage its employees to think creatively” (Sharf, 2012, para. 2), going so far as to offer a range of collaborative programs between their employees and the collection.

Progressive not only designed an interactive application for information on individual pieces for mobile devices, but created a designated ‘Arthothek’ space for employees to solicit advice on which pieces to hang in their offices, as well as regular visiting artist talks for employees to learn more about artist’s styles and intent (Brewer, 2016).

Deutsche Bank, which is often credited with having the world’s largest corporate art collection, allowed senior managers special placement and selection of works, along with the publication of an online arts magazine, regular staff tours, and lectures by leading museum experts. Such opportunities for additional education and collaboration with the art has been shown to make employees feel more valued (Chmielewski, 2010; Kennedy, 2004). The psychological implications cannot be overstated. As with other initiatives, when companies were seen to invite feedback on workplace satisfaction, morale and productivity always improved.

The positive benefits of individuals picking their own art décor stemmed from studies carried out by the Cass Business School and a collaboration of the Business Committee for the Arts and the International Association for Professional Art Advisors. The survey determined the companies who involved employees in the selection process of artwork noticed an increase in collaboration, an improved perception of the company as innovative, and increased individual job productivity, as well as job performance and satisfaction (as cited in Gracilieri, 2016; Higginbottom, 2016). Of the 32 U.S. companies

surveyed in 2003, participants noted an increase in enhanced morale, a greater appreciation of diversity, and a broadening of their perspectives (Cain, 2016; Thomas & McCrae, 2012; Sooke, 2014).

A feeling of appreciation was confirmed by Knight, who in 2010, conducted studies on the psychology of one's working environment by evaluating 2,000 employees in different types of office spaces (as cited in Higginbottom, 2016, p. 1). These spaces were divided into lean environments, which contained only the necessary items needed for the job; enriched space, which included art and plants; and empowered locations, which allowed the employee to personally arrange the location of the art and plants (Brewer, 2016). The spaces enriched with works of art resulted in lowered employee stress levels, an increase in overall wellbeing and ultimately, happier and healthier staff (Brewer, 2016). Knight found that the employees who worked in the enriched environments were 17% more productive and the empowered space employees, who had full control over the design layout of their space, were an additional 32% more productive (as cited in Higginbottom, 2016, p. 1). Klein, curator of the Microsoft Art program from 1999-2005, stated that the purpose of the collection was to improve the quality of employees' lives, which in-turn improved work output by creating a stimulating and motivating work environment (as cited in Howarth, 2016). The assertion was also confirmed through recent art therapy studies of the 10 years previous to this study, that relate that viewing art in the workplace stimulated inventive thought and motivation, provided intellectual stimulation, and improved problem-solving (Gracilieri, 2016; Hoeken & Ruikes, 2005; Kottasz et al., 2008; Martinique, 2016).

Lipman (2014) determined that corporate displays of art were less about the aesthetic enhancement of the space and “more about pride in one’s environment” (p. 4). He stated that the use of the art was a way management demonstrated their commitment to employees and showed genuine care and concern “enough about the employee experience - and the customer experience - to have a thoughtfully maintained facility that people feel good about working in” (Lipman, 2014, p. 2). First argued by Abbott (1994) and then supported by Cain (2016), by improving the quality and beauty of the working environment, a company signified concern for their employees, through the attempt to create a pleasing and attractive workplace, which in turn stimulated a positive and collaborative working environment. Companies, like the World Bank, Saxo Bank, and Credit Suisse, claimed that their collections were used to stimulate dialogue, as catalysts for communication, and as stimuli for new ideas (as cited in Howarth, 2016). Moving beyond this, Braulick at First Bank claimed that their art collection was “a tool for organizational development. It’s a catalyst for change because it changes people’s perceptions. It opens the door for dialogue that might not otherwise take place” (as cited in Halcrow, 1989, p. 13). In considering the style and genre to be selected to achieve these goals, contemporary pieces “make for good talking points, while sculpture and huge textile works with acoustic properties are a good-fit for deadening the sound in clattering marble foyers” (Brewer, 2016, p. 3). Careful attention was paid by the corporations and management in when, where, and what type of art was displayed to achieve a particular goal appropriate for a specific space and time.

Other corporations also demonstrated their commitment to enriching their employees’ workspace and improve their quality and quantity of work. United Bank of

Switzerland (UBS) had a collection which boasted “an artwork for every two employees” (Sooke, 2014, para. 3) and stated that art was an integral part of a motivating and productive working environment. One of the UBS curators, McCoubrey, claimed the contemporary collection makes the bank stand apart from other institutions by representing the company as “dynamic, active and growing-as being part of the world today. [Art] gives the business personality” (as cited in Sook, 2014, paras. 4-5).

Moreover, Brown (2014) and Kennedy (2004) asserted that, breaking up plain walls relieved potential visual boredom by giving employees something to talk about, which in turn led to a greater sense of community, especially when pieces were rotated or changed on a regular basis (Brown, 2014; Kennedy, 2004; Rochon, 1990). Vibrant pieces were believed to challenge those who interacted with the art and inspire employees to do their best work, which could result in a sense of pride in their work environment (Howarth, 2016; Starticoff, 2004). Kennedy (2004) also noted that the display of works in the collection were seen as a benefit, which assisted with successful employee recruitment and overall staff and client retention. This statement was reiterated by Heath, the managing director at International Art Consultants, who claimed “some companies consciously use art as part of their retention strategy . . . encouraging them to be in the office” (as cited in Brewer, 2016, p. 3).

The reasons listed above are the primary motivating factors for institutions to invest in art beyond the addition of assets for the company. Instead they reinforced and legitimized the activity of collecting and displaying art in order to maximize the benefit of including art within the context of a broader business philosophy (Kennedy, 2004; Thomas & McCrae, 2012; Wang, 2016). It should be noted that the practice of

purchasing art for investment purposes, i.e. believing it would increase in value, was rarely stated as a reason for a company's holdings (Wang 2016). Likely due to artworks' return on investments being part of a flux market, financial gain from acquiring artwork "is one of the great myths that surrounds corporate art" (Sharf, 2012, p. 2). The exception to this argument came by way of AXA, whose management stated that art was purchased specifically for financial return (Wang, 2016). Additionally, evaluating the monetary cost of a work of art required hiring well-paid, knowledgeable consultants for assistance, which in itself was often seen as a high-risk activity (Kottasz et al., 2007), and therefore, was not explicitly listed among the considerations and motivating factors for the acquisition of large collections of art.

The misconception over the motivations behind art collecting and corporations was corrected through various studies. For instance, according to the article "Privatizing Culture- Corporate Art Intervention Since the 1980s," not one of the 72 companies surveyed in North America stated that tax concessions and/or monetary gain were the sole factors in decisions to initiate art collections (Wu, 2003, p. 217). In many instances, specifically during the financial crash of 2008, it was only during challenging times for institutions that art was seen as contributing to the company's bottom line by making employees happier, more creative, and by showing that they were a supporter of the community, or showing customers that they were appreciative of creative endeavors rather than being strictly for financial purposes. Art for more than financial value was meant to communicate that a company "values creativity and innovation and no better way to express that to our employees and public than through our Art program" (Abbott, 1994, p. 35). Companies can also directly influence the history of art through their

patronage, and claim as such. For instance, UBS claimed the purchases of relatively unknown, emerging or mid-career artists allowed low cost art to reflect their involvement “on a more intellectual level about innovation around the world” (as cited in Brewer, 2016, p. 2). While art could be an investment, the gain of its purchase could reflect a higher end goal for the company and demonstrate their agency in the art world. Therefore, representing a company’s overall objective was among the core reasons attributed to the creation and maintenance of a corporate art collection.

Integral to any successful company was an identifiable brand, which projected its core values, philosophy, and/or strategies it wished to communicate to the public and its own employees (Howarth, 2016; Kottasz et al., 2008; Matinique, 2016; Sooke, 2014). A business could use its art holdings to project a particular image through its corporate identity, a term referring to the presentation of its strategies, policies, and products through its employees, shareholders, clients, and marketing efforts (Kottasz et al., 2007). By ensuring the art collection aligned with the corporation’s central mission, the type of art, style, and subject matter could instill a sense of wealth, sophistication, and creativity. Coca-Cola, Ltd. credited its selection of bright abstracts to relay a sense of “positive, upbeat feeling” (as cited in Rochon, 1990, p. 61). The Bank of Montreal focused on local historical works to reference its establishment as the first bank in Canada (as cited in Rochon, 1990), while the Fleming Collection was home to hundreds of pieces with “a distinctly Scottish theme” evoking pride in local heritage and tradition (as cited in Bennet, 2014, p. 2). Thus, the type of art purchased reflected more than the psychological effects sought in their placement; various styles selected reflected the corporate identity itself and how the company wished to be perceived both internally and externally.

The interest in corporate identity was universal across various business models, but how that was expressed often depended upon the type of business, employees, and customer methods of engagement, and intended use of the works. For instance, Wu (2003) noted that service industry firms were more conscious of their image, due to daily interactions with their clients. Direct contact meant first impressions about a company, based on its physical environment, were taken into consideration when designing office spaces and meeting areas (Kottasz et al., 2007). The art collection could also be used as a marketing tool when incorporated into hosting tours and used as a backdrop for hospitality events (Karabell, 2016). A successful corporate identity in turn “results in an enhanced corporate image, and, over time, an improved corporate reputation” (Kottasz et al., 2008, p. 237). Corporate art consultant, Abbott (1994), remarked that there would be no art on the walls if the collections did not do something for the company, either by projecting a particular image, or by improving relations between the company and the community, or by refreshing and stimulating the company’s employees (Abbott, 1994). According to their mission statement, Progressive used images of its art in all its literature and also used copies of the collection as corporate gifts (Wang, 2016). The inclusion of images found throughout its office buildings and separate exhibition space reflected “the unique union of our people, values, aspirations and work environment by encouraging the pursuit of innovation and change” (Harris & Howarth, 2013, p. 10) Even modest collections have used art to reinforce corporate philosophies, such as Penguin Publishing whose small holdings were selected to show their democratic heritage from predominately British artists who used text in their work (Sooke, 2014).

Deutsche Bank, with over 55,000 contemporary works from British and German artists, claimed its corporate identity was epitomized by its art collection (Appleyard & Salzmann, 2012, p. 63). The collection was managed by a team of 20, with an online art magazine, rotating exhibitions, and the acquisition of new pieces for members of the staff upon request (Appleyard & Salzmann, 2012, p. 64). The company values "creativity, modernity, dynamism, and innovativeness to stimulate the creative imagination of the firm's employees to generate images of the banks creativity, energy and modernity in the minds of its clientele" (Kottasz et al., 2008, p. 240). A 2007 case study on Deutsche Bank evaluated by Kottasz, Bennett, Savani, and Ali-Choudhury (2008) found that, while the bank's identity was deeply connected to the art, the main motivation for the collection was altruistic.

By relating art to a sense of community, companies, such as Deutsche Bank, UBS, J.P. Morgan Chase, Citi Bank, and Progressive bought works so others could appreciate the beauty and achievements of local artists, while supporting the region emotionally and financially. This not only stimulated the local economy, but gave the appearance of being a good corporate citizen. According to Wang (2016), only a portion of the overall corporate funding for the arts went towards the collection, while the rest "goes in the form of charitable donations and/or sponsorships that support needs of public institutions as well as artistic projects" (p. 7). By recognizing and supporting local artists and giving them a place to display their works, artist oeuvres were given the opportunity to be seen by others across the country and possibly lent to museums and other institutions.

Such philanthropic social responsibility not only enriched the working environment, but placed money back into the community and created goodwill, but was also thought to create a sense of comradeship among the employees in which they could be proud of where they worked and lived (Cain, 2016). Simmons and Simmons epitomized this philosophy by not only having purchased works from emerging contemporary British artists, but with a mission statement of providing legal services for them early into their careers (Howarth, 2013). For companies concerned about marketing to younger generations, acquiring contemporary art played into the “millennial-friendly ethos of social responsibility” (Cain, 2016, para. 2). In this way a corporation was acting as patron of the arts and was often why many corporate resources were placed under the fold of public relations.

Some corporations not only housed great art, but also shared it with the public to reiterate their mission statement of giving back to the people. J.P. Morgan Chase offered a small number of tours, but these were limited to museum associated groups (Wang, 2016). UBS loaned or donated works to museums like MOMA, supported annual Art Basel fairs, and collaborated with the Guggenheim Foundation, but for the most part their collection was only accessible in employee-only areas (Sharf, 2012). Wang’s 2016 thesis work focused on what she claimed was the most controversial issue in corporate art collecting: the accessibility of the collections. She pointed out the dual issue of increased exposure through loans and public display could result in good publicity and increased value to the works, but presented issues of security and possible questioning of purchase funds. Those lucky enough to have access to the above aforementioned collections benefitted from the inspiration, relaxation, and motivating effects viewing art could have

for those in the workplace. Meanwhile, the everyday populace was often deprived of such enjoyment from collections of art, which were thought to now outnumber the works of art found in museums (Yoon & Hyung-Deok Shin, 2014). This dilemma was epitomized by Sooke's (2014) article "Corporate collections: The greatest art you can't see."

The International Directory of Corporate Art Collections published a yearly selection of the best programs, and based the 2017 report with a focus on the issue of accessibility, along with how the art was exhibited and featured, level of active participation with the employees, and the inclusion of education programs (Howarth, 2017b). While many companies continued and/or expanded efforts to be socially conscious, not only by sharing the collections but also by including efforts to further the viewer's education, there was still a gap in the literature as to why others had not followed suit. When it came to corporate art collection, does adding a public and educational agenda change the impressions of its clients for the better? This case study seeks to answer such a question.

History of Museums

For the average art lover interested in the aesthetic, emotional, and intellectual pleasure found in viewing art, most seek the experience in the public institution of the art museum. Similar to corporate collections, museum foundations were dictated by the interests of the wealthy. The word museum originated from the Greek *mouseion*, meaning "seat of the muses" (Lewis, 1992, p. 1) and referred to philosophical institutions where lively discussion occurred among ancient statuary and objects of natural history. The original *mouseion* at Alexandria was destroyed in 400 CE, but would remain an inspiration for many institutions, including the academies of Plato and Aristotle

(McClellan, 2008, p. 16). It cycled back into the lexicon during the 15th century with Lorenzo de' Medici's Florentine collection. He showcased his accumulation of objects for both aesthetic and intellectual pursuits to relate to the family's wealth and power. In fact, the Medici used art as a political weapon to bolster their claims of political hegemony in the Republic of Florence, having risen from merchants in the 14th century to the de facto rulers of an oligarchy and head of a banking empire by the end of the 15th century (Hooper-Greenhill, 1999). In the 17th century, museums referred to the growing number of European cabinet of curiosities, where items were stored in display cases, which eventually grew to fill whole rooms. The amassment of well crafted, exquisite and expensive objects began to "demonstrate the prestige of the owners, but others were formed with scholarly purposes" (Latham & Simmons, 2014, p. 27). These collections were a reflection of the owner and in a similar manner to corporation identity. The items on display reiterated "a form of creation of a self-identity that reinforce[d] or undermine[d] the dominant categories of society in which the collection appears" (Latham & Simmons, 2014, p. 27).

Due to the origins of collections being the luxury of the wealthy, it was not surprising the early connections of elitism and seclusion were associated with museum collections. During the middle ages, the acquisition of works of art and cultural objects were mainly the prerogative of wealthy benefactors or the Catholic Church. In turn, they reflected the financial and intellectual resources of their owners, as well as an attempt to both understand and control the world around them. As political powers fluctuated and blood lines lacked designated heirs, personal collections were often acquired by religious institutions or became state-owned for public benefit. This was such the case with the

famous Medici collection, which opened to visitors of the Uffizi Palace in 1582, before being bequeathed to the state of Tuscany in 1743. For those lucky enough to continue amassing objects, collections were curated and objects were organized in a scientific scheme through Latin classification. Beginning in the 15th century, the handwritten records of contents were translated into extensive printed catalogues (Latham & Simmons, 2014).

