

# Building Bridges

Toward a More Visitor-Centered Encyclopedic Art Museum

Catherine Turcich-Kealey  
*Department of Museum Studies*  
*The University of the Arts*  
*May 2012*

© 2012 Catherine Turcich-Kealey All Rights Reserved

No part of this document may be reproduced in any form without written permission of the author. All photographs and drawings are the property of Catherine Turcich-Kealey unless otherwise noted. Material owned by other copyright holders should not be reproduced under any circumstance. This document is not for publication and was produced in satisfaction of thesis requirements for the Master of Fine Art in Museum Exhibition Planning and Design in the Department of Museum Studies, The University of the Arts, Philadelphia, Pennsylvania under the Directorship of Polly McKenna-Cress.

For more information contact:

Catherine Turcich-Kealey

824 Hickory Street

Delanco, NJ 08075

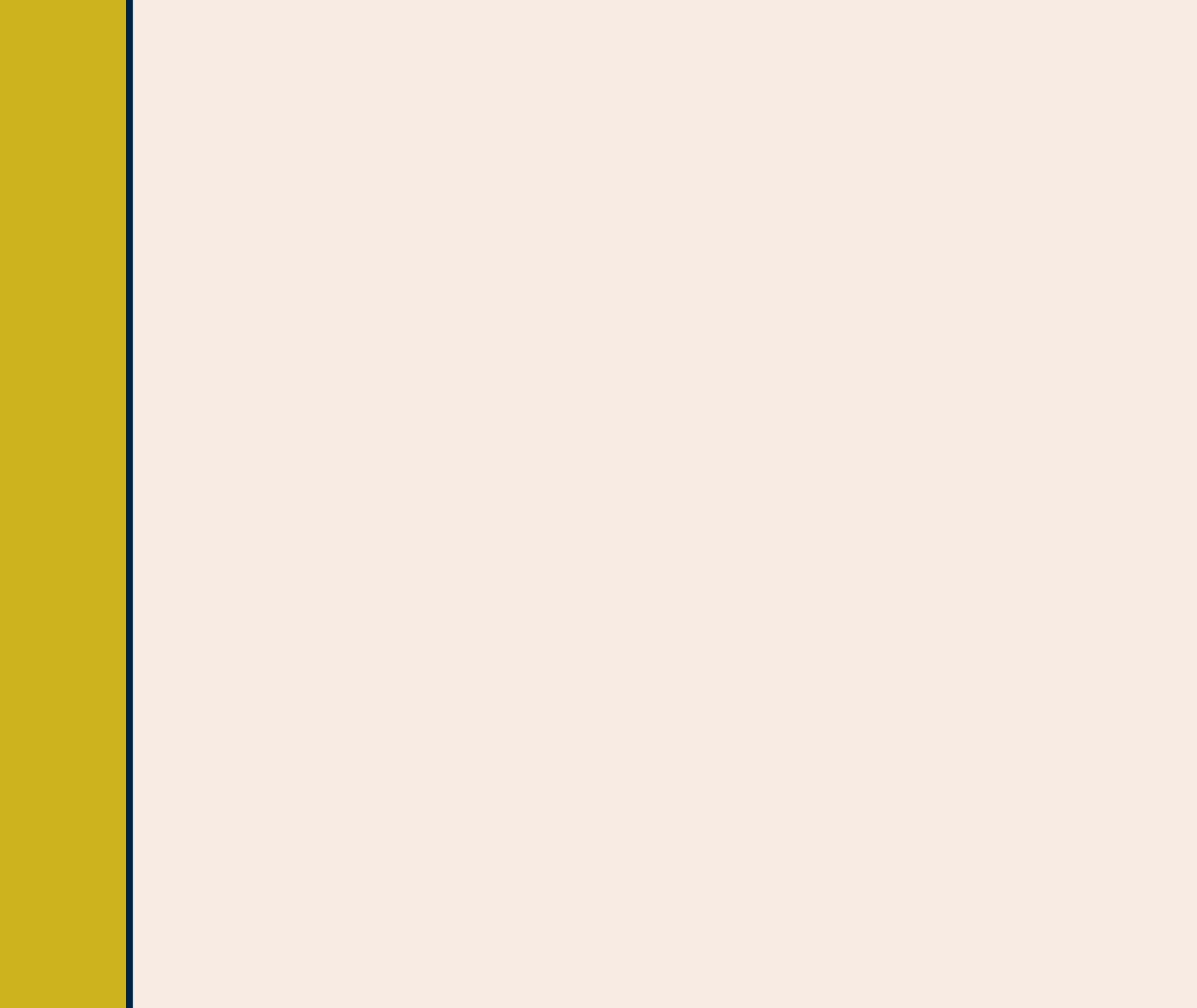
[c.turchikealey@gmail.com](mailto:c.turchikealey@gmail.com)

*This thesis is dedicated to Steve McLaughlin for being there always.*

Thank you to my committee chair, Keith Ragone, for the endless enthusiasm and encouragement. To my committee members: Thank you to Zahava Doering for pointing me in the direction of my inspiration. To Judy Koke for assuring me it would all be worth it. And to Polly McKenna-Cress for the years of guidance.

Finally, a sincere thank you to my classmates for all of the laughs.

# Thank You

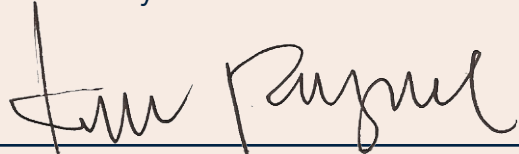






---

Polly McKenna-Cress  
Associate Professor, Chair, Museum Studies  
Director, Museum Exhibition Planning + Design  
The University of the Arts



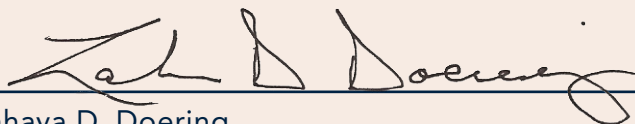
---

Keith Ragone  
Faculty, University of the Arts  
Exhibition Designer, Keith Ragone Studio



---

Judy Koke  
Director, Education and Interpretive Programs  
Nelson-Atkins Museum of Art



---

Zahava D. Doering  
Senior Social Scientist, The Smithsonian Institution  
Editor, *Curator: The Museum Journal*

## Thesis Committee

# Contents

Abstract	i
----------	---

## Section I: Thesis Research

<b>Chapter 1: Introduction</b>	<b>3</b>
What is an encyclopedic art museum?	
Why should the encyclopedic art museum shift its approach to visitors?	
More than framing the art, let's give visitors a frame of reference.	
<b>Chapter 2: Background</b>	<b>9</b>
The Encyclopedic Art Museum: A Brief History	
A New Visitor Typology	
<b>Chapter 3: Case Studies</b>	<b>17</b>
Making and Meaning: Turner's <i>The Fighting Temeraire</i>	
An Eakins Masterpiece Restored: Seeing <i>The Gross Clinic</i> Anew	
Gustav Klimt Installation - Los Angeles County Museum of Art	

## Section II: Thesis Project

<b>Chapter 1: A New Approach</b>	<b>23</b>
Introduction	
A New Collaborative Model	
Project Process Model	
Breakdown of Proposed Art Museum Roles	
Team Players	
Potential Team Conversation	
<b>Chapter 2: The Chosen Artwork</b>	<b>41</b>
New Interpretation for Cézanne's <i>The Card Players</i>	
Methodology	

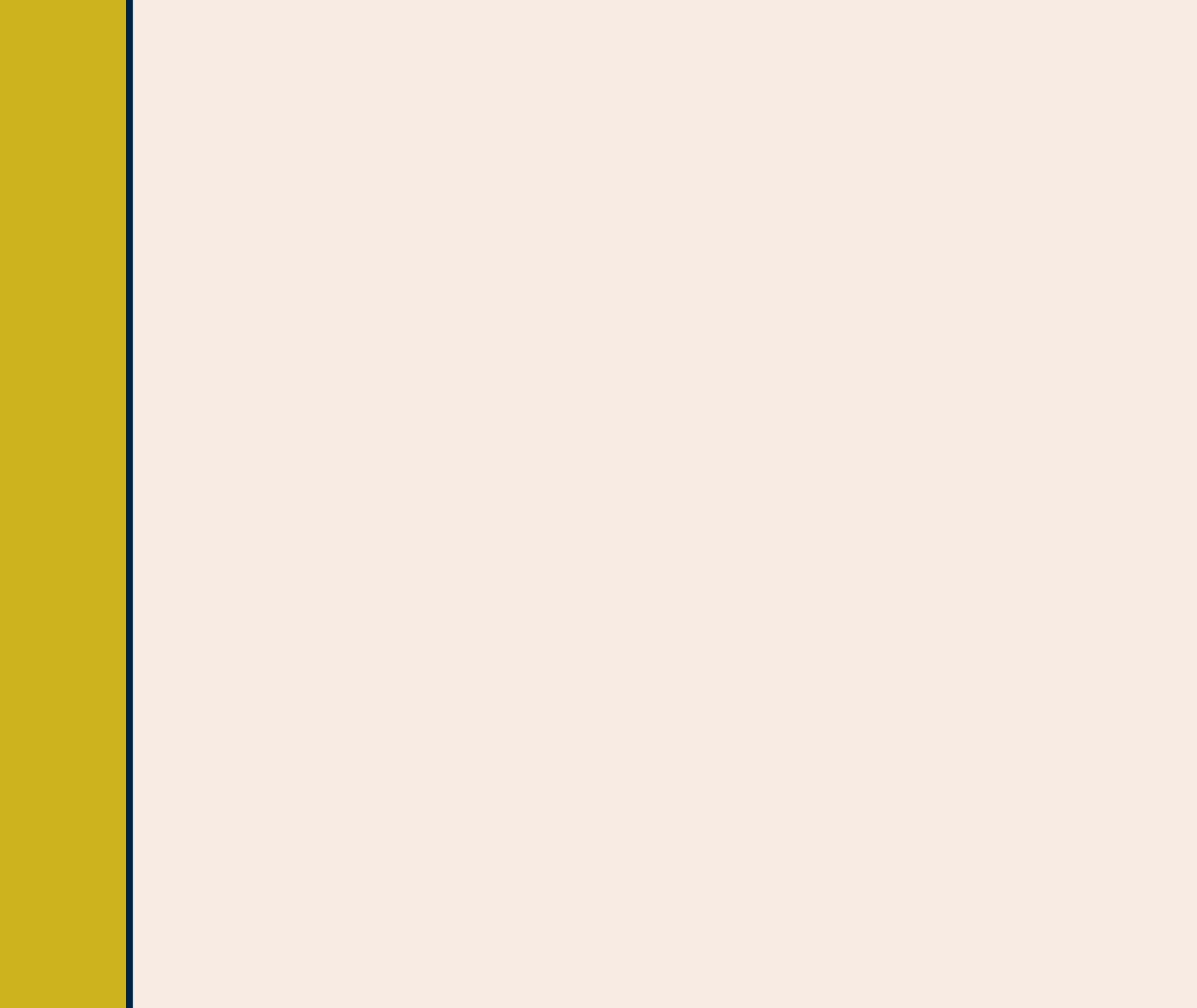
<b>Chapter 3: Front-End Evaluation</b>	45
Explanation	
Methodology	
Front-End Evaluation Results	