The Age of Enlightenment capitalized on the need for scholarly endeavors with individuals such as Bacon and Descartes. The rationalized classification of objects was reflected in the commonplace circulation of collection inventories. It took 200 years before these collections took the form of separate buildings with public access, which evolved into the modern museum (McClellan, 2008). Europe was the first to embrace the added scholarly mission attached to a collection when Tradescant's personal acquisitions were cataloged by Ashmole in 1656 before being donated to Oxford University, then renamed on his behalf and opened as the Ashmolean Museum in 1683 as a founding model for university museums (Zeller, 2003). Around the same time there were a number of structures that foretold museums in famous utopian texts, such as Andreae's, *Christianopolis* (1619), Campanella's, *City of the Sun* (1623), and Bacon's, *New Atlantis* (1627). These treatises describe ideal collections and the collection of all knowledge as "a compendium of the world" (McClellan, 2008, p. 16).

The 18th century was considered the Golden Age of Museums, when one opened in nearly every country in Western Europe after the French Revolution. During this time publications spurred by revolutionary optimism resulted in manuals on suggested museum practice. It was at this time that, as McClellan (2008) argued, "newly created

public museums helped to shape the body politic and cultural identity of emerging nation-states through shared access to nationalized art treasures” (McClellan, 2008, p. 9) Institutions focused collections around specialized subjects, such as art, natural history, and ethnography as temples of knowledge and human culture (McClellan, 2008, p. 7). Museums hired personnel with training in each particular subject, which resulted in segmented focus on individual item knowledge, instead of museum work as whole. Works such as Neickelius’, *Museographica* (1727), suggested museum operations should have wider aims for their departmental goals by giving suggestions for object care and collection development and the recommendation for item classification.

The following years of technological growth, and an interest in science and industry stemming from the Enlightenment, shifted the focus towards the museum setting as a tool for intellectual pursuits as “people realized that museums could contribute to the formation of the national consciousness” (Latham & Simmons, 2014, p. 31). Advancements in individuals’ knowledge were encouraged by world exploration, new trade, and the rise of the middle class. It was in this climate the British Museum in London was formed in 1759 “not only for the inspection and entertainment of the learned and the curious, but the general use and benefit of the public” (Zeller, 2003, p. 20). The boom of British municipal museums coincided with social reforms to battle the ever-growing problems stemming from industrialization. Well-crafted objects held the key to educating and refining the public as “art museums were used as instruments for instilling ideas, habits, and attitudes of the propertied class values, thereby promoting the cultural hegemony of the socially dominant classes” (Zeller, 2003, p. 20).

In 1773, Rome's Pio Clemente Museum became the first museum devoted exclusively to art. During the French Revolution, the abandoned royal palace of Louvre opened its doors to the public in 1793 with labels, which informed viewers on the works' original private owners prior to the Revolution. Utopian aspirations were in play during the French Revolution when designing the Louvre. Kersaint, who spoke of the new institution in 1792 a year before it opened, wrote that the Louvre would "speak to all nations, transcend space, and triumph over time" (as cited in McClellan, 2008, p. 18). This new museum would become a center for scholarship for all nationals and the world. Ever so subtly, the Louvre also established the model for all other institutions in the organization of masterpieces from antiquity to the most recent French masters, establishing France as the inheritor of this Western artistic heritage and undisputed leader of the art world. Modeled on the success of the Louvre, Vienna's Belvedere Museum open in 1779, followed by Brussel's Royal Museum (1803), Rijksmuseum in Amsterdam (1808), Rome's Vatican Pinacotheca (1816), Accademia in Venice (1817), Atlas Museum in Berlin (1830) and St. Peter's Hermitage (1852). Each based the collection on a chronological history of art, with an aim of being "a symbol of democratic access and responsible government, source of national and civic pride, and school for young artists and historians" (McClellan, 2008, p. 20). For the next 100 years, regional and national museums followed the example and became institutions of public good. Instead of the context placed on the collections themselves, museums were viewed as home to cultural heritage. Moreover, museums legitimized major cities and capitals by their presence.

South Kensington Museum in London (known at the time of this writing as the Victoria and Albert) set the model for Victorian social reform through educational

exhibitions geared towards the laboring classes. It opened in 1857 with the intent to educate the public on British tastes and to disseminate art knowledge to the wide populace. Supported by the theories of Ruskin it aimed “to counter the relentless and dehumanizing forces of modern industry” (McClellan, 2008, p. 24) with displays focused on domestic goods that would appear to everyday tastes and inspire those in manufacturing. The museum also became a site of recreational enjoyment for elite members of society and poor alike. Supported by the belief in German philosophy, that art had an “uplifting and harmonizing power,” and what once served as a source of religious veneration, was now an autonomous experience to “nourish the spirit,” wrote Schiller (1795) in *On the Aesthetic Education of Man* (as cited in McClellan, 2008, p. 21).

Europe paved the way for cultural institutions, though it was not until the 19th century that the term museum was associated with public access in the United States. Peale’s Cabinet of Curiosities became one of America’s first museums when it opened in Philadelphia in 1786. More in the vein of a natural history museum, Peale was inspired by his love of taxidermy and utilized his artistic training while in London to create unique habitats for his specimens. He believed the museum should be used for the betterment of society and “set the trend that linked museums to pedagogic and political goals in society” (Hein, 2012, p. 66). One of the most well-known proponents for the inclusion of didactic or an educational philosophy in museums was Goode (1889) of the Smithsonian Institute after its founding in 1846. He was known for his statement about libraries being useful for the already educated, while museums were known as places for the “educated and uneducated alike, to the masses as well as to the few, and as a powerful stimulant to

intellectual activity in either class” (Goode, 1889, p. 432). He advocated for additional educational measures alongside a systematic organization of collections including extensive labels and frequent public lectures. He believed an institution had to earn the right to receive funding by being reviewed yearly to be considered as a center of learning.

Followed by the Metropolitan (The Met) in New York and Boston’s Museum of Fine Arts in 1870, “only 4 percent of museums known today in the United States were in existence before 1900” (Latham & Simmons, 2014, p. 33). These early American institutions were heavily influenced by their European predecessors and sought to unite the twin goals of practicality and aesthetic idealism. As an example, the Met was founded with the intention to educate those in the pursuit of the arts and manufacturing, and for the betterment of society through instruction as one of its trustees, Choate, stated that “art belongs to the people, and has become their best and most efficient educator” with the purpose of not only educating, but to “elevate the taste and moral condition” of the living in New York (as cited in Zeller, 2003, p. 14). This was echoed by Cesnola in his Address on the Practical Value of the American Museum, where he underscores the dual goals of museums to serve as “a resource whence artisanship and handicraft . . . may beautify our dwellings” and as an exhibitor of “the riper fruits of civilization” (as cited in McClellan, 2008, p. 29).

Pioneering work on museum studies and its application occurred by Kent, who while at the Metropolitan Museum of Art started investigative work through the Metropolitan’s *Bulletin* in 1905, with the September 1916 issue being devoted to museum education (as cited in Zeller, 2003, p. 81). He was also responsible for being among the first to offer a course for teachers based on the collection with an accompanying handout.

While at the Met, he aided in the hiring of museum's first docent in 1906. A year later, the Boston Museum of Fine Arts followed suit and established a monetary compensation for docent services, followed by the Metropolitan (1908) and the Art Institute of Chicago (1909) (as cited in Zeller, 2003, p. 81). Though this showed progress towards the importance of learning, some institutions with docent programs believed they were more akin to accessories of the collection. This was reinforced by directors, such as Gilman at the Boston Museum of Fine Arts (BMFA) who supervised the educational department with the belief that a docent should be a companion, not a teacher, and the focus on education was second to the museum's focus on cultural aesthetics (as cited in Zeller, 2003). This was reinforced by Gilman and Prichard, who sought to rid museums of their focus on utilitarian concerns and instead replaced that with a focus on aestheticism and high art. To this end Gilman (1918) wrote, "Neither in scope nor in value is the purpose of an art museum a pedagogic one" (p. 94). This belief was shared by many in the field and ensured that the value of a museum should never be in practical efficiency, but instead in terms of the effects of beauty on viewers (McClellan, 2008, p. 30).

The American Association of Museums (AAM, known at the time of this writing as the American Alliance of Museums) was begun in 1906 to unite cultural institutions and share best practices on behalf of the public. AAM's vice president, Parker (1881-1955), was among the first who recognized the decrease in American work hours due to growing industrialization, which resulted in more leisure time. He helped push the need of museums to embrace their role as centers of "education, recreation, and, indeed, inspiration" (as cited in Zeller, 2003, p. 36). The standing tradition in museum practice at this time revolved around the aesthetics/art appreciation philosophy of museum

education. This first type was epitomized by individuals, such as Fairbanks at the BMFA. Fairbanks maintained museum education was best done through displaying 'high quality' art with programming focused on contemplation of the objects exhibited. This was similar to the 19th century idea that viewing quality art would instill a sense of high aesthetic taste in the community by showing the finest examples of craftsmanship. The director of the Newark Museum, Dana, supported this sentiment and the role museums needed to take beyond the aesthetic. Dana insisted that museums "serve their constituents through active involvement in their everyday lives," believing that museums should be grounded and serve the community (as cited in McClellan, 2008 pp. 30-31).

A focus on connoisseurship was voiced in 1913 by Wyer, the director for the Hackley Gallery (Muskegon Museum of Art), who believed museum education should "stress the formal and expressive qualities in order to relieve the spiritual side of art. Teaching not about the subject matter or style but the recognition of the expressive or emotional content of art" (as cited in Zeller, 2003, p. 50). This focus was still the case in many children's programs who focused on 'actively seeing' as the main activity in the museum, by asking questions about the formal properties of works by identifying aesthetic concepts of color, shape and texture. Though some museum education programs still subscribed to the supremacy of the aesthetic appreciation of art and its philosophy, this approach largely fell out of favor by World War II. At this time, museums and exhibitions were summoned to help rebuild 'the human spirit' and reminded soldiers what they were fighting for. In a 1946 article in *Museum News*, the sentiment was communicated as, "The champion of man turns out to be man, and it is in the arts that we

find the mirror of human dignity, a microcosm both of order and serenity, of vitality and valor” (as cited in Zeller, 2003, p. 62).

In 1933, Coffin, the president of the Metropolitan, was influenced by a shift in social studies in schools when he said art museums were key players in educating the public on cultural history. Following economic strain first from the Great Depression, then from the Second World War, the consideration of social welfare provided the perfect climate to meet the growing socialist needs of the public (McClellan, 2008).. The continued interest in a social component to receive broader public support for museums was discussed in Rea’s (1932), *The Museum and the Community*, followed by Adams’, *The Civic Value of Museums* in 1937 (Adams, 1937). Adams stressed the importance of democratic knowledge and the dangers of secondhand information. He insisted that the primary purpose of museums should be stimulating viewers “intellectual and emotional independence” through the guidance of original objects and primary source materials for “equal cultural opportunities for all citizens” (Adams, 1937, p. 31). Those with a social interest in art pushed for an art-historical approach, which emphasized artists’ backgrounds or national style, iconography, and biographical information to include wide-reaching community issues. Social philosophy connected art in its original context and attempted to make a direct connection to the present, while improving the visitor’s quality of life through aesthetics sensibility. Social education on the whole worked to help the lower middle class by using knowledge to achieve a better standard of living and, therefore, a more fulfilled life. This harkened back to the Victorian ideal of the utilitarian and educational value of art institutions to elevate the working-class poor.

In 1930, Youtz, director of the Brooklyn Museum, wrote as an interdisciplinary/humanities advocate when he insisted museums should have a broader scheme to their offerings by including information about other subjects in the collection. Youtz was inspired by earlier examples such as Griffith's inclusion of natural science, history, ethnology and art at the Detroit Museum of Art in 1899 to appeal to a wider educational interest (as cited in Zeller, 2003). Youtz stated the visitors "cannot study art without studying society, which produces art and in turn is produced by it. Art is meaningless without its social setting" (as cited in Zeller, 2003, p. 62). Low from the Walters Art Gallery agreed with this statement in his 1942 publication of *The Museum as a Social Instrument*. Low (1948) believed that "a strict art-historical approach to museum education was too "narrow" and often "sterile" (Low, pp. 10-12). Though practitioners of the aesthetic philosophy called for didactics to be kept to a minimum, so

as not to interfere with the communication of the work of art to the visitor through direct confrontation, the cultural history approach recognizes that works of art do not speak for themselves, and therefore need contextual materials to aid visitors in decoding their meanings. (Zeller, 2003, p. 62)

During the Great Depression, this need was reflected in the Works Progress Administration's efforts to increase social programs at museums. The Pennsylvania (Philadelphia) Museum of Art was financed by a Carnegie Corporation grant to continue rotating their exhibitions for both education and entertainment for the widest possible access in the local community. Each object was accompanied by a label with the intent to be socially connected with straight facts instead of interpretative materials. The director at the time, Youtz (1993), directed the collection's main mission as public

centered instead of focusing on the taste dictated by a board of trustees to merit financial support. Youtz insisted when an aesthetic focus was presented curators overlooked the social history of the work and therefore made it harder for the average museum visitor to interpret them in a meaningful way (Youtz, 1993).

Understanding other cultures played a role in boosting morale and relations to America's allies during the World Wars. After World War II, Low was one of the first to stress a move from collection emphasis to pursue a social philosophy and stated "the education goal must be the goal not only of the education department but of the curators, directors, and trustees as well" in order to become a reality (Low, 1943, p. 11). His efforts focused on what would later be known as andragogy, as he advocated for programs geared toward the 'intellectual middle class' with adults the primary demographic focus over children, who he believed should already be taught art education in schools. In order for such a goal to be accomplished, Low (1943) recognized it would require larger education departments, which needed to be supported and respected by the public in order for the continued justification of training for museum educators in both art history and adult education theory and practice.

While Low (1948) and Coffin (1933) were primarily concerned with educating adults on history through art, the head of the Museum of Modern Art's education department for almost 50 years, from 1937 to 1970, D'Amico (1940) saw young people and art production as the central focus of art museum education (as cited in Zeller, 2003). D'Amico (1940) identified five objectives central to a museum's mission which became the core for many museums to follow: objects placed in a cultural or social context, the need for a connection of the object to its past, the inclusion of both fine and decorative

art, information on the artists, and techniques for the work's production, and any psychological factors relating to the piece to connect to the public (D'Amico, 1940).

MacLeish asked museums to consider their role in reducing fears during the Cold War during an address at the AAM's 1946 convention. He claimed an understanding of Soviet Americans could be achieved if resources were dedicated to "promote the vision of peace and world citizenship embodied in the Charter of the United Nations, asking museums to break out of their cloistered insolation and become cultural ambassadors promoting peace through human understanding" (as cited in Zeller, 2003, p. 76). The call to prove a museum's service to the community was expressed by the Toledo Museum of Art's first president, Libby when he stated museums as public institutions must "demonstrate beyond a doubt that [their] cause is a worthy one, [their] continuance a necessity and [their] education beneficial and lasting" (as cited in Zeller, 2003, p. 59). Toledo's visitor-centered social approach to museum education included both historical and technical teachings that related to contemporary life and was a pioneer in museum outreach to African American populations long before the push from the 1960s Civil Right Movement. The museum's director, Wittman, stressed interpretive materials and public programming tailored to its specific community. NEA and NEH grants in 1965 pushed museums to go beyond the average viewer to be socially conscious of racial minorities, the poor and elderly (as cited in Zeller, 2003).

The role of the modern museum thus took its cue from these competing demands. On the one hand, museums must address the demands of their conservative benefactors, who viewed the role of the institution as eschewing practical, utilitarian concerns for the purely aesthetic, removing art from context and a clear educational function for all

classes. On the other, critics would claim that this elitist perspective denied what museums should be focused on and that was a populist goal and serving communities, admitting the market demands and initiatives of any other institution. Zeller's (2003) research in the history of museums questioned whether there were still museums designed to keep the status quo and reinforce the status of the educated middle class, and why not universally attempt to reach out to the community surrounding it? At the time of this writing, museums studies writers, such as McClellan (2018), were moving the conversation forward by discussing if museums should shed their historical persona as "ritualized religious structures," and function much in the same way as religious institutions (McClellan, 2008, p. 7).

Interestingly, post 9/11, many of the same goals of museums resurfaced and were championed after World War II. The power of art to bring various peoples together and transcend religion, politics, race, and/or ethnicity must be considered again in situating this unique institution in the twenty-first century. In Zeller's 2003 article "The Historical and Philosophical Foundations of Art Museum Education in America," he identified four philosophical schools of education in American art museums mentioned previously, as broken down by an emphasis in aesthetics/art appreciation, art history, an interdisciplinary/humanities approach, and social education. He identified early museums, which adhered to a primary philosophy, but pointed out in many cases elements that were mixed for modern exhibition and programming departments. As museums hired dedicated staff to fill education departments, museum studies programs were greatly influenced by the popularity of learning theories emerging in formal education. As the new section will show, art museums embraced the mission of

considering how visitors learned and constructed meaning by adapting some of the most popular theories presented by the minds of Dewey, Piaget, Bloom, and others mentioned in the following section.

Learning Theories in the Museum Setting

Applying theory substantiates the value of adding educational programs by identifying how and why people learn to assure a successful learning environment. Peale is said to have pioneered the notion in America for museums as educational institutions (Hein, 2012). His pursuit of democracy through educating society was reaffirmed by John Dewey beginning in 1934. Dewey stressed the importance of learning through a hands-on approach, which was quickly accepted by the institutions that used the Visitors' Gallery construction. Dewey (1934/1980) advocated Pragmatism through the use of practical application, which held that visitors learning increased in environments they found challenging, therefore institutions are responsible for creating stimulating and engaging atmospheres. He was one of the first to support the core ideas of Piaget's 1936 theory of differentiated learning and meaning making. Piaget's constructivist learning established that people were intrinsically motivated to make sense of their surroundings and his cognitive theory of genetic epistemology found that people sought increasingly sophisticated cognitive developments (Piaget, 1967). A large majority of education philosophy, specifically when applied to school children, was based on his theories on how individuals' experiences affects the meaning they create (Hein, 1991).

Dewey maintained education must be active where museums give the learner motivation to interpret and study and have provided "the means and time to engage in such reflection that is, to connect immediate and past experience, and to apply these to

future experience” (Hein, 2012, p. 437). For Dewey an emotional experience cemented the learning experience through a process of development, which would lead to a culmination of knowledge where the experience continued after the initial emotional transaction. Dewey believed the unique nature of viewing art was important because “experiences with artworks are distinct and separate from everyday experience, examples of what he called ‘an experience’, marked by a sense of wholeness and unity” (Burham & Kee, 2007, p. 156). Burham and Kee (2007) reiterated the importance of these initial moments of art viewing as they “ground and motivate whatever meaning the viewers go on to construct, and it is essential to encourage and cultivate them” (Burham & Kee, 2007, p. 155). Dewey applied Piaget’s theory on intrinsic motivations, but added his belief that an experience was shaped by moving past the initial stage of being emotionally affected.

Also following Piaget’s investigations, Vygotsky (1962) suggested all learning is culturally mediated and transmitted from a shared language requiring the advancement of knowledge to occur when aided by the guidance of an individual above the learner’s current level, such as through a teacher/docent or a museum guide or label. The establishing framework for shared language in museums was assisted by Feldman’s 1972 model of art criticism, where meaning is constructed through description, analysis, interpretation and evaluation being placed above mere observation used in the traditional art museum format. Gadamer (1976) developed the hermeneutic theory of interpretation where understanding is based on a dialogue between the viewer and object and where meaning is relative, historical and socially determined. His identification of seven intelligences (linguistic, mathematical, musical, spatial, kinesthetic, interpersonal and

intrapersonal) continued questioning linear progression of knowledge in children. In 1979, Flavell purposed the awareness of self as learner, which led Gardner (1985) to develop his theories on multiple intelligences based on a biological and cultural biases where various teaching strategies were needed to help reach metacognition. These learning theories all reaffirmed the importance of museums to facilitate learning by creating a conversation between the viewer and object and by utilizing different techniques to achieve their new goal of assisting learning through conceptual understanding.

Rice (1987) noted the issue of lack of consensus among museum field institutional goals, as well as the Eisner and Dobbs' negative take on the subject, was due to the perceived "absence of an intellectual base and theoretical foundation" (Rice, 1987, p. 13). During the 1980s' social theorists and psychologists focused on the individual's experience and how it applies to specific social and physical environments. Those who focused on audience research and education psychology expounded on the work of Benjamin Bloom. Bloom's *Taxonomy of Learning Domains* identified multiple cognitive processes of learning through remembering, applying information and finally, the stage of evaluation (Bloom, 1956). Developmental theories built on cognitive strategies ushered museums into the modernist age where institutions often chose between social or literary theory of visitor studies over original object-based focus. Gadamer (1975) believed the visitor's dialogues of questions and answers through visual observations allowed an object to speak its nature ("reveal itself") and result in coherent interpretations, the entire process of thought labeled as the "hermeneutic circle." Despite this process, Gadamer (1989) maintained our understanding of a work of art is never

finished, for each viewing allowed for the opportunity for new insights and feelings. This concept illustrated the importance for the educator to remember there is no ultimate truth, instead the focus should be on encouraging complex experiences between the viewers and the objects.

Hooper-Greenhill (1994) applied the continuation of hermeneutics theory in museum teaching when he focused on the application of the theory and practice of interpretation. Hooper-Greenhill (2000) stated the shift to more hands-on techniques signaled “the emergence of a new art museum education, the goal [in both] still was to transmit expert knowledge and the looking skills of curators” (Mayer, 2007, p. 44). His work expounded on Gadamer’s, who focused on its application to aesthetics where viewing art was itself a conversation. Gadamer also included the historicity of knowledge, where visitors always bring with them prior knowledge (Gadamer, 1976). Prior knowledge can be both personal, cultural and/or institutionally maintained through art historical criticism presented by others. Being aware of these dominate interpretations allows for them to be treated critically. While these learning theories were initially advocated for the use in pedagogy, the education and rearing of children, their implementation inspired a shift to also observe the processes of adult learning (Houting, Taylor, & Watts, 2010; McCray, 2016).

Integration of Andragogy

Malcom Knowles was a pioneer who applied these developing pedagogical learning theories to adult education (through andragogy) including the importance of prior knowledge. At the core of Knowles’ work are his six assumptions, which he viewed as a “system of concepts” rather than a theory (Knowles, 1980). The idea of self-concept

argued that adults are internally motivated and self-directed. Adults have the unique ability to bring a variety of life experiences and knowledge to learning processes which have the potential to benefit other learners (Knowles, 1980). Adults have a readiness to learn, being that they are practical, goal oriented, and relevancy oriented. With the right environment, adults have an orientation and motivation to learn. His theories on adult motivations revolutionized the education field and filled a gap in the education literature due to previous focus only on youth education. Knowles believed learning experiences should be organized around life situations instead of specific subject matter (like those found in pedagogy). Since adults have an ability to make a connection between everyday life and learning, adults are more eager to learn if they can apply the new information to their life immediately (Knowles, 1980).

Knowles' last assumption stated that adults need to know the necessity of learning something prior to begin the process of learning. This is the opposite the pedagogical foundation of content based education, instead allowing learners to develop the material along with their individual need. For museum educators, these ideas placed importance of the experience over presented materials. Knowles' assumptions suggested adult learners would be most connected with the content when the environment allowed them to engage "with the material in their own time, connecting material to their self-direct interest, and linking it with their personal experience" (McCray, 2016, p. 14). A qualitative study supported by the Smithsonian Institute was conducted in 1997 to investigate lifelong learning by analyzing responses to the question, "What are the dimensions of adult learning behavior in a museum exhibition?" Responses from the 'generative question' (coined by Strauss in his Grounded Theory approach) were framed into four theoretical

behaviors labeled as social, inquiry, intuitive and theoretical, which can be linked to general adult learning behaviors mentioned previously.

Social referred to the personal interaction with the exhibition based on the participant's interest to seek out feedback or exchange with another individual present. Social behavior connects with the "manifestation of receptivity to actual concrete experience with one or more people" (Svedlow, 1997, p. 32) whether that is through guides, accompanying companions, guards, or others present. Inquiry learning related to the hands-on approach of those who prefer interactive elements and learning through the act of physical interaction, while intuitive learning was for those of a more extroverted nature who used careful observation, reflection and internal imaginative thinking in the museum setting. For the purposes of this study, the most relevant behavior of participants was those who preferred theoretical learning. Theoretical connected to the inclusion of structure learning, through text (i.e. labels) or lecture. Svedlow found that "these learners do not find much satisfaction in the physical interactive components of the exhibition or other dimensions that sit outside of the didactic teaching methods of the experience" (Svedlow, 1997, p. 32). It should be noted that according to Lowman (2015) there is still a lack of research which focus specifically on the adult learner's experience and retention of knowledge found in the museum setting.

In 1982 the label of "New Art History" was applied within museum studies and focused on "the ideological position of the interpreter and challenged the notion of a historical 'truth' as the definitive interpretation of a work of art" (Mayer, 2007). It applied the idea of visitor-focus over object-centered by including both child and adult learning techniques. Mayer (2007) credited this postmodern shift as a call for art

educators to reconsider issues of interpretation subjectivity and the social practice of meaning making. By examining the issues of interpretation as a sociopolitical practice, the act of viewing art is a cultural narrative process interlocked between “the complex contexts of the artist, the artwork, and the interpreter” (Mayer, 2007). Mayer claimed this understanding required art museum educators to recognize the impossibility of a single interpretation of an artwork and stressed the necessity to first confront the construction of the art historical canon as a Western culture biased institution. Therefore, museum educators should combine connoisseurship, iconography, intention, cultural context and semiotics into the process.

Mayer (2007) believed it was critical for the role of the interpreter to include the study of post-structuralism semiotics as “meaning was not an artifact of history, but a changing process resulting from the encounter of the perceiver with the object with the context of culture” p. 42). Theorists like Mayer, Strap, and McCray illustrated the shift from art education in the museum from being lecture based, telling the viewer what they should know from established cannon, towards a dialogue between the viewer and the artwork. The integration with continued critical theory examined the need to move from purely teaching information toward “the purposeful integration of meaning making within life’s social fabric” (Mayer, 2007, p. 43). Stapp (1984/1992) believed not all the responsibility should be placed on the museum staff, but a relationship of shared responsibility was required on behalf of the art museum visitor to understand the inherent codes presented by the museum. Viewers should attempt to understand why museums influence how they interact and perceive objects, as well as how to access all the museum’s available resources for such interpretations.

In 1981 Clark identified instances of heightened perceptions on the part of the viewer as “moments of vision” where imaginative responses to an experience resulted in greater self-awareness. These moments of vision are often sought out by exhibit designer and curators to connect the material on a personal level for a greater retention of the information attained during the visit. McCray (2016) reiterated the ideas of both Clark and Mayer (2007) when he pointed out the importance of museum visitor’s connection of works to their own time and experiences. In a similar concept to Dewey, the ability to relate to the work added a deeper connection and more likely, a longer retention of the knowledge gained from the viewing experience according to McCray. One attempt to facilitate this connection was noted by Lewis (1992) who advised museum adult program staff to identify visitors as either “novices” or “advanced amateurs” (p. 16), where the former show moderate to high interest in a subject despite having low to moderate knowledge prior to the visit, while advanced amateurs have a higher knowledge base and are usually more interested in the content rather than the experience (Houting, Taylor & Watts, 2010).

The 1984 report of the American Association of Museums’ Commission on Museums for a New Century placed an emphasis on education as a primary purpose with a call for research into

the nature of museum learning, closer relations between museums and schools, study of the instructional potential of exhibitions, a commitment to scholarly research, an emphasis on adult education, and the integration of education into all museum activities through restructuring the organization of museums by abolishing separate education departments. (Zeller, 2003, pp. 40-41)

In a study by the Philadelphia/Camden Informal Science Education Collaborative, museum researchers found families learn more from exhibits that are multi-sided, multi-modal, intellectually and physically accessible, relevant to the visitors' existing knowledge and experience, and allow for multiple outcomes" (Houting et al., 2010, p. 27). A 2002 study of national adult museum programs "found that ninety-four programs of museums offered some form of adult programming, and that museum education is not only important to adult visitors, but adult visitors are actually demanding learning in the museum programs in which they participate" (Dudzinska-Przesmitzki & Grenier, 2008, p. 10). Therefore, it is a shared partnership between a museum to bring with them their intent to learn and the institution to create an environment conducive for multiple learning styles.

All of museum theorist's discussions and aforementioned learning theories laid the groundwork for Falk and Dierking (2000, 2013), often considered to be the fathers of museum studies (Ebitz, 2008; Hooper-Greenhill, 2000; Hein, 2004; Rennie & Johnston, 2004). They sought "to understand the visitor's motivation, experience and learning in museums and to make recommendations to strengthen the role of museums in free choice learning" (Ebitz, 2008, p. 17). Their theory of the Contextual Model of Learning (1995) stated:

1. Visitors like free-choice learning where they gain knowledge according to what interests them
2. Visitors are internally motivated to continue their education through self-directed learning

3. Learning is both continuous and cumulative and people connect new ideas to prior knowledge

4. In order for that knowledge to be retained, it must be reinforced

Falk and Dierking's (2000) research established visitors enjoy both social and leisure experiences found within the museum which are both educational and entertaining. According to Falk and Sheppard (2006), two in every five people in the United States visit a museum at least once a year with an "increase in Americans leisure time learning from 14% in the 1970s to 45% in the 1990s" (Falk & Dierking, 2013, p. 40)). When asked the reason behind their visit, people first stated it was for the purpose of continued education, followed by the interest in being entertained (Falk & Dierking, 2000). Falk and Dierking (2000) suggested that educators consider three contexts: "the personal context of how a person learns, prior experience, and motivation; the socio-cultural context that puts learning within the culture and the community in which a visitor moves; and the physical context of the museum surroundings" (Houting, Taylor, Watts 2010 p. 27). Expounding on the groundwork of constructivist theory and the principles of andragogy reiterated the importance of giving contextualized information for viewers in museums, which is central to the foundation of the 'new museology.'

Current museum studies accept the institutional role of both educator and interpreter and recent theorists have only added to the literature by suggesting ways to improve the viewer experience. These include Csikszentmihalyis (1990), who identified the satisfying state of "flow" achieved through the psychology of optimal experiences, where viewers are more satisfied when challenged by an exhibition. His work influenced the popularity of blockbuster exhibits to bring the "wow" factor educators regularly

attempt to share with visitors. Hein's (1998) Constructivist Museum model proposed museums must take ownership of the viewer's experience by creating exhibitions which are physically, socially, and intellectually accessible. Keller's (2010) development of the ARCS Model for Motivational Design presented four components of motivation (attention, relevance, confidence and satisfaction) which provides the appropriate levels of challenge needed to support the effort someone is willing to exert to pursue a goal. While there are still developing models for the best techniques to use in exhibitions and concept design, an educational component is always included in the modern museum. These can range drastically to full scale interactive models down to the simplistic form of a text panel label.

Learning through Labels

The integration of museum studies, learning theories, and social outreach resulted in over 16,000 museums in the United States alone incorporating some form of education opportunity for their visitors and staff, through the use of visitor activities and/or staff instruction/development (Dudzinska-Przesmitzki & Grenier, 2008), Educational programs are usually grouped into two learning categories being formal, with events such as lecture series, guided tours and docent training, and informal, such as the choice to read an accompanying label or participate in an interactive display. Museums have been classified as ideal sites for *informal learning*, being spaces where knowledge is attained outside of the traditional formally organized setting, such as a classroom. The term appeared in publications beginning in the 1960's as a response to studies on andragogy (adult learning) outside school settings. Informal learning occurs when a visitor initiates the pursuit of knowledge based on stimuli of their surroundings without an imposed

curriculum. The easiest learning tool to incorporate into museum settings are the addition of labels, where the act of expanding a visitors' knowledge is self-directed. The 1984 American Association of Museums (AAM) report showed that while most visitors do not visit museums to acquire specific information, "learning is informal, spontaneous, and individual, in which experience itself and social interactions are perhaps more important than the information gained" (AAM, 1984, p. 31). This illustrated the unique experience museums offered for those seeking knowledge and those who attain it as a by-product of a stimulating environment.