<b>Chapter 4: IPO Matrix</b>	49
To successfully use the IPO matrix	
IPO Typology Matrices for <i>The Card Players</i>	

<b>Chapter 5: Potential Applications</b>	57
Project #1: In-Gallery Interactive Label	
Project Description	
Audience	
Project Mission	
Project Goals and Objectives	
Visitor Experience Goals and Objectives	
Conceptual Bubble Diagram	
Visitor Experience Flow	
Visitor Experience	
Storyboard	
Website Information	
Project #2: Visitor-Centered Exhibition	
Title	
Audience	
Thematic Floor Plan	
Typical Graphic	
Exhibition Areas	

## **Section III: Back Matter**

<b>Appendix</b>	77
<b>Nomenclature</b>	81
<b>Works Cited</b>	85

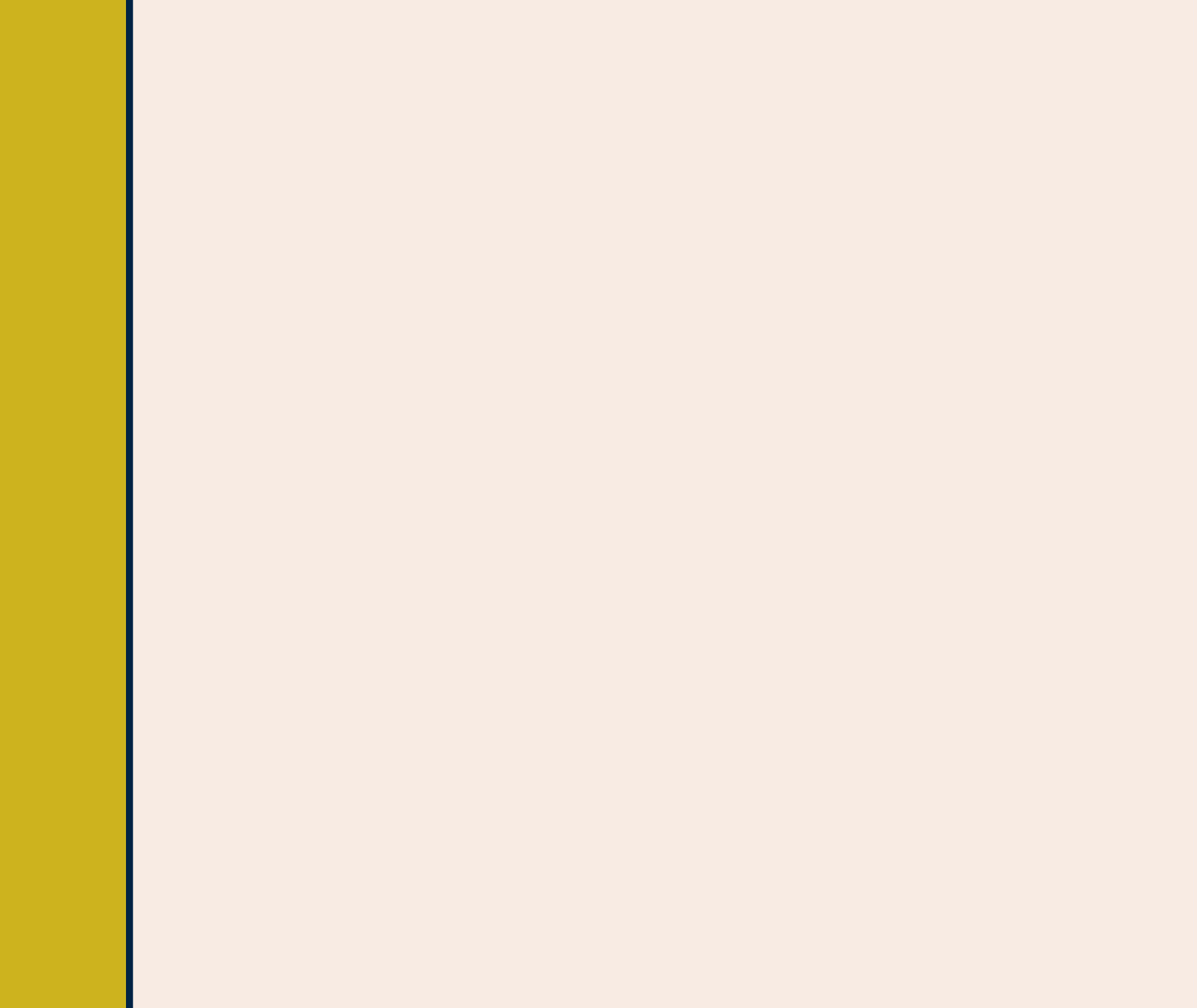


## Abstract

Considering visitors' needs is becoming more crucial for museums in this time of declining attendance. As we better understand how visitors learn and engage with collections, it is becoming clear that the museum must shift in response to new intellectual experience needs. This thesis proposes two additions to the art museum's mode of operation. The first is the introduction of an Experience Developer to the project team, whose focus is on the needs of the visitor, the museum, and the community at large. The second is the application of a new visitor typology to the development and design of art museum interpretation. The IPO typology is based on research done by the Smithsonian, which suggests visitors intellectually engage with an object through several categories: Ideas, People, and Objects. Interpretation based on this typology will lead to more engaging and thus meaningful experiences for the art museum visitor.



# **Section I   Thesis Research**





# Chapter 1 Introduction

## What is an encyclopedic art museum?

**A**n encyclopedia can present comprehensive information about a particular branch of knowledge or summarized information from across many branches of knowledge (m-w.com). The encyclopedic art museum was built for the same purpose an art encyclopedia is printed—to collect and put on display a comprehensive collection of art objects and their narratives, in order to “educate visitors in a way that would be beneficial for society” (Moore Tapia 36).

It is possible that even a century ago visitors wanted more and different information about the paintings on view in art museums. Many museums were funded by wealthy industrialists, allowing them to disregard the people’s wishes. We no longer rely so heavily on the money of the wealthy. Instead, we need high visitation numbers to get funding from donors and grants. Thus, museums today must carefully consider their visitors’ needs. The amount of information available to the public and the ease with which it can be accessed, point to a need for more visitor-centered exhibitions in museums. The traditional amount and kind of information available in a standard art museum gallery is no longer enough. When Paul Hoffman, President of *Encyclopedia Britannica* spoke of the future of encyclopedias, he might as well have been speaking about the future of the encyclopedic art museum.

I think the encyclopaedia of the future is going to be a combination of our own original content in our tradition; other people’s content that we work with; and then our ability as encyclopaedists to organise what’s out there. That’s what we’ve always done in print and we can do that on the Web too.

Just as encyclopedias have shifted to reflect the needs of their users, so too should the encyclopedic art museum. The *Encyclopedia Britannica*, one of the first of its kind, has been published continuously since 1771 (Gyory). However, even this principal of knowledge is adjusting to better serve its audience. In 1994, to stay relevant to a changing society, they launched a subscription-only online version of the encyclopedia. On March 14, 2012, Encyclopedia Britannica announced that they would no longer publish bound paper editions, and would instead focus on their more popular Internet and DVD versions (Gyory).

## Why should the encyclopedic art museum shift its approach to visitors?

The encyclopedic art museum has served its public as a place of education, among other functions, over the last century. The conventional museum construct considers the art to be the central concern of the exhibition, and rightly so. The art museum would not exist without it. Unfortunately, the museum's emphasis on tradition and preservation makes it inherently resistant to change in response to its ever-changing public (Moore Tapia 35).

As George Mills said, "The museum should not be doing something else, it should be doing something more" (Mills 212). I do not disagree that there is a time and place for the existing art museum construct. In fact, there are numerous visitors who prefer this experience. I would argue, however, that there are many who want something more from their art museum visit. A major shift in the understanding of how learning happens has contributed to this need is a shift.

For much of the past century, we have understood how people learn based on the behaviorist model (Falk Dierking Adams 325). This framework is particularly didactic and focuses on the expert/instructor's needs and less on the visitor's. In the most basic of terms, it is a top-down model in which signs of learning are objective and observable. It assumes the visitor enters the museum knowing nothing, learns something during the course of the visit, and then exits with new knowledge. The thing a visitor is supposed to learn and how he is supposed to learn it is usually decided upon ahead of time by the exhibition team. Because this model regards the visitor as an empty vessel to be filled with the museum's vast knowledge, it therefore assumes that all of the visitor's prior experiences and interests are irrelevant. Though the behaviorist model of learning has provided many informative insights, it is currently considered highly flawed.

This early attempt to create a framework for how people learn existed before we could actually see into the human brain (Falk Dierking Adams 325). We now know that

the way humans learn is much less straightforward than the behaviorist model suggests. Instead it is a “relative and constructive process” (Falk Dierking Adams 325). A new framework was built around this idea, called the constructivist model of education. Constructivism is an educational framework which emphasizes a learning process in which the learner builds his or her own new ideas and concepts.

Unlike the behaviorist model, the visitor’s prior knowledge, experiences, and interests are highly relevant to the contextual process of learning. Furthermore, it is no longer about what the museum wants the visitor to learn. Instead, constructivist educational theory as applied to museum education and design focuses on the experience the visitor chooses to have in the museum. This is reflective of the postmodern condition of our time, which promotes pluralism and erosion of institutional authority. “In a world that allows for multiple perspectives, the conditions for meaning have become as important as the meanings themselves” (qtd. in Falk Dierking Adams 325). However, many art museums, especially encyclopedic ones, continue to focus on the behaviorist learning model to inform their exhibition practices.

***“The museum should not be doing something else, it should be doing something more.”***

***-George Mills***

## More than framing the art, let's give visitors a frame of reference.

**W**hether the art museum should meet the expectations of the visitor, the discipline, or both has been a topic of debate throughout the twentieth century. Even so, there must be inventive ways to transition to a more open-ended and motivating exhibition experience for the visitor. Examples of museums attempting to engage their publics abound, but this frequently takes place through the education department with programs that offer docent tours and classes for visitors. Educational programming can enhance a museum experience, but how can visitors' needs be considered throughout the process of planning and executing new interpretation in a museum?

A recent study at the National Museum of the American Indian (NMAI) identified several ways that visitors connect with museum objects: ideas, objects, and people (Pekarik Mogel 465). On its most basic level, this system identifies the ways in which visitors approach an object. Though this typology was discovered and organized within a sociological/anthropological museum setting, it has a much wider application. This thesis posits that it can be applied to virtually any museum object, including art. Using this typology in the early stages of a museum interpretation project would keep the project team focused on visitors' needs as the content is created, thus developing more experientially rich art museum visits for contemporary audiences.