The amount of effort presented by the visitor depends on their individual motivations. Understanding the intention of those who come to a museum was one of the first investigative routes for museum studies, resulting in exhibition designers creating environments that stimulate the interests of their intended audience (Dudzinska-Przesmitzki, 2008/2015). According to sociologist Morris, there are varying motivations which can change the visitor's intent depending on if they arrive alone, in a group and even depending on how close they are with those who accompany them, i.e. a friend or relative. Morris identified four general types of museum visitors: the chance visitor, the intentional visitor, the prepared visitor, and the repeating visitor (Zeller, 2003). Falk (2009) also focused on visitor motivation types in his identity-centered approach to museum learning. Using the Contextual Model he concluded there is a direct correlation between prior knowledge and particular subject matter interest in museum-based learning (Falk, 2008). Falk and Storksdieck (2005) noted two dimensions in conceptualized agendas where visitors use individual motivation and preexisting learning strategies during a visit. These internal preexisting motivations of "enlightened entertainment or

personal enrichment significantly impacted what and how she learned during the experience. Patrons with education and entertainment-oriented motivations for visiting demonstrated the greatest effect on learning” (Dudzinska-Przesmitzki & Grenier, 2008, p. 16).

Wang and Yoon (2013) have noted the multiple investigations on visitor’s interactions within museum spaces having shown that “museum visits increase visitors’ curiosity, motivation, and interest, [but] fewer have presented empirical evidence of visitors’ cognitive or conceptual gains” (Wang & Yoon, 2013, p. 320). Currently there is a gap in the literature on exactly how adults learn in museums since most of the topics center on either visitor motivation and/or suggested exhibition design to facilitate further learning. Writers like Dudzinska-Przesmitzki & Grenier (2008) recommend exhibit designers should focus “on developing learner-driven environments that support a visitor’s innate learning processes. A unified theme in the literature on museum learning is the discussion of individual factors brought by the visitor, including personal agenda and motivations, prior knowledge, pre-existing topics of interest” (Dudzinska-Przesmitzki & Grenier, 2008, p.13) and the easiest way to accomplish this is through the use of adding textual information which applies to a wide audience. Exhibition designers can use text to influence how visitors “perceived the exhibits message, how they process those messages, and the degree to which those messages were integrated into the visitor’s cognitive structure” (Dudzinska-Przesmitzki, 2008/2015, p. 16).

Dufresne-Tasse (1992) noted in her studies that museum visitors were not passive observers, but actively choose to build and confirm psychological functions of the brain by interacting, both physically and cognitively, with items and information on display. A

study conducted by Schauble, Leinhardt, and Martin in 1997 examined the way labels help visitors construct deep understanding, which was reflected in increased levels of thinking and learning. By gathering responses from pre- and post-surveys to measure the conceptual understanding before and after experiencing the exhibit, they found “a general increase in students’ ability to think and reason at a higher level as more scaffolds were added” (Schauble et al., 1997/2015, p. 326). They noted the inclusion of “only one label is enough to increase cognitive learning” while “the increase in students’ conceptual understanding was in proportion to the number of labels they received” (Schauble et al., 1997/2015, p. 327).

Dudzinska-Przesmitzki and Grenier pointed out the importance of Falk’s observation that when visitors were “provided explicit labels defining major and minor messages of an exhibit, visitors developed a significantly improved ability to discern and articulate the major intended messages” (Dudzinska-Przesmitzki, 2008/2015, p. 17). In Falk’s *Testing a Museum Exhibition Design Assumption*, he concluded visitors were more likely to seek out the possibility of continued learning by spending additional time in an exhibition space when there were labels. Falk associated the inclusion of labels with a change in visitor behavior as they “prove museum patrons with conceptual organizers that serve to reinforce and facilitate visitor comprehension” (Dudzinska-Przesmitzki, 2008/2015, p. 17).

Though museum studies have shown that didactic labeling has the ability to “facilitate visitor learning through its ability to structure and sustain visitors’ interactions and interest in the exhibit” (Dudzinska-Przesmitzki, 2008/2015, pg. 18) there is no specific label template universally used by museums. A common theme in museum

literature connects the interrelation between learning and exhibition design by studying the ways in which accompanying text, along with the inclusion of images and models, and even activities serve as mediators to support learning. These examples represent types of scaffolds, being “intentionally designed resources provided to aid and promote visitors’ learning” (Wang & Yoon, 2013, p. 320). Traditionally, these appear as printed text accompanying a work which explains additional information on the artist, technique or subject matter. Labels were originally defined in museum literature as “written words used alone or with illustrations in museum exhibitions to provide information for visitors, presented as text on exhibit graphic panels or computer screens” (Serrell, 1996, p. 239). Wang and Yoon (2013) later defined the term label as “any type of scaffold that can vary in its representational nature to reveal information visitors would otherwise be unaware of or unable to acquire by themselves” (p. 321).

While museum labels can vary in size, length, color and type, these stylistic choices do not seem to make a noticeable difference on learning. In Bradburne’s *A New Strategic Approach* he noticed changes in label wording had the ability to elicit higher levels of cognitive engagement when labels preemptively answer any possible questions the viewer may have in an informative, and hopefully, interesting way. Labels have the ability to encourage motivation and interaction and “when they are written clearly to convey the goals of the exhibition, more visitors will understand, find meaning in, and enjoy museum exhibition” (Wang & Yoon, 2013, p. 321). Additional studies on visitor interaction have shown that while most individuals only read a tenth of the textual information presented in an exhibit (Ambrose & Pine, 2012, p. 147), labels still account for the majority of their learning.

As shown by the previous sections discussing the history of museums, education was often an underlying part of the museum experience, but was a priority only for some. The reflection on theories of learning can be found practiced in all museum's education efforts today. While Piaget and Gardner focused on how people process information, theorists such as Vygotsy, Falk, and Dierking focused on environmental conditions which affect learning processes. Applying the hierarchical systems presented by Piaget and other theorists were incorporated by Griffith who stressed a broad variety of objects should always be accompanied by concise labels to enhance the value of the piece through education (Zeller, 2003).

Museums provide a community centered space for enlightened entertainment to a vast array of socially and economically diverse individuals. With the reevaluation of an educational mission for museums, they are tax-exempt for contributions and on both the state and federal level (Hein, 1998). Over the past century art museum education has evolved due to radical shifts in the economic, intellectual and social concerns. While many began conforming to the demands inferred from a board of trustees or founding director and dominant class biases, museum missions need to stay relevant and justify funding. Museums who developed separate educational departments sought to break down the psychological elitism engrained as a barrier to the everyday man. Through the development of public programing, outreach programs, and inclusive education interpretive materials, museums communicate a democratic agenda. Just as early museums originated with the capitalist agenda of those in power and merged as public institutions for the betterment of society, corporate art programs would benefit in following suit.

Summary

Although the selection of art for many corporations was led by the individual taste of the founder, followed by an interest in current styles and stockholders, most have moved towards philanthropic agendas to support local communities. The shift to exhibitions and education programs reflect a larger social responsibility mirrored by the change in museums. Influenced by art therapy theories, art can be used as a tool to generate discussion, inspire creativity, relaxation, and a sense of community. Rotating collections or having a private art gallery in history museums continue corporate philanthropy goals within the company, while sponsorship and loans to cultural exhibits benefit more than just the employees. The inclusion of education specific endeavors, such as tours, lectures and interpretive materials also show positive corporate citizenship. In a competitive market, it is essential for a company to develop a brand image and a real value can be found in giving back through corporate responsibility. This study attempts to investigate whether the simple effort of adding an educational component through the use of label may be enough to reflect a community of caring and innovation through a concern for the great good in corporate art exhibitions.

Chapter Three: Research Method and Design

The purpose of this mixed-methods study was to investigate the perceptions of museum participants concerning different art formats by comparing their reactions to a ‘Curator’s Gallery’ format exhibition followed by the ‘Visitor Gallery’s’ format with the addition of didactic labels. The participants were asked for their responses after experiencing a corporate art show entitled, *Transportation through the Lens of Advertising*, in a dedicated art gallery inside of a Midwest corporate history museum. The show theme was chosen as the subject matter of different modes of transportation and was a relatable topic for those from all educational backgrounds, as well as one showcasing the variety in the corporate art collection’s vast wealth of 19th century posters. A total of 21 artworks, comprised of mostly color lithographs, were displayed, based on the criteria of being advertisements or illustrations of different modes of transportation used throughout history. The posters ranged in dates from 1911 to 1936 and included notable works, such as Julius Klinger’s depiction of a woman on horseback for the German opera, *The Girl Farmer*, and Cassandre’s iconic poster for the transatlantic steamship, *The Normandy*. The show was installed in October of 2017 and the request for participants’ responses began after receiving IRB approval on February 13, 2018. The second format of the exhibition occurred May 2, 2018, with the addition of extended text labels.

At the opening of the gallery, a sign was displayed requesting viewers’ reactions to the exhibit in exchange for a trademarked stuffed pony. If interested, participants inquired about sharing their experience by asking museum staff members for further details and then received an invitation letter (Appendix A) detailing the study’s purposes,

requirement of responses to all three online post-participant surveys, and the option of assisting further with a short follow-up phone interview. The handout also clarified that the process of consent was confirmed through the individual's voluntary decision to participate in the study by submitting feedback. In an effort to not skew the responses, the handout specifically avoided mentioning the differences in the two formats (i.e. the inclusion of an educational component being added later on).

Responses were collected from the survey link of 10 questions (Appendix B) found in the invitation letter after experiencing the initial version of the show. First visitors observed an exhibition designed around the 'Curator's Gallery' format, which was traditionally used by art museums, with artwork accompanied by basic tombstone labels (Image 1). The information presented was restricted to artist, title, date, medium, and the accession number for the work in the corporate art collection.



Image 1: Example of tombstone label for Keds, A New Show with a New Charm

Participants were asked to return to the exhibition after May 2, 2018, to view the same exhibition with the new addition of extended didactic text panels. The information for the extended text was begun by the researcher, followed by a revision and simplification process on behalf of the Museum's team, to appeal to a broader educational spectrum than the standard art historical exposition. The text was further

reviewed to conform to the exhibition standards in place for the company's historical museum's guidelines in terms of reading level, tone, and alignment with action item agendas for the museum environment. Once printed, the extended text labels (Image 2) were added to the right side of each artwork in the gallery.

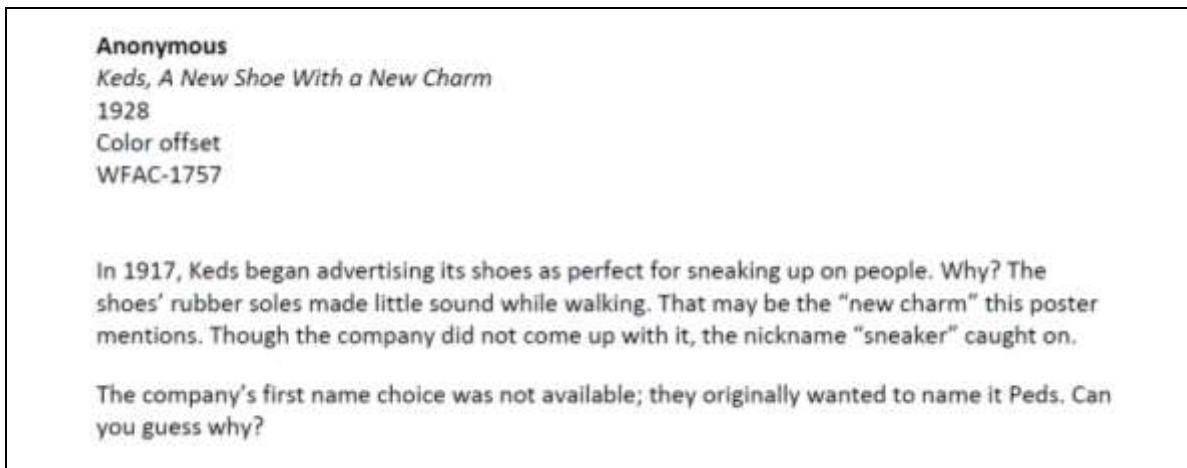


Image 2: Example of extended text label for Keds, A New Show with a New Charm

This format was used to conform to the educational framework found in the 'Visitor's Gallery,' typically used in science museums, history museums, and historical homes, but adapted by art museums in the 20 years previous to this writing by those who chose to embrace what was referred to as the new museology. Per the handout, visitors were requested to return to experience the second format and received an online link to a new set of survey questions, after the second format of the exhibition had been installed (Appendix C). Responses to the second format survey questions were collected until the middle of October, though the extended labels were on view for the remainder of the show, until the exhibition concluded at the end of October 2018. A follow-up email was sent to participants within a month after they submitted their responses to the second survey response with the last set of post-participation survey questions (Appendix D). During the case study's approval process, the suggestion for an additional data set

through interviews was recommended. Participants who volunteered for an additional short telephone interview (Appendix E) were contacted after all the participations were collected at the beginning of October. In an effort to reduce the possibility of biased responses from the interviewees having received the emails from the exhibition curator, the researcher/curator requested her chair to conduct and record the five phone interviews.

Questions and Null Hypotheses

Research Question 1: How does exposure to a curated free-choice learning experience through the use of didactic information change the viewer's inclination to seek self-directed learning, if at all?

Research Question 2: How can a self-directed learning experiences increase viewers' efforts to continue learning which will be illustrated by the retention of information from the previously viewed exhibition, as well as an increase in visits to other historical or educational institutions who use the 'Visitor's Gallery' format?.

Research Question 3: What changes (if any) will there be in the participants' educational experiences after viewing the two formats?

Research Question 4: What changes (if any) will there be in the participants' views of the hosting company's mission statement which wishes to provide a culture of caring, community focus, and agenda of innovative after viewing both formats?

Null Hypothesis 1: There is no difference in response when comparing viewer perceptions of the non-didactic style to viewer perceptions of the didactic style, as measured by questions in Appendices B-E.

Null Hypothesis 2: There is no relationship between viewer perceptions of the hosting company when one format is used over the other.

Data Samples

The location of the Midwest corporate history museum was chosen, because of the site's availability to both the company's employees and regular museum goers. The researcher and the majority of the corporate art collection are housed in a separate, private, and secure facility six hours from the history museum site. This is the second exhibition presented at the dedicated art gallery inside the history museum since its opening two years ago. The researcher aimed for a total of 15 employees without a restriction on the participant's home office location. Though the company had over 260,000 employees nationwide, the Midwest site accommodated 14,000 employees in the downtown location. The researcher aimed for a target of 15 non-employees, those being regular bank customers who decided to visit the museum that day, visitors who came specifically for a museum visit, and/or any other visitor without a specific museum or bank business motivation. The researcher requested five internal department employees to also give their responses as a base line to reference against the non-museum employee responses. In studies where there is no generalization, the suggested number of a minimum of 15 participants is cited in Fraenkel and Wallen's text *How to Design and Evaluate Research in Education* (2006), making the smaller data collection poll still doctoral worthy. The museum team staff were instructed to continue collecting, even in the event more than 30 people were interested to accommodate the likelihood of some visitors who decided not to return in the requested timeframe. The total target sample

size for the study was based at 35 and was chosen due to its manageable collection for the short time frame.

Nearing the end of data collection for the first exhibit format, the number of respondents did not meet the intended total of 35 participants. The researcher turned to social media to request assistance for participation from friends and strangers local to the area. Once the second exhibition format was installed, the researcher requested a change to the original number of participants submitted to IRB through an amendment of 15 total respondents. The study was amended through a Modification form on Cayuse in September. The difficulty in aligning returning participants with their submission date, location markers, phone number/email address when such information was provided, resulted in some responses being unusable for the total data pool. After the exhibition ended, it was discovered only 19 total individuals could be identified as having responded to all three surveys and only those participant's responses were used for the analysis process.

The majority of the data was collected using three post participation surveys created by the researcher through the use of the online data collection tool *SurveyMonkey*. The number of questions per survey was dictated by the restriction of 10 questions for the free version of the service. The process used to select the questions was based on the researcher's interest to investigate a difference in continued learning between the two formats and a possible relationship between a preferred format in connection with a positive perception of the company hosting the exhibition. The researcher's initial questions were reviewed by Lindenwood psychology professors Afful and Patterson in an attempt to both avoid misinterpretation, researcher biases, and confirm the intellectual

implications pertaining to the study. The researcher amended her initial questions to include both quantitative and qualitative questions with the assistance of the Likert scale, due to the difficulty of quantifying a feeling through visitor's perceptions. The questions were lastly reviewed by the company's museum team and legal department for compliance to corporate standards.