## Chapter 2 Background

## The Encyclopedic Art Museum: A Brief History

The traditional art museum is a building or space for the preservation and exhibition of a collection of visual art. In the nineteenth century the role of these institutions changed from being cabinets of curiosity to public institutions with an educational role (Serota 7). Sir Charles Eastlake was at the forefront of this change at the National Gallery in Washington, D.C. He introduced a more thorough framework for the Gallery by broadening the scope of collections and reorganizing the works by period. It was at this time that the still-familiar sight of a single line of artworks hung at eye level came into practice. Later, works would also be grouped by artist, composition, school, etc.

This period was influenced by the educational theory of aesthetic formalism, which advocates universal and autonomous interpretations of art (Moore Tapia 38). Aesthetic formalism was popularized in the early twentieth century. This period was defined by a rapidly growing modernist society, in which the public believed in and respected an authority that alleged a single truth. In today's more plural postmodern society, however, the modernist educational theory of aesthetic formalism that so clearly informs art museum exhibition practices is irrelevant to many audiences today.

The tradition aimed to rise above the social concerns of the previous ideologies of humanist pragmatism and idealistic inclusiveness. Instead, it promoted a museum system based on a universal language of art. Behind these new exhibition and curation practices was the belief that there was an inherent power in objects to convey their own knowledge, meaning, and understanding, as long as they were properly handled (Conn 7).

Aesthetic formalists wanted to change the pedagogy of museums from the instruction of visitors to producers of the "establishment of standards of truth and beauty" (Moore Tapia 38). In 1923, Benjamin Ives Gilman, secretary of the Boston Museum of Fine Arts said, "A museum of art is primarily an institution of culture and only secondarily a seat of learning" (Moore Tapia 38). Later he went on to say, "A museum of science is in essence a school; a museum of art is in essence a temple" (Moore Tapia 39). He was championing a false dichotomy "between art and education, between enjoyment and instruction, between aesthetic and didactic purpose" (Moore Tapia 39).



A further extension of Sir Charles Eastlake's exhibition practices came about in the early twentieth century. At this time, curators and artists alike were removing all trace of the building being used to display the works. This was most commonly done for the presentation of contemporary art, but is often used for other periods as well. The intention was to make the art appear untouched by time or space (O'Doherty 15).

The outside world must not come in, so the windows are usually sealed off. Walls are painted white. The ceiling becomes the source of light....The art is free, as the saying used to go, 'to take on its own life.'" (O'Doherty 15)

Elizabeth Vallance has challenged the practice of presenting art objects without context (6). She recommends that the museum use context to make connections between the visitor's prior knowledge and the object, in order to facilitate a more meaningful experience overall. This is especially crucial for the non-expert\* visitor (see *Nomenclature*), for whom it is rare to have unaided and spontaneous moments of realization and illumination in exhibitions (Piscitelli Weier 129).

Curators serve as the people in charge of the selection and presentation of art in the museum. The meaning and significance of the artwork might be explained through label texts placed close to the objects (Serota 8). Rooms focusing on single artists, compositions, movements, or schools were designed to encourage spontaneous moments of realization in the visitor. This type of layout was believed to allow the visitor to develop his or her own analysis of the art, rather than using the available curatorial interpretation (O'Doherty 10). However, many scholars have questioned this practice, including Elizabeth Vallance, who recommends the museum build a bridge between the visitor's prior knowledge and the object (6). Building this bridge will increase the likelihood of a meaningful museum experience for the visitor.

\*The terms non-expert, expert, and specialist are used throughout this thesis in an effort to employ established terminology from the field. However, Zahava Doering and others suggest this wording ought to be reexamined. A new vocabulary is particularly relevant to this thesis, which deals with issues of postmodernism which rejects the existence any kind of authority.

## A New Visitor Typology

A recent visitor study, called “Ideas, Objects, or People? A Smithsonian Exhibition Team Views Visitors Anew,” follows the reinstallation of part of the permanent collection at the National Museum of the American Indian (NMAI). The collection has been on display since the museum opened in 2004 (Pekarik Mogel 465). The 15-person exhibition team aimed to improve the visitor experience and more effectively interpret the objects to be reinstalled. In the fall of 2008, over the course of one year, the entire exhibition team worked with a visitor studies specialist to plan the new installation.

The section of the permanent installation to be reworked was called *Window on Collections* (Pekarik Mogel 466). It included 4,000 mounted objects in large window cases on the third and fourth floors, chosen to emphasize cultures not on display in the rest of the museum. The exhibit originally had six themes, presented in the introduction panel: Animals, Beadwork, Dolls, Projectile Points, Peace Medals, and Containers. These categories were settled upon in an effort to break from the tradition of dividing cultures by geography. Items were arranged by time period without identifying labels. There were touch screen computer stations available for visitors to access basic information about the objects with pictures and video commentary from Native and non-Native specialists. This study was the result of a need for rotation of the objects due to conservation needs.

When the visitor study began, there was an effort to avoid starting with “questions that reflect a particular viewpoint,” which can serve to strengthen a specific argument and will therefore provide skewed results (Pekarik Mogel 468). The team was faced with the issue of which themes to use to present the selection and installation of the new objects (Pekarik Mogel 469). With over 800,000 objects in the museum’s collection, there were nearly infinite ways to organize the display (Pekarik Mogel 466). The visitor evaluation team chose objects of interest to them, placed photographs of these objects on cards, and asked for visitors’ input on these selections. With a deck of 47 cards, the team asked visitors to pick the cards they liked the most and least, and to discuss their choices. They found some of the visitors’ explanations for why they chose a tool card perplexing. Some visitors liked the card because of their idea of what the

object signified, and some disliked it, because they did not know the use of the object. The team did a more concise study of the tool cards, using images of tools, descriptions, and images of people using the tools. For many visitors the *idea* of the tool seem to be more interesting than the object itself.