The first two surveys directly correlated with the viewer's experience to the exhibition format, while the third survey link focused on the comparison between the two types. The three post participation surveys were comprised of mainly qualitative questions, mixed with a quantitative component through the use of Likert scale questions. The last smaller data collection point was pulled from those willing to participate in a short follow-up phone interview after the last survey responses were collected. The researcher asked her chair to conduct the structured interviews of six follow-up questions which focused on investigating the primary research questions further. Unfortunately, only three of the original five were able to be reached during the last weeks in October.

Summary

This exploratory mixed methodology study was primarily qualitative with a quantitative component using three post participation surveys comprised of both open-ended and Likert scale questions and an optional follow-up interview. The four data points were triangulated to investigate the difference in visitor's experience between two exhibition formats. The data collection occurred over an eight-month period and results were analyzed with the qualitative data prioritized by codes and themes and the quantitative data results defined by dependent sample *t*-tests. The results of this analysis is discussed in Chapter Four.

Chapter Four: Results

This study aimed at investigating visitors' perceptions between two different art exhibitions formats used since the foundation of art museums. In Chapter Four the researcher analyzed the accumulated data which was gathered from three post-participation surveys, with the addition of follow-up interviews for those who opted to assist in adding further detail. The analysis of the data investigated the possible relationship between positive associations, either emotionally or intellectually of one format over the other. The researcher also investigated the possible improved perception of the hosting institution when one format was used and a preference for one over the other in relation to the company's mission statement. In the following section, the researcher chose to tabulate the survey tools individually for the ease of data organization and coded the open-ended responses according to emerging thematic categories. After the results analysis of the four individual instruments, the researcher referenced the hypotheses and research questions to summarize the results conducted through both quantitative and qualitative data analysis.

Results of Survey 1

Question 1 addressed the demographics of the participants to judge the diversity of the data pool. The numbers showed of the 19 participants, 17 were of Caucasian ethnicity and ranged in ages from 23 to 67, with 37% being in their 20s, 21% in their 30s, and 21% in their 40s. Question 2 sought to discover the highest level of education completed by participants to gauge if the educational background of the respondents had an effect on their responses, due to a preexisting interest in continued learning, for those with higher degrees may be more inclined to see the importance of seeking additional

information as it reflected in their own educational experience. The majority (68%) of those who attended the exhibit had graduated college, with three who finished at least a high school education or above, and another three who pursued graduate degrees. Figure 1 illustrates there was a range in educational experience of the participants, while the majority (84%) graduated with a college degree or above.

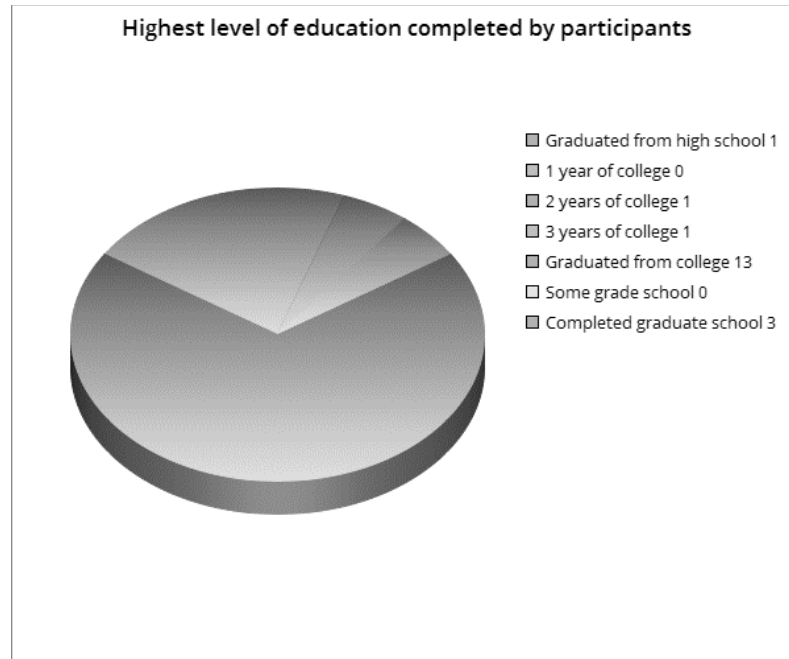


Figure 1: Response to ‘What is the highest level of education you have completed?’

The researcher used Question 3 to identify the reason behind the participant’s visit to the museum. The question sought to anticipate biases, because if an educational component was expected, it could skew a participant’s response in regards to the perception of the initial format. Of the 19 responses, only one mentioned a possible educational purpose with the response ‘homeschool.’ The rest of the responses were categorized by two open-coding themes of ‘enjoyment’ or being at the location for initially other purposes. These have been grouped in Table 1.

Table 1

Reponses for 'What was the reason for your visit to the museum today?'

<i>Response</i>	<i>Number of similar Reponses</i>	<i>Theme</i>
Enjoyment of art/history	13*	Aesthetic interests
Worked in the building	5	Company employee
Business to conduct in the bank	2	Company client
Came for educational purpose or specifically to learn	1	Educational interests

Note: *two of responses listed multiple purposes behind the visit (being an employee and taking a break to enjoy the museum and being a client making a withdrawal who stopped to see the exhibit) and were therefore counted twice in each category.

Of the initial reactions to the exhibition requested for Question 3, the researcher found two significant in their written request for additional information: 'I loved the posters, but wished there was more information on the pieces' (R12) and

At first I thought it was going to be [The Company's] advertisements, but wasn't.

I found them interesting and would love to come back and look at them more without children. I also wish the tags had more information about the artwork.

(R10)

Two themes emerged from the other responses allowing them to be categorized by those who commented on an emotional response from the aesthetic presentation and those who said they gained information from visually observing the works. The term 'interesting' was used three times inter-changeably for those who commented on the visual or informative response. Of the majority (68%) who referred to the pure visual aesthetic interest of the show, 11 used positive emotions, such as 'love(d)/like(d)' and four used complementary terms such as 'nice/great,' as indicated in Table 2.

Table 2

Reponses for 'What are your initial reactions to the exhibition?'

<i>Main response theme</i>	<i>Number of similar Reponses</i>	<i>Response examples</i>
Aesthetic enjoyment: Used positive emotions to the visual characteristics of the pieces (i.e. nice, liked, loved, great)	16	I appreciate that the selected pieces can be appreciated by people with any level of exposure to art. I love the theme and that the pieces are international (R8) It was nicely presented (R16) Cohesive, interesting, beautiful (R6) I loved the transportation genre. great to see old advertisements and how artful they were (R3)
Educational: Used phrases which relate to gaining information from the visuals (i.e. information, history)	3	I don't know much about lithographs but find anything related to history of WW1 and WW2 eras interesting (R19) Very nice, informative (R6)

Question 5 sought to answer Research Question 1 concerning the idea of self-direction (seminal theorist Malcom Knowles (1980, 1984, 1995) found as a key aspect of adult education) by investigating if the first exhibition (without the use of additional education) impacted visitors' interests in having a guided tour. More than half (63%) responded they would appreciate the assistance of a guided tour, while four stated they would not, while three specifically stated they preferred to be self-directed in their exhibition experience. Reasons included, 'I like looking at art on my own pace, and can read if needed' (R18) and 'I like to experience art at my own leisure to appreciate it on a more personal level' (R17).

Question 6 created the baseline for the number of times a year the visitor attended museums and contributed to Research Question 2, which investigated if a self-directed learning experience could increase viewers' efforts to continue learning illustrated by an increase in visits to other historical or educational institutions. Figure 2 shows the frequency of museum visits for the participants and illustrates the largest portion (37%) visited museums over eight time a year, which the researcher would categorize as being avid museum attendees and reliable sources for having experienced different museums formats.

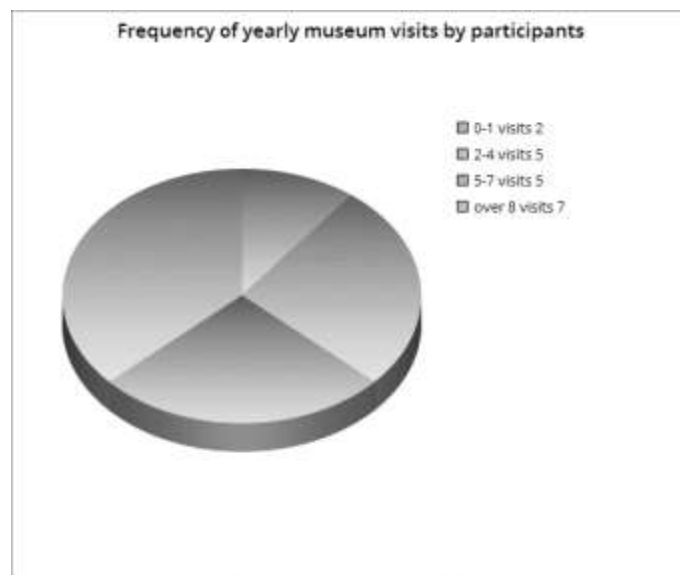


Figure 2: Response to ‘How many times a year do you typically visit museums?’

Question 7 followed with the inquiry as to whether their attendance would change (decrease, stay the same, or increase) based on the standard ‘Curator’s Gallery’ experience of the first show and created the baseline for data concerning Research Question 3 on what changes (if any) would there be in the participants’ educational experiences after viewing the two formats. Figure 3 illustrates 14 of the participants

stated their frequency to cultural instructions would remain the same, while five believed their visits would increase after seeing the first exhibition.

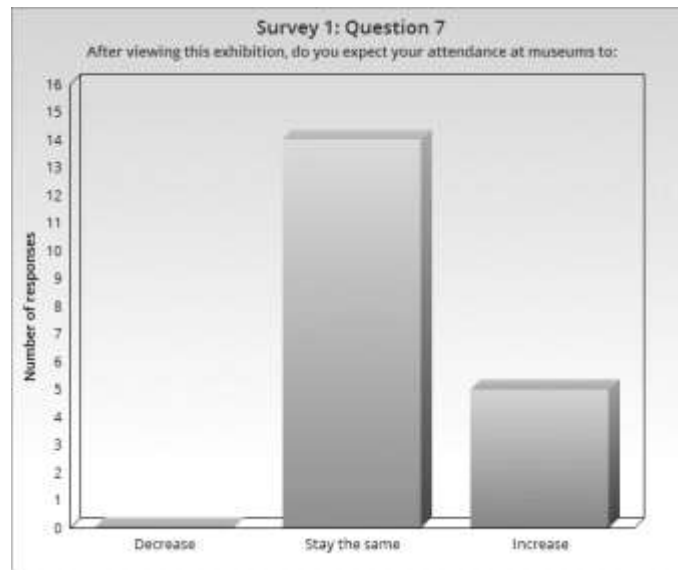


Figure 3: The frequency of museum attendance after viewing the exhibition

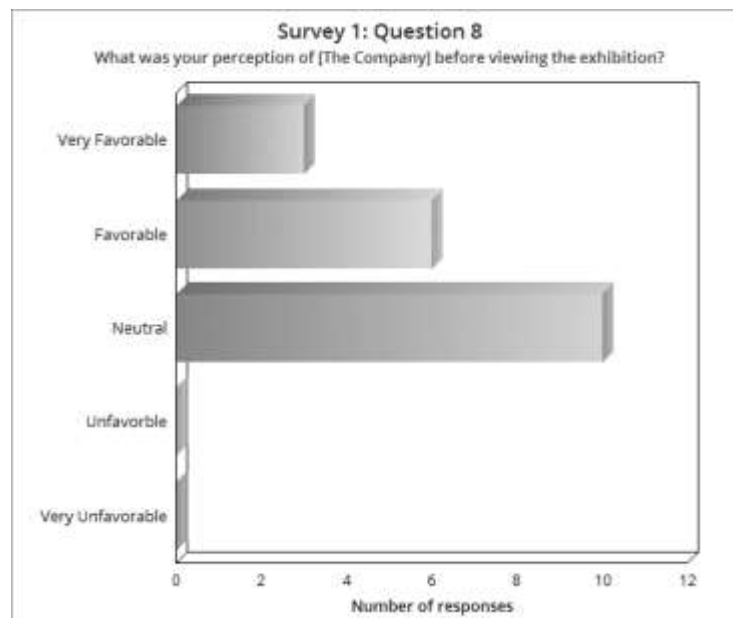


Figure 4: The perception of the company before viewing the corporate art collection exhibition

Questions 8 and 9 both addressed Research Question 4 concerning the change in perception of the company before seeing the exhibition of the corporate art collection in the standard ‘Curator’s Gallery’ format, followed by their perception after having seen the show.

As Figure 4 shows, over half (53%) of the participants had a neutral opinion of the company prior to the exhibition, five had a favorable perception, and three, the lowest number of the respondents, stated a very favorable view prior to experiencing the exhibition.

Figure 5 shows after viewing the exhibition there was a decrease to five participants who retained their neutral opinion of the company, with an increase to the majority (53%) of participants who stated a favorable view and an increase of four total visitors changed to a very favorable perception of the company after having seen the corporate art collection displayed in the gallery.

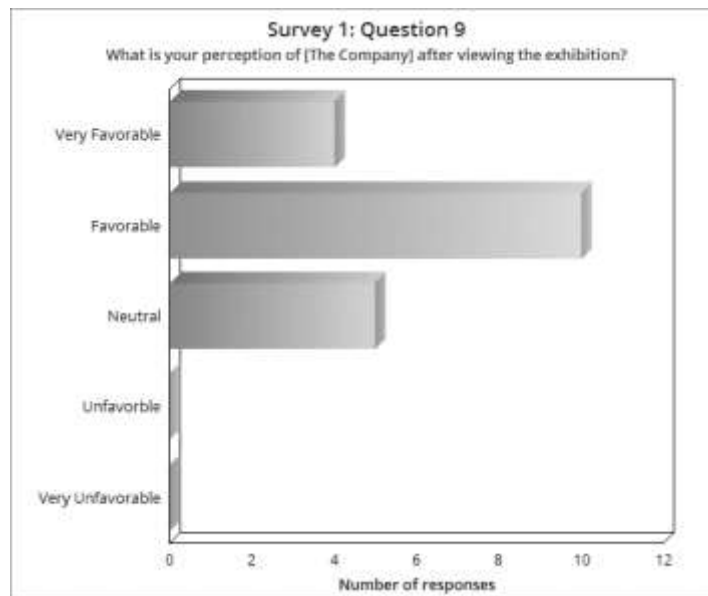


Figure 5: The perception of the company after viewing the ‘Curator’s Gallery’ format of the exhibition

Question 10 referred to their opinion on this exhibition compared to other exhibits they had attended in the past, due to researcher's curiosity if participants noticed the difference in exhibition styles from other museums without being informed of the evolution of format history. Figure 6 illustrates how one visitor disagreed with the experience being greater than other exhibits; almost half (42%) felt neutral about the experience, and the majority (47%) agreed the exhibit was a greater experience.

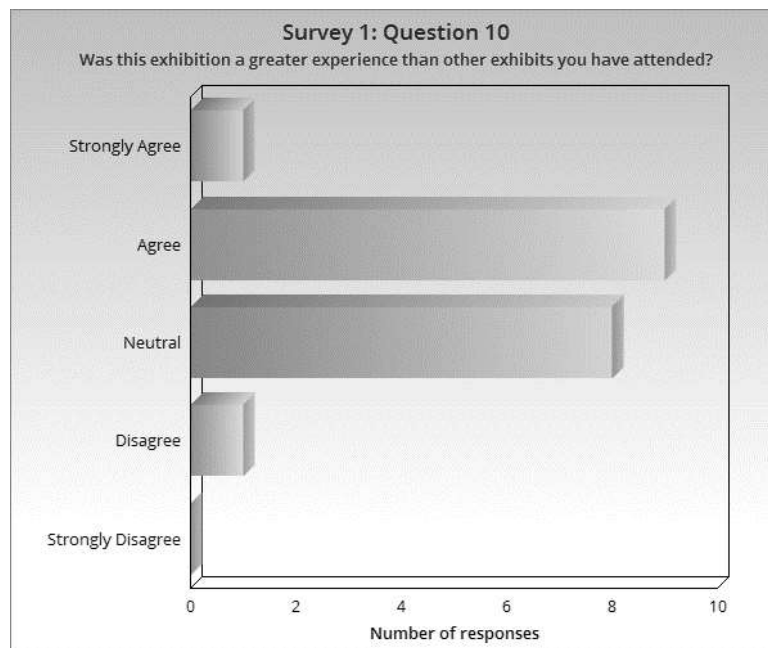


Figure 6: The perception of the first exhibition experience compared to other exhibits

Results of Survey 2

The exhibition remained up with only the tombstone labels until May 2018 to follow the format of the 'Curator's Gallery,' at which point the addition of didactic expanded labels were added to share insight on the artist, the work, subject matter, process of creation, or additional facts found interesting on behalf of the museum team. After the labels were installed, an email was sent to all participants asking them to return to the exhibition to experience the second format, along with the second survey link.

The results for the second set of 10 questions are displayed on Table 3.

The first open-ended question of the second survey asked for the visitor's reactions to the exhibition with the addition of the didactic text labels.

Table 3

Reponses for 'What are you reactions to the addition of the text labels?'

<i>Instances of terminology used</i>	<i>Number of responses it was found</i>	<i>Example of response</i>	<i>Overall theme</i>
Fun, enjoy	3	Fun, and thought provoking. I learned some fun facts and saw things in the lithographs I missed the first time (R19) Very favorable, so enjoyed more info (R12)	Entertainment factor
Thought provoking, information, background, insight, context	12	Gave me better insight to what was going on during that time period and gave me more information on what the artist was thinking (R17) They made me spend more time with each piece and think about them more critically/engage with them (R9)	Educational component
Nice, loved, favorable, better	8	I loved the expanded text (R16) I absolutely love them. I truly believe they promote increased engagement with the artwork (R5)	Positive emotional experience

Though one participant chose to skip the question, all 18 others noted an overwhelming positive reaction to the new 'Visitor's Gallery' format. Instead of the previous majority referencing enjoyment from a strictly aesthetic nature, 61% noted a better experience due to the increase of information gained from the experience.

Questions 2 and 3 investigated the visitor's preference to one exhibition over the other and sought to answer Hypothesis 1, which stipulated when an institution uses established learning theories concerning how visitors seek information, create meaning and facilitate connections to prior knowledge with reinforcement of that knowledge, the visitor will prefer the option of additional learning over a purely aesthetic experience. Of the 19 participants, Question 2 found eight participants noted the new format favorable when compared to the previous exhibition, and a majority (58%) found it very favorable in comparison.

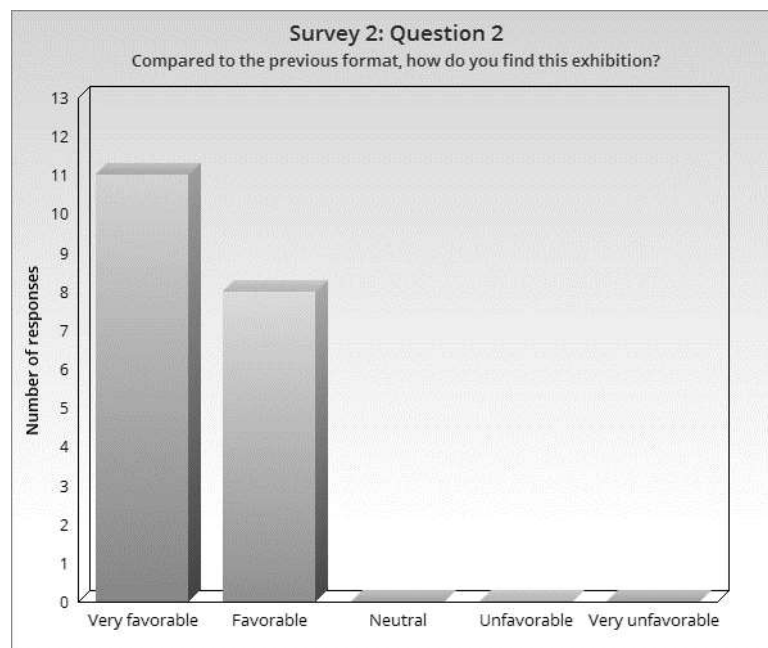


Figure 7: The perception of the second exhibition experience compared to the first exhibition experience

Question 3 asked if one format was preferred over the other, and if so, which. In response to which specific format the visitors had a preference for, the results showed there was an almost unanimous preference for the second exhibition, which included the addition of didactic materials (if should be noted that while Respondent 11 chose to

answer ‘no’ to an exhibition preference and skipped commenting as to why, his/her response to the rest of the questions listed a very favorable perception of the company after the second format and an increase in visits to other museums after seeing the second style). The additional open-ended responses as to why they preferred the second exhibition found eight specifically referenced the addition of the information as the reason behind the more favorable experience. ‘[I] preferred the second format. More informative and made the exhibit more enjoyable’ (R19); ‘Yes, I liked the second one because the added info made the exhibit more engaging’ (R15); ‘Yes, I enjoyed the pieces much more after having background and details’ (R12). Three participants chose to use the term ‘better’ in relation to the second exhibit when they stated, ‘I liked the one with the explanation much better. It gave me more info there for I found it very interesting’ (R16) and ‘The second one, labels were better’ (R14). Two used the term ‘appreciate’ when they discussed a connection with the pieces after the added text, ‘I appreciated the additional detail’ (R18), and ‘I prefer the descriptions, I think it allows me to better appreciate the art’ (R17).

Responses to open-ended Question 4 allowed visitors to discuss any mental or emotional increase as a result of viewing the second format of the exhibition and related to Research Question 2, which investigated how self-directed learning experiences can increase viewers’ efforts to continue learning, illustrated by the retention of information. All of the participants noticed an increase in a mental or emotional reaction after experiencing the ‘Visitor’s Gallery’ format. Five of the participants directly referenced the inquisitive interest of being curious or piquing their curiosity, with the addition of the text panels. ‘[I experienced] Curiosity. The background knowledge of the artwork/artist

provided a framework for the piece of art and made me want to learn more about the artist other pieces' (R1); 'I was more excited by what I saw after reading the extended info, and it made me curious about understanding art and the history of posters more' (R12), and 'I was very excited and curious [sic] after reading the explanation' (R16).

The researcher found those who referenced a sense of engagement or deeper connection with the pieces as being more relevant to the lasting effect of the second format with quotes such as, 'The added level of engagement fostered by the additional information caused an increase in curiosity and an urge to learn more' (R15); and 'They made me think about the pieces or the brands behind the pieces in a different way. For instance,

I never knew that Keds was originally wanting to be called Peds which is derived from the Latin word for foot which makes sense as it is a shoe company. I would have never gone down that thought path had I not read the text panel. It would have just stopped with superficial thoughts about the ad (which I liked) based on the art, the colors, the slogans, etc. (R9)

Question 5 investigated the third data point (the first and second being Question 8 and Question 9 on Survey 1) for Research Question 4, on the effect of the positive emotional or mental increase which could in turn result in an increase of positive perception related to the hosting company.

This question also related to Hypothesis 2, which stipulated when visitors were asked to associate a positive reaction, either emotionally or intellectually, to one exhibition format, the 'Visitor's Gallery' format and its consideration of the visitor's education would correspond to a more favorable opinion of the hosting museum. As

Figure 8 shows, two remained neutral in their opinion, nine found the company favorable, and an increase by double resulted in eight who stated their perception of the company changed to being very favorable.

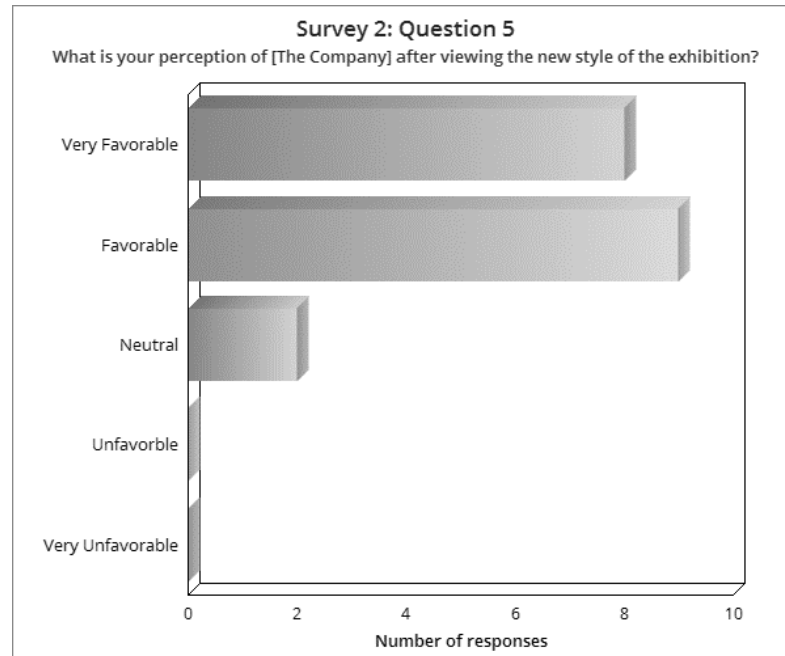


Figure 8: The perception of the company after viewing the ‘Visitor’s Gallery’ format of the exhibition

Question 6 addressed the second data point (the first being Question 5 on Survey 1), which investigated Research Question 1 on whether the exposure of a curated free-choice learning experience through the use of didactic information changed the viewer’s inclination to seek self-directed learning by having interest in a guided tour. Over half (53%) of the participants responded yes, they would have enjoyed a guided tour, six responded they would not, two were unsure, and one declined to answer the question. There was a decrease in those interested in having the additional option of learning more through a tour (from the original 12 who responded yes) to a resulting 10. The follow up inquiry as to the ‘why or why not’ portion of Question 6 resulted in responses which

illustrated the decrease was due to the addition of the didactic materials. The researcher found it significant to note three participants changed their answers after viewing the exhibit with extended text when they stated, ‘I might have, but with the information provided I was satisfied and didn't feel the need to have a guide to explain’ (R12); and ‘No, with the expanded text I didn't need the tour’(R16). Three respondents still referenced a preference for being self-directed as the reason for a decline of the social component of a guided tour, ‘Maybe, but only if it was convenient. I don't always enjoy tours, and prefer learning on my own’ (R15); and ‘No, I enjoy art as a personal experience’ (R17) and ‘[I] would not, I appreciate viewing on my own’ (R18).

Question 7 was the second data point (the first was Question 7 on Survey 1) to Research Question 3 about a change (if any) in the participants’ educational experiences after viewing the two formats regarding their attendance to other museums.

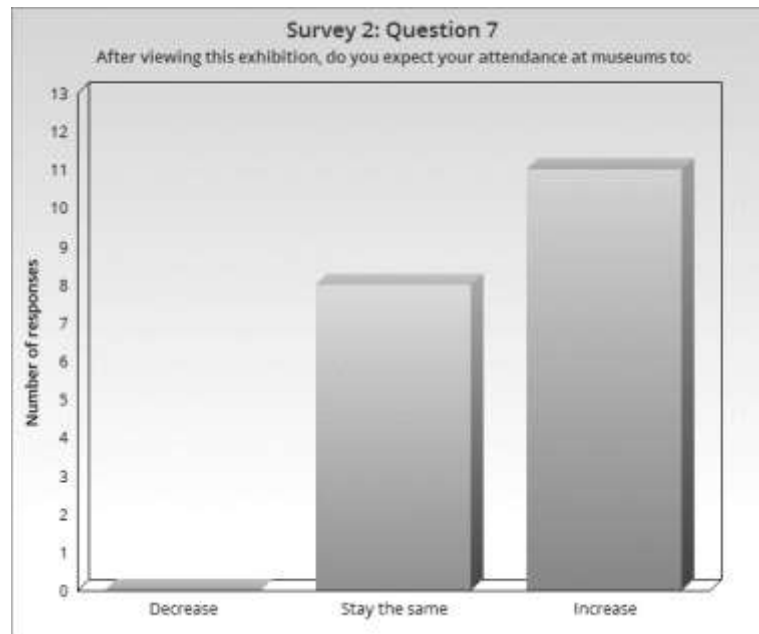


Figure 9: The frequency of museum attendance after viewing the second exhibition.

As shown in Figure 9, eight of participants responded their attendance would remain the same, while over half (58%) believed their attendance would increase after seeing the second format of the exhibition. This was a drastic increase where 32% of participants changed their answer from 'stay the same' to an increase in their frequency to other historical or educational institutions after experiencing the 'Visitor's Gallery' format of the exhibition.

Question 8 followed by addressing if the visitor's attendance rate would change knowing one exhibition format was used over the other. This question addressed both Research Question 3 regarding the change in the participants' educational experiences after viewing the two formats and Hypothesis 1 in which visitors preferred the option of additional learning over a purely aesthetic exhibition experience. The results showed a large majority (75%) would be more likely to return with the identification of the exhibition being curated around the second format and only four responding their frequency would not change, due to a specific format being used. Explanations for the reason behind their preference for the second exhibition included, 'More likely with the longer panels' (R8); 'Yes. The second format was informational and engaging and I would love to see more exhibits in that space in that format!' (R9); 'I prefer having at least some description to place in context and learn something' (R10); and 'I would be more inclined to visit exhibits, not normally my taste, to know about the art' (R18).

Question 9 was the second set of data (the first was Question 10 on Survey 1) to determine if visitors' opinions of the exhibition compared to other institutions changed after viewing the second format. When asked if the second exhibition was a greater experience, four remained neutral, while the majority (56%) agreed the 'Visitor's

Gallery' format was a greater experience, and four strongly agreed, as shown in Figure 10.

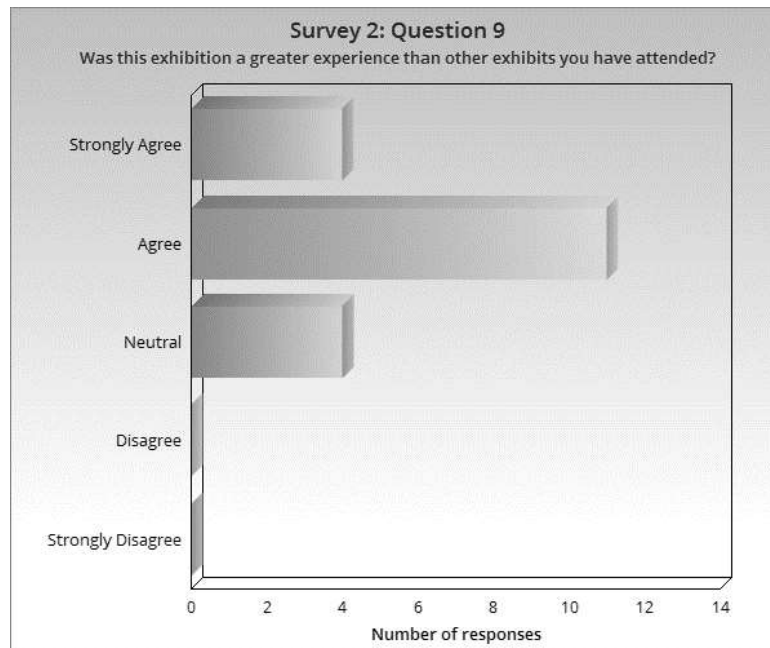


Figure 10: The perception of the second exhibition experience compared to other exhibits

Question 10 asked for open-ended responses for suggestions or comments on the exhibition format. While one participant requested a greater frequency to the rotation of the shows, the rest of the responses correlated a sense of satisfaction with the overall experience and added compliments, such as

Good job! It's an interesting exhibit. I have a degree in advertising, so I am a huge nerd for old advertisements anyway, but I really enjoyed the second walk through with the longer text panels. I spent more time in the museum the second time around and found myself talking about the exhibit the rest of my day because of all the fun random facts I had learned. (R9)

‘Not really, the extended text was well done and thought provoking. It pulled me into the piece and I spent time really looking at detail more’ (R12) and ‘I can appreciate the additional time it must take to better inform the public on the art’ (R18).