As the team looked at their study in the context of other Smithsonian studies, they found a pattern. Some of their visitors preferred seeing the special object, while others favored cognitive experiences. According to the article, this was also true in Smithsonian art museums where a significant percentage of visitors studied were equally interested in ideas and objects. Another result of their study was that some visitors preferred people stories to either objects or ideas (Pekarik Mogel 472). Zahava Doering says:

It is worth noting here that in earlier work that focused on experiences, “people” were external to the exhibition. In other words, the researchers recognized that frequently satisfying experiences included seeing children learn, being with friends, etc (Doering). What is new in the NMAI work is thinking of people as an integral part of the exhibition itself; e.g., hearing the artists discuss the work, seeing photographs of the artist in her studio, etc.” (personal communication, April 15, 2012).

The visitors’ strong preferences had a substantial impact on the cards they chose and how they talked about them. They decided that these visitor preference categories were more important for their exhibition design than the pre-established categories of objects.

The visitor evaluation team hypothesized that the visitors’ preference for either ideas, objects, or people directly influenced where they chose to stop, what they responded to, and what they took away from an exhibition. Their next hypothesis was that if their personal preferences drove their attraction and response to objects, visitors would only find what they were looking for in an exhibition. This hypothesis was further confirmed when looking at previous Smithsonian studies, which show that the number of satisfying experiences reported at the end of a visit closely matched the number and kind of satisfying experiences sought by the visitor when asked at the beginning of their museum experience (Pekarik Mogel 472). Most visitors were not trying new things during their visit.

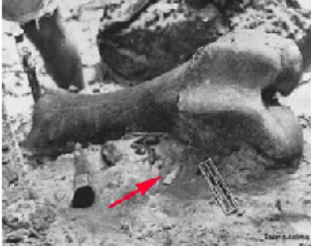





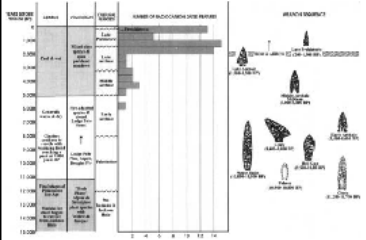
IDEAS	PEOPLE	OBJECTS	DRAWER
<p>Headline: <b>TBD</b></p> <p>Text Concept: <b>Making Points: Is it Art? Hobby? Survival?</b></p>  <p>Mastodon bone found with stone point - 13,000 years old (Find photo of bone with obsidian blade in it)</p> <p>Prompt for Visitor: <b>Can you tell which of these stone tools are made of obsidian? (open drawer)</b></p> <p><b>E</b></p>	 <p>Charles Acuna (video of flint knapping)</p> <p><b>A</b></p>	<p>Case 3: Stone tools from West of Mississippi River</p>   <p>Focal point Cascade Knife, 6000 to 4000 BC, Idaho 22/4420</p> <p><b>F</b></p>	<p>Obsidian sources</p>  <p>Obsidian Cliff, 1880s lithograph</p>  <p>How do we know how old it is?</p> 

Image 1. NMAI people-attract prototype (see *Appendix* for object- and idea-attract prototypes).

In trying to answer their original question of how to improve the visitor experience overall, the team concluded that visitors are happiest when they are “led to an experience that is unexpectedly satisfying.” A visitor with an object preference who is also struck by an idea will rate their visit higher overall (Pekarik Mogel 473). The team called this “flipping” the visitor. After designing an exhibition to appeal to one of the three visitor preferences, the trick would be to try to engage them with their preference and then “flip” them to an unexpected experience. They combined their ideas into an acronym to describe their new exhibition approach: IPO-AEF (Ideas, Objects, People – Attract, Engage, Flip).

The evaluation team tested their hypotheses by designing several prototype displays (Pekarik Mogel 474). They created three displays of images, texts, videos, and objects, each with an emphasis on the three different preferences (Fig. 1). They found it somewhat difficult to predict which preference the objects, images, and videos would attract, but the feedback from their displays gave them a better idea of what each of the preferences sought (Pekarik Mogel 475). For example, people-oriented visitors sought out ways to feel how others experience the world, imagining themselves in various life situations. The object-oriented visitor wanted to see the object and step-by-step illustrations on, for instance, basket making. The team found it difficult to predict what would most encourage the “flip,” but eventually became more proficient in determining it (Pekarik Mogel 476).

This visitor study was different than most in that the results were used in the exhibition design, that it included the entire exhibition team, and that it was developed organically without pre-established questions or outcomes in mind (Pekarik Mogel 466). According to the article, the outcome of this study was a more “intimate appreciation of how visitors experience exhibitions,” and it changed the way the team members approached their work. The writers of the article also state that the IPO typology is only part of a larger diversity, but that it seemed to apply to most visitors they evaluated (Pekarik Mogel 476). However, it is important to acknowledge here that the researchers are just beginning to replicate the results of this study at other museums. They are still working on hypotheses, and more evaluations and statistical work should be done to confirm the results of the National Museum of the American Indian study.



## Chapter 3 Case Studies

## Case Study #1

**Title:** *Making and Meaning: Turner's The Fighting Temeraire*

**Location:** The National Gallery, London, UK

**Mission:**

Explore in detail the genesis, multiple meanings, and associations to the life of a single artwork (Lord 348).