Results of Survey 3

After participants submitted their answers through the second survey link, a variation of time passed until they received an email thanking them for their participation with the incentive receipt for pick-up their reward and the last follow-up survey link. The first question requested overall impressions between the two different formats of the exhibition.

Unlike the first round of responses on the initial exhibition impressions, which were largely separated from those responding to the aesthetic interest or educational increase, Question 1 responses were mixed in their appreciation for both aspects. The researcher found two noteworthy in their direct correlation between their increased mental and emotional connectivity after viewing the second format: ‘I prefer the second format with more info. It increased my curiosity and I felt more engaged’ (R15) and ‘I was surprised at how the description, that went along with the art, changed how I looked at and enjoyed it’ (R12). Table 4 illustrates the additional ways participants responded to Question 1.

Table 4

Reponses for 'What was your overall impression after viewing the different formats of the exhibition?'

<i>Instances of terminology used</i>	<i>Number of responses it was found</i>	<i>Example of response</i>	<i>Overall theme</i>
Enjoy[able, -ed]	3	Museums that offer guided tours and interactive, thought-provoking formats are much more enjoyable (R19) I enjoyed having the extra information for each piece (R3)	Entertainment factor
Thought provoking, learn, information	6	This first was nice but the 2nd made me want to learn more about all art (R16) I liked the text panels with more information. It made me look at the posters more closely (R5)	Educational component
Nice, good, loved, liked, prefer	6	The additional Text Labels are a nice addition to the exhibit (R18) I preferred the descriptions (R17)	Positive emotional experience

Question 2 resulted in an almost unanimous response to those who felt an emotional or intellectual connection between one format over the other (one participant responded, 'No' with the contrary explanation that, "No. Different memories came to mind each time'). The open-ended responses as to why almost all visitors preferred the second version for its effect on the emotional and mental stimulation illustrated the relationship between learning and deeper connections when viewing art with statements such as, 'For me I could envision a deeper respect for the art and its time period' (R18);

and ‘I appreciated the visual so much more with the extended text. I became acutely aware of the mental connection between the thoughts behind advertisements and how they are presented. I learned interesting facts I would have never known otherwise’ (R12). Additional correlations between an emotional or intellectual connection can be seen on Table 5.

Table 5

Responses for ‘Do you recall having an emotional or intellectual connection (memories, feeling of relaxation or anxiety, heightened curiosity, etc.) when thinking of one particular format over the other? If so, what were they?’

<i>References to emotional or intellectual connection</i>	<i>Number of responses it was found</i>	<i>Example of response</i>
Engaged, interested	2	I was much more engaged and curious when experiencing the 2nd format over the 1st "typical" format (R19)
Curious/curiosity	4	The second format with more info increased my curiosity sense of engagement (R15) I definitely experience heightened curiosity in the section format with all of the additional context and information given on the text panels (R6)
Relaxed	1	I remember thinking it was more interesting to have the extra facts. Definitely heightened curiosity (R5) I was able to connect more with the art when I was able to read about it from the descriptions. So I was more relaxed and some of the paintings brought back memories (R14)

Question 3 addressed the retention of information over time by asking if any information was retained and found applicable in other areas of the visitor’s life. A large

majority (79%) responded 'yes' with 15 participants retaining information and only 4 responding 'no.' Those who responded with comments noting a connection or application to their own lives included, "[The second show] gave me additional knowledge, so in conversation I can exhibit a bit more knowledge of art' (R18); 'My job sometimes involves graphic design, so the context of other prolific designers doing the works on display in this exhibit were inspirational' (R15); and 'I started looking at current advertisements, and have noticed connections that I would not have otherwise seen if I had not viewed this exhibit' (R12).

The researcher's goal of investigating the importance of adding educational components underscored the inclusion of Question 4, which asked participants if they believed the inclusion of opportunities for additional learning should be part of a museum's mission. All participants responded in unanimous agreement with one response in particular summarizing the significance with the statement of, 'Absolutely, background information really enhances the viewers understanding and enjoyment of the art. I was surprised how much I was missing just viewing the [sic] are without such interesting background information' (R12).

Question 5 returned to the investigation of the visitor's perception of the company after viewing the second exhibit as the fourth data point (the second and first being Q8 and Q9 on Survey 1, the third being Q5 on Survey 2), which showed 7 responded to an overall favorable opinion and a majority (63%) stated a perception of very favorable.

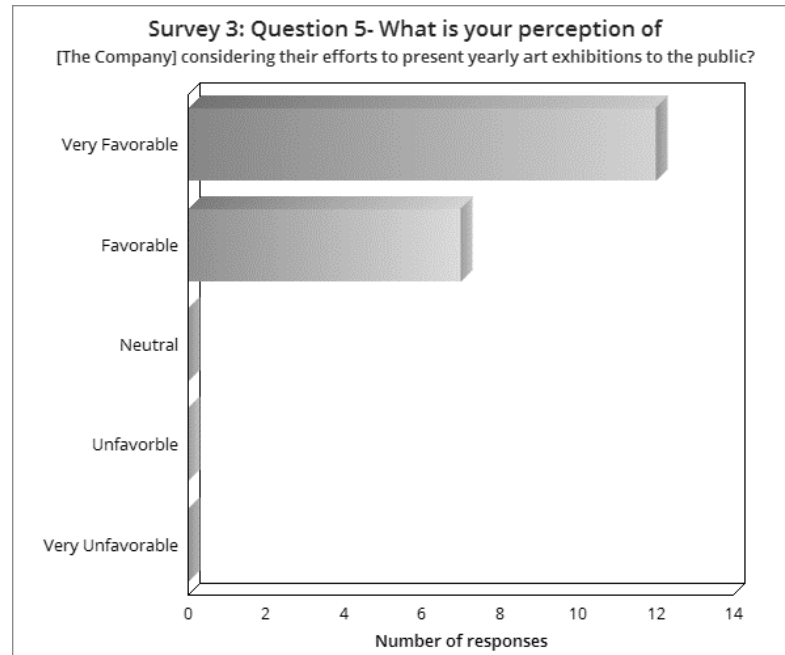


Figure 11: The perception of the company after seeing their efforts to present yearly exhibitions of the corporate art collection to the public

This was followed by Question 6, which asked the participants to identify if one exhibition format more aligned with the hosting company’s mission statement of providing a culture of caring, being community based, and innovative. All but one (who contradicted their explanatory ‘why?’ response) listed the second exhibition with the addition of didactic material following the ‘Visitor’s Gallery’ format was a better fit with the company’s mission. The researcher found two participants’ responses to Question 7 significant concerning their final sentiments after reflecting on the experience, ‘I was surprised at how my impression of the company was so much more favorable after seeing something presented that was funded by a corporation. I feel like this was exhibit was a gift to the public, and wished more’ (R12); and ‘If [The Company] owns the art, they should share the background and reason, [The Company] felt it worth investing in. Not just show appealing art for the under educated on art to just look at’ (R18).

The final question asked for volunteers for an additional follow-up interview. While five participants listed a contact phone number, only three were able to be reached during the month of October. Their responses are in the following in the section.

Results of Interviews

Only five of the total 19 participants offered to assist in follow-up interviews to get a deeper understanding of the three post participation survey results. In order to prevent biased answers by those who may have recognized the researcher as the exhibition curator, the researcher's chair conducted the phone interviews during the month of October. As mentioned above, only three were available for their input. All six questions were open-ended and were coded by their relation to previous thematic responses identified through the case study results. All three responded to Question 1 having noticed a change in their experience between the two exhibition styles, with the second format preferred, 'Enjoyed second format better' (IR1), 'New level of appreciation' (IR2) and 'I found myself spending more time in front of pieces because labels had more detail' (IR3).

Question 2 was an additional data point for Research Question 2, which addressed the retention of information. Two participants specifically identified aspects of knowledge retained from the added didactic materials used in the second exhibition format, 'I felt the second format did raise curiosity and helped retain a little bit more information' (IR1) and 'I appreciated that the expanded label provided contextual information' (IR3). Question 3 followed on the information's application to other aspects in their life where all three participants noted they were influenced either by an interest to travel (IR2), their professional involvement (IR1), or application during leisure time

(IR3). Table 6 references the application of an emotional or intellectual connection which occurred during the exhibition experience in relation to other common terminology found throughout the case study results.

Table 6

References to emotional or intellectual connection in interview questions

<i>References to emotional or intellectual connection</i>	<i>Number of responses it was found</i>	<i>Example of response</i>
Engaged, interested, impact	3	Addition of information and comparative questions between the works make the show more engaging the second time (IR1)
Curiosity	5	[Did] not dramatically influenced my life but piqued my curiosity (IR2)

Question 4 was an additional data point in relation to Hypothesis 2 on the perception of the hosting company over the span of the two exhibition formats. All three responded their interest was first placed on viewing the art, and they were not concerned on shifting their focus to the hosting company, ‘[I] did not notice. In fact, I wasn’t focused on the fact that it was sponsored by [The Company]. More interested in the art work itself’ (IR1) and ‘I had a slight change and I viewed the exhibit as more intentional instead of just corporate art being just decoration’ (IR3).

Table 7

Instances of terminology in the interviews which relate to overall themes found throughout the case study

Instances of terminology used	Number of responses it was found	Example of response	Overall theme
Enjoy	2	I will emphasize that I really did enjoy the expanded panels and would love to see more of them in the future (IR3)	Entertainment factor
Contextual, retain, thinking	3	Instances where the questions that were asked increased curiosity or the information provided increased curiosity (IR1)	Educational component
Appreciate[-tion], love, better	5	Appreciate that the company was sharing the pieces and offering to public (IR2)	Positive emotional experience

Table 7 illustrates additional terms used to answer the above questions, which corresponded to the three main overarching themes found during the analysis process of the previous survey responses. The interview transcriptions showed the participants responded to the entertainment factor of the show, the educational advancements due to the additional information, and how their positive emotional experience aligned them with fellow participants' feedback.

The last two questions, Questions 5 and 6, asked for additional sentiments on the experience or consideration on what (if anything) would have improved their enjoyment of the two exhibition formats. All three unanimously responded no.

Results of Research Questions and the Null Hypotheses

Research Question 1: How does exposure to a curated free-choice learning experience through the use of didactic information change the viewer's inclination to seek self-directed learning, if at all?

The researcher attempted to understand if the andragogical principle of self-directed learning with the addition of text panels effected the visitor's interest in having a social component of an available tour. This was first addressed by Question 5 on Survey 1, which found more than half (63%) responded they would appreciate the assistance of a guided tour, while four stated they would not, and three specifically stated they preferred to be self-directed in their exhibition experience. Question 6 on Survey 2 readdressed the interest for a guided tour after the inclusion of text materials and results showed responses changed to over half (53%) of the participants who stated yes, six responded they would not, and two were still unsure. There was a decrease in those interested in having the additional option of learning more through a tour (from the original 12 who

responded yes) to a resulting 10. Three participants changed their answers after viewing the exhibit with extended text and stated the decrease was due to the addition of the didactic materials.

Research Question 2: How can a self-directed learning experiences increase viewers' efforts to continue learning which will be illustrated by the retention of information from the previously viewed exhibition, as well as an increase in visits to other historical or educational institutions who use the 'Visitor's Gallery' format.

The researcher aimed to see if there was a difference in the retention of knowledge with the aid of educational components through an emotional and/or informational memory. Question 4 on Survey 2 asked if the participants noticed an increase in a mental or emotional reaction after experiencing one exhibition style over the other. While most participants referenced a positive reaction either emotionally or intellectually to the first exhibition, Question 3 on Survey 3 showed an overwhelming change, as a large majority (79%) responded 'yes' to the immediate retention of an emotional or intellectual connection after viewing the second exhibition format.

The researcher also wished to see if the addition of didactic materials had an effect on the visits to other cultural institutions who used the same 'Visitor's Gallery' format. Question 8 on Survey 2 specifically addressed this was the large majority of visitors (75%) would be more likely to return with the identification of the exhibition being curated around the second format and only four responding their frequency would not change due to a specific format being used.

Research Question 3: What changes (if any) will there be in the participants' educational experiences after viewing the two formats?

This question was first addressed by Question 6 on Survey 1 as a baseline where the largest portion (37%) of participants visited museums over eight times a year. Next, Question 7 on Survey 1 noted 14 of the participants stated their frequency to cultural institutions would remain the same after viewing the ‘Curator’s Gallery’ format, while five believed their visits would increase after seeing the first exhibition. This data point was compared to Question 7 on Survey 2 where eight of participants responded their attendance would remain the same after viewing the second exhibition, while over half (58%) believed their attendance would increase after seeing the exhibition based on the ‘Visitor’s Gallery’ format. This was a drastic increase where 32% of participants changed their answer from ‘stay the same,’ to increasing their frequency to other historical or educational institutions, after experiencing the ‘Visitor’s Gallery’ format of the exhibition.

The researcher ran a dependent sample *t*-test to see if the likelihood of visiting more museums increased after viewing the second format with the addition of didactic materials. The results showed that the increases in likelihood ($M = 0.21$, $SD = 0.58$) were not significant; $t(13) = 1.39$, $p = .095$. Therefore, the researcher failed to reject the null hypothesis and concluded there was not an increase in viewer perceptions of the didactic style and the frequency they would visit other cultural and educational institutions.

Research Question 4: What changes (if any) will there be in the participants’ views of the hosting company’s mission statement which wishes to provide a culture of caring, community focus and agenda of innovative after viewing both formats?

This question aimed to see if when a company shares its corporate art collection, will it have a noticeable positive effect on the overall perception of the hosting company.

This was addressed by Question 8 on Survey 1, which identified over half (53%) of the participants had a neutral opinion of the company prior to the exhibition, five had a favorable perception and three, the lowest number of the respondents, stated a very favorable view prior to experiencing the exhibition. Question 9 on Survey 1 showed after viewing the exhibition, there was a decrease to five participants who retained their neutral opinion of the company, with an increase to the majority (53%) of participants who stated a favorable view and an increase of four total visitors having a very favorable perception of the company having seen the corporate art collection displayed in the gallery. The next point for triangulation of the data was Question 5 on Survey 2 where two participants remained neutral in their opinion, nine found the company favorable and an increase by double of those who changed their perception to that of very favorable. Question 5 on Survey 3 provided the last data point where seven responded to an overall favorable opinion after reflecting on both exhibition formats, while a majority (63%) stated an overall opinion of very favorable.

Null Hypotheses

The quantitative analysis of these four data points was first done by a dependent sample *t*-test to see if the impressions of the company improved after viewing a corporate art show. The results showed the increases in perception ($M = 0.50$, $SD = 0.52$) were significant; $t(13) = 3.61$, $p = .002$. Therefore, the researcher rejected Null Hypothesis #2 and concluded that the perceptions of the visitors increased after seeing the exhibition. The researcher did support Hypothesis 2.

Next, the researcher ran a dependent sample *t*-test to see if the impressions of the visitors continued to improve after the didactics were added. The results showed that the

increases in perception ($M = 0.43$, $SD = 1.09$) were not significant; $t(13) = 1.47$, $p = .082$. Therefore, the researcher failed to reject the null hypothesis and concluded that the perceptions of the visitor's had not improved significantly on simply viewing the art; the initial results reached a ceiling effect and there was not enough room for greater improvement. The researcher did not support Hypothesis 2.

Lastly, the researcher ran a dependent sample t -test to see if the impressions of the company improved after reflecting on their experiences of both art exhibitions. The results showed the increases in perception ($M = 1.21$, $SD = 0.70$) were significant; $t(13) = 6.50$, $p < .001$. The researcher then rejected the null hypothesis and concluded that the visitors' perceptions of the company were significantly more favorable after viewing the corporate art exhibition. The researcher did support Hypothesis 1, with regard to enjoyable experiences through both formats of viewing the art exhibit.

Null Hypothesis 1: When the institution uses established learning theories concerning how visitors seek information, create meaning, and facilitate connections to prior knowledge with reinforcement of that knowledge, the visitor will not prefer the option of additional learning over a purely aesthetic experience.

Question 2 on Survey 2 found eight participants noted the new format favorable when compared to the previous exhibition and a majority (58%) found it very favorable in comparison. These responses were compared to Question 8 on Survey 2 which showed a large majority (75%) would be more likely to return with the identification of the exhibition being curated around the second format and only four responding their frequency would not change, due to a specific format being used. This confirmed exhibitions curated around the second 'Visitor's Gallery' format were preferred by a

large majority of visitors who will choose the option to read didactic information to further their knowledge when given the opportunity to do so.