**Thematic Exhibition Structure:**

It is organized in a radial pattern with the masterpiece at the focal point of the exhibition. The four thematic areas surround this center space, allowing visitors to flow in and out of the exhibition. The themes of the exhibition literally surround and reflect on the single masterpiece.

**Relevance:**

The exhibition placed Turner's *The Fighting Temeraire* among historical objects and images (Lord 351). This was a risky choice, because it had the potential to dilute the visitor's pure experience with the artwork. Instead, the curator made very careful decisions in choosing objects to be juxtaposed with the painting. In the end, the additional historical context served to enhance visitors' understanding of Turner's work.

## Case Study #2

**Title:** *An Eakins Masterpiece Restored: Seeing The Gross Clinic Anew*

**Location:** Perelman Building of the Philadelphia Museum of Art

**Description:**

The exhibition explores topics of the painting itself: Thomas Eakins (the painter), Dr. Samuel D. Gross (the subject), and the original context in which the painting was shown, the 1875 Centennial Exhibition in Philadelphia. This exhibition's major contribution is the study of Eakins' process in creating the painting, as well as its recent restoration. Additionally, the exhibition showed a documentary about the history of the effort to keep *The Gross Clinic* in Philadelphia (Salisbury) and the history of the painting's restorations ("Celebrating Thomas Eakins").



### ***Relevance:***

A major part of the success of this show was its coupled context. If visitors follow the general flow of traffic in the space the first time through, a single story line emerges regarding *The Gross Clinic*'s history. However, once the visitor views the documentary video, the sense of import imparted by it carries through when viewing the exhibition on the way out. For example, at this point visitors look more closely at the painting to see the actual restorations documented in the video.

## **Case Study #3**

***Title:*** Gustav Klimt installation

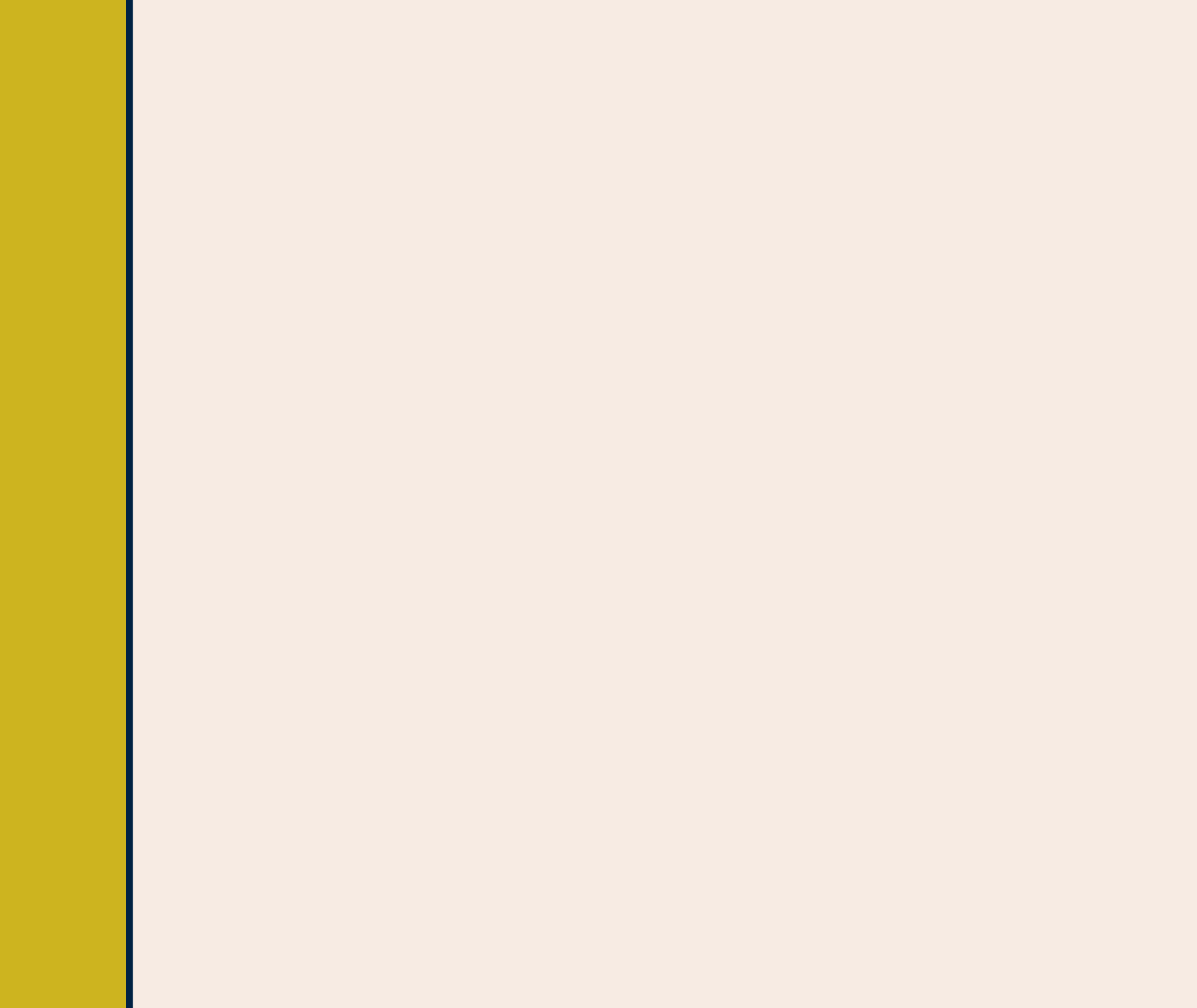
***Location:*** Los Angeles County Museum of Art (LACMA)