Null Hypothesis 2: When asked to associate a positive reaction, either emotionally or intellectually, to one exhibition format, the ‘Visitor’s Gallery’ format and its consideration of the visitor’s education will not correspond to a more favorable opinion of the hosting museum. This will not result in more repeated visits to the hosting museum.

Question 8 on Survey 1 first asked participants their perceptions of the hosting company before viewing the corporate art exhibition and found over half (53%) of the participants had a neutral opinion, five had a favorable perception and three, the lowest number of the respondents, stated a very favorable view prior to experiencing the exhibition. Question 9 on Survey 1 found after viewing the exhibition, there was a decrease to five participants retaining their neutral opinion of the company, with an increase to the majority (53%) of participants who stated a favorable view and an increase of four total visitors viewing the company in a very favorable way after viewing the first exhibition. Question 5 on Survey 2 asked visitors who returned for the second format of the exhibition their perceptions of the company. The results showed two remained neutral in their opinion, nine found the company favorable and the largest increase occurred by the doubling of those whose perception of the company changed to being very favorable. This illustrated there was an observable increase in those who had a more favorable opinion of the hosting after experiencing the second exhibition based on the ‘Visitor’s Gallery’ format.

Summary

The aforementioned results add to the gap in the literature on the significance of adding an educational component to corporate art collection exhibitions. The researcher presented the findings for Research Questions 1 through 4 and the two null hypotheses to investigate how they support the overarching goal of the case study. Chapter Five will interpret the findings of the quantitative and qualitative analysis of the four instruments used to collect the data and will summarize how the results applied to the researcher's hypothesized. The researcher will also postulate on recommendations for future studies which choose to investigate the importance of adding education to the art viewing experience.

Chapter Five: Discussion

Purpose of the Study

As the literature review showed, the transition of art museums to include education in exhibitions became standard practice in the 1980s. While the written material available on corporate art collections was saturated with the history and foundation stories, there was a gap on the integration of modern museum studies being applied to corporate art collections and their travel art exhibitions. The purpose of this mixed methods study was to investigate the perceptions of modern museum visitors, concerning the different art formats used throughout history. Data were collected using three post participation surveys, comprised of open-ended questions and Likert scale questions, after participants experienced a corporate art exhibition at a dedicated art gallery in a Midwest corporate history museum. Responses were collected after experiencing the show first designed around a traditional ‘Curator’s Gallery’ format, which was initially used by art museums. Participants were then asked to return to the exhibition at a later date in which didactic text panels expounding on the artwork were added to conform to the educational framework found in the ‘Visitor’s Gallery,’ typically used in science museums, history museums, and historical homes, but adapted by art museums in the 20 years previous to this writing, by those who chose to embrace what was referred to as the ‘new museology.’ By comparing participants’ reactions to the two different exhibition styles, the researcher sought to confirm previous museum theorists’ revelations on museum visitors’ preference for self-directed learning and investigate the possible relationship between one format and an improved overall impression of the hosting institution (Falk & Dierking, 2000, 2013; Hein, 1998; Hooper-Greenhill, 1994).

Discussion of Outcome Results

The first survey sought to confirm a range of ages and educational backgrounds to have a diverse mix of participants. It also sought to inquire as to the purpose of the museum visit to anticipate any biases with an intended educational mission upon viewing the exhibition. After seeing the first version of the exhibition, the researcher noted there were two participants who specifically commented on the disappointment of the lack of additional information. Survey 1 gained data concerning visitors' frequency to other institutions, the opinion of the first exhibition on visual aesthetics alone, and the perception of the company before and after viewing the corporate art exhibition. The researcher was not surprised to see the increase in the positive perception of the company upon viewing their corporate art collection, due to the expansive research done by art therapists on the psychological, emotional, and intellectual benefits of viewing art.

Six months after the initial visit, the exhibition included didactic text panels to conform to the evolved new museology tradition of providing content with the option to be self-directed in one's learning through educational texts. The second survey results showed a positive reaction to the new 'Visitor's Gallery' format. Instead of the previous majority referencing enjoyment from a strictly aesthetic nature, 61% noted a better experience due to the increase of information gained from the experience. Survey 2 also investigated if visitors had a preference for one format over the other, and there was an almost unanimous preference for the second exhibition, which included the addition of didactic materials. Visitors also noted the second format would lead to an increase in their visitation to other institutions. When asked if a particular format would affect their

interest in attending more museums knowing the institution specifically conformed to the ‘Visitor’s Gallery’ format, the results showed a large majority (75%) would be more likely to return with the identification of the exhibition being curated around the second format. The addition of didactic materials also decreased visitors’ interest in guided tours and lead to an overall increase in viewer’s perception of the hosting company.

The 19 participant responses varied with references to both aesthetic and emotional enjoyment, but frequent similar themes intermingled those based on the entertainment factor (fun, enjoy), focus on the educational component (i.e. thought provoking, information, background, insight, context) and positive emotional reactions (nice, loved, favorable, better). The participants also noted a deeper connection to viewing the art when additional information accompanied the pieces with terms, such as engaged, interested and impacted which were included in the following phrases, ‘The added level of engagement fostered by the additional information caused an increase in curiosity and an urge to learn more’ (R15) and ‘[The labels] made me spend more time with each piece and think about them more critically/engage with them’ (R9).

The last of the surveys investigated the residual impression between the two exhibitions and the prolonged impact on the participants’ emotional and mental connection with the art experience. The results showed an almost unanimous response to those who felt a lasting emotional or intellectual connection with the retention of information learned during the ‘Visitor’s Gallery’ format of the exhibition. The correlation of common terms were grouped according to those who noticed a heightened sense of engagement or interest and an increase in their level of curiosity and change in emotional state, such as a sense of relaxation or enjoyment. All participants responded in

unanimous agreement when asked if they believed the inclusion of opportunities for additional learning, such as the addition of contextual and factual information, should be part of a museum's mission. Therefore, the researcher was not surprised when the quantitative and qualitative analysis confirmed the two case study hypotheses.

Hypotheses

Hypothesis 1: When the institution uses established learning theories concerning how visitors seek information, create meaning and facilitate connections to prior knowledge with reinforcement of that knowledge, the visitor will prefer the option of additional learning over a purely aesthetic experience.

When asked to consider the second format of the exhibition compared to the first, 42% of the participants found it to be favorable and the majority of the 58% answered very favorably. To confirm the preference for 'Visitor's Gallery' format over the 'Curator's Gallery' format, Survey 2 showed a large majority (75%) would be more likely to return with the identification of the exhibition curated around the second format and only four responded their frequency would not change due to the use of a specific format. This confirmed exhibitions curated around the second 'Visitor's Gallery' format were preferred by a large majority of visitors who would choose the option to read didactic information to further their knowledge when given the opportunity to do so.

Hypothesis 2: When asked to associate a positive reaction, either emotionally or intellectually, to one exhibition format, the 'Visitor's Gallery' format and its consideration of the visitor's education will correspond to a more favorable opinion of the hosting museum. This will result in more repeated visits to the hosting museum.

Participants were asked for their perception of the company before viewing the art exhibition, after seeing the first show, and then once they returned to see the addition of educational text labels. Survey 1 first asked participants their perceptions of the hosting company before viewing the corporate art exhibition and found over half of the participants had a neutral opinion, five had a favorable perception and three, the lowest number of the respondents, stated a very favorable view prior to experiencing the exhibition. After viewing the exhibition, there was a decrease to five participants remaining neutral in their opinion of the company, with an increase to the majority of participants who stated a favorable view and an increase of four total visitors who stated a very favorable view after experiencing the first exhibition. Survey 2 results showed two visitors remained neutral in their opinion, nine found the company favorable, and the largest increase occurred by the doubling of those whose perception of the company changed to being very favorable. The results of the *t*-test indicated there was not a significant increase in those who had a more favorable opinion of the hosting company after experiencing the second exhibition based on the 'Visitor's Gallery' format.

Recommendations

The researcher was fortunate enough to be given the opportunity to create the theme, select the pieces, mat and frame, and install the exhibition for this case study. Being a curator by trade, there were a few unanticipated gaps in the data collection process, which did not present themselves until late in the case study. Therefore, the first recommendation would be for future studies to use a survey service which either creates an automatic pin identification system to connect participants with their responses or tags, similar IP address, for multiple return response connectivity.

The researcher also had difficulty receiving the intended number of participants and had to seek out an amendment to the original estimate of 35 participants, ending up with 19. This issue could be resolved by reducing the timeframe between the first and second formats to increase the likelihood of return participants. A greater range of support from the hosting institution to bring awareness to visitors' opportunities to assist in the study, such as flyers, newsletters, and blanket emails, etc., would most likely also have increased participation. On reflection, the researcher would have made site visits, requested the help of other similar institutions, and contacted local community groups to get the word out seeing as the one advertisement listing the call for participants was a small flyer outside the gallery's entrance next to the incentive of a medium sized plush pony.

Possible unavoidable limitations for the study included instilled biases and preferences for a certain format by those who frequent museums or are in the museum education profession. The researcher was surprised when some visitors responded they found the first exhibition experience greater than other exhibitions they had attended. The researcher would recommend more follow-up explanatory questions to see if those who answered in such a way were comparing to specific art museum/gallery/history museum(s) they had attended in the past.

There is a possibility the overwhelming positive response to the first format, shown by the use of terms, such as 'surprise' and 'delight' alongside 'confusion' and 'unexpected,' may have arisen from the usual nature of an aesthetic art gallery being housed inside an education history museum setting. There is also the possibility of those with higher educational backgrounds arriving with a subconscious intended educational

purpose to their visit, which would be good to delve further into for future studies. The researcher attempted to avoid the above biases by polling those from a mix of educational backgrounds, ages, job positions, and stated purpose for the site visit, but the final pool of 19 participants was a small selection compared to the larger museum-going public.

The last recommendation to further investigate the role of education in the art viewing experience would be a rotation of the labels themselves. The history museum team was in charge of keeping the text limited and reduced to follow company standards, which conform to a fifth and sixth grade average reading level in the United States. In larger art museums and cosmopolitan institutions text panels would often have more information and would be geared towards high school education levels. That being said, it would be interesting to add an additional transition to higher level educational materials, to see if that would affect the study and the visitors' perceptions.

Conclusion

This study attempted to fill the gap between literature on museum evolutions in regards to learning theories and the added integration of education to the art viewing experience for a possible change to the then-current practices of corporate art collections. The researcher had been working in the corporate art program for six years when she noticed the continued difference in exhibition formats from traditional art museums and the corporate traveling shows. Having previously worked as an educational intern at a large Midwestern art museum, it surprised the researcher that companies whose mission statement included care for the employees and community largely ignored the opportunity to add educational benefits to its art program. The researcher noticed in her past museum experience, visitors appeared more involved in exhibitions with added

text and made the effort to seek out additional knowledge through self-direction when given further context in didactic materials. Combined with the researcher's personal preference for more information over less (or none), the inquiry arose about the possible transference of the positive art viewing experience when contemplating the efforts done by the hosting institution to share it.

While the results from the case study reached a ceiling effect after viewers first experienced the art exhibition, their continued responses illustrated the appreciation and deeper connection which occurred with the addition of expanded labels. By the end of the surveys and interviews, the overall opinion of the company had greatly improved, and there was a unanimous preference for the second 'Visitor's Gallery' format. Therefore, it was no great surprise for the researcher to confirm that when an institution used established learning theories concerning how visitors seek information, create meaning, and facilitate connections to prior knowledge with reinforcement of that knowledge, visitors prefer the option of additional learning over a purely aesthetic experience. As well, when museum visitors are asked to associate a positive reaction, either emotionally or intellectually, to one exhibition format, the 'Visitor's Gallery' format and its consideration of the visitor's education will correspond to a more favorable opinion of the hosting museum. The evidence shows it behooves a corporation to not only share its corporate art collection with the public, but make the effort to help viewers become more self-directed as they search for knowledge. This will result in a return on investment of repeat visitors to their museum and increase in the overall positive perception of the hosting institution, not to mention to the betterment of the community and society at large.

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Appendix A: Invitation Letter

Your opinion is needed

This art exhibit is part of a doctoral project for a student collecting visitor feedback comparing two different versions of this exhibition. You'll receive a free plush pony as a thank you for answering three short surveys between now and October 2018.

Complete the first survey after viewing the current version of the exhibit, a second survey beginning in March 2018 when new material has been added, and a final follow-up survey emailed to you in October 2018. All personal information will be kept confidential and responses will be anonymized for the project.

Upon completion of the final survey, you will receive an email confirmation to print and bring to , Des Moines to receive your free plush pony. If interested, your consent will be collected through your answers from the ten questions found at: <https://www.surveymonkey.com/r/LD9T86K>

Questions: Please contact museum curator Piper Hutson at

Appendix B: Survey Instrument 1

Survey 1

What is your age, ethnicity, job title and email address?

What is the highest level of education you have completed?

What was the reason for your visit to the museum today?

What are your initial reactions to the exhibition?

If given the ability to have a social interaction added by a docent, would you have participated in a guided tour? Why or why not?

How many times a year do you typically visit museums? 0-1, 2-4, 5-7, over 8

After viewing this exhibition, do you expect your attendance at museums to: Decrease, Stay the same, Increase

What was your perception of [The Company] before viewing the exhibition? Very unfavorable, Unfavorable, Neutral, Favorable, Very Favorable

What is your perception of [The Company] after viewing the exhibition? Very unfavorable, Unfavorable, Neutral, Favorable, Very Favorable

Was this exhibition a great experience than other exhibits you have attended? Strongly disagree, Disagree, Neutral, Agree, Strongly Agree

Appendix C: Survey Instrument 2

Survey 2

What are your reactions to the addition of the text labels?

Compared to the previous format, how do you find this exhibition? Very unfavorable, Unfavorable, Neutral, Favorable, Very Favorable

Did you prefer one format over the other? If so, which one and why?

If you experience any increase in mental or emotional stimulation (i.e. creativity, relaxation, curiosity, etc.), can you explain what may have caused the reaction?

What is your perception of [The Company] after viewing the new style of the exhibition?

Very unfavorable, Unfavorable, Neutral, Favorable, Very Favorable

If given the ability to have a social component added by a docent, would you have participated in a guided tour? Why or why not?

After viewing this exhibition, do you expect your attendance at museums to: Decrease, Stay the same, Increase

Would you be more likely to return to the museum if one format was used over the other?

Was this exhibition a greater experience than other exhibits you have attended? Strongly disagree, Disagree, Neutral, Agree, Strongly Agree

Are there any suggestions you would like to add to the exhibition format and what email address did you use for the previous submitted survey?

Appendix D: Survey Instrument 3

Survey 3

What was your overall impression after viewing the different formats of the exhibition?

Do you recall having an emotional or intellectual connection (memories, feeling of relaxation or anxiety, heightened curiosity, etc.) when thinking of one particular format over the other? If so, what were they?

Was there any information that you retained and found applicable in other areas of your life? If so, which?

Do you think that the inclusion of opportunities for additional learning should be part of a museum's mission?

What is your perception of [The Company] considering their efforts to present yearly art exhibitions to the public? Very unfavorable, Unfavorable, Neutral, Favorable, Very Favorable

Considering [The Company's] mission statement of providing a culture of caring, being community based and innovative, which of the two different formats do they believe more fulfills this goal? The first exhibition, The second exhibition

Are there any other sentiments you would like to add regarding your experiences?

Would you be willing to participate in a five-minute follow-up phone interview? If yes, what is your preferred contact number?

Appendix E: Interview Questions

Did it seem like a noticeable change in your experience between the two exhibition styles?

Do you have a continued emotional or intellectual connection (memories, feeling of relaxation or anxiety, heightened curiosity, etc.) when thinking of one particular format over the other? If so, can you explain it?

Was any information that you retained from the exhibitions impacted or been applicable in other areas of your life? If so, which?

If you noted a change in perception of [The Company] after one or both of the exhibitions can you elaborate what caused that change?

Are there any other sentiments you would like to add regarding your reaction to the two show formats?

Is there anything else you wish was taken into consideration for the exhibition that would have improved your experience?