### ***Description:***

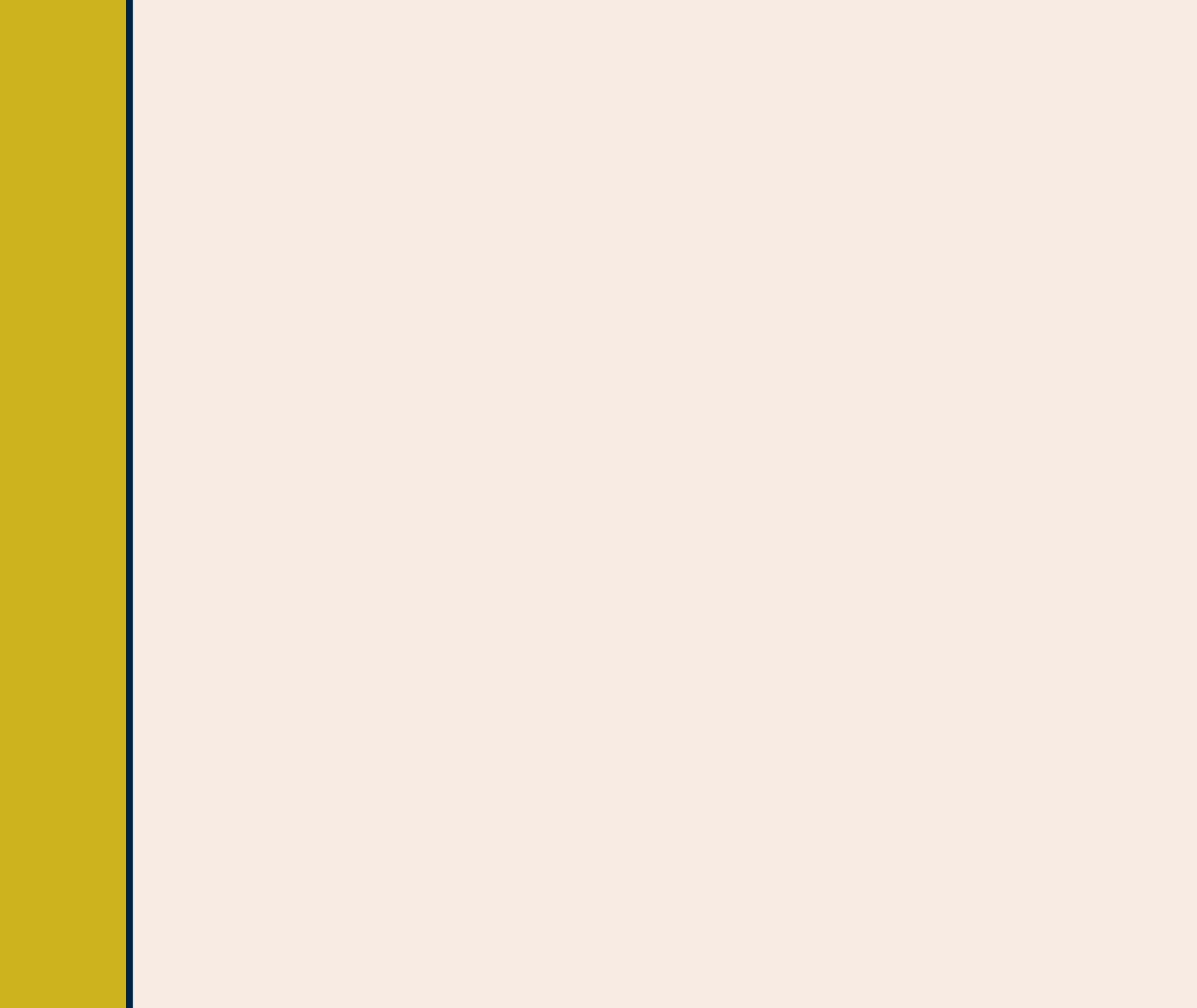
In 2006, five paintings by Gustav Klimt, including his famous portrait of Adele Bloch-Bauer, were exhibited. On a screen outside the gallery was a documentary film about the history of the paintings, including the story of their confiscation from the Bloch-Bauer family during World War II and their recent return to the family after a long legal battle with the Austrian government. Inside the gallery was an introduction wall with text panels about Klimt, the Bloch-Bauers, and the history of the portrait. The paintings were hung on the opposite wall so that none of the didactic information disrupted the visitors' experience with the works of art.

### ***Relevance:***

This installation gave visitors the opportunity to learn a great deal about the journey of these paintings, their various owners, and the wonder associated with them. Where other installations might have left the visitor ignorant of these paintings' unique historical value, this installation did not. Instead, visitors were able to engage (or not) with the supplemental material and then view the art with more informed eyes.



## **Section II   Thesis Project**



# Chapter 1    A New Approach

## Introduction

In the early part of the twenty-first century, more people are visiting more museums than at any other point in history (Conn 1). Museums are uniquely positioned at the crossroads of objects, ideas, and public space, and should be using that to their advantage (Conn 5). Art museums in particular have fallen victim to resisting necessary changes to reach contemporary audiences, due largely to their emphasis on tradition and preservation (Moore Tapia 35). The aesthetic formalism that influences the art exhibition process requires that museums and their contents be autonomous from the public they serve. This results in a museum that makes itself irrelevant.

The standard art exhibition, as discussed earlier, is meant to appear untouched by space or time, so that the artwork might exist in eternity. The art object is believed by many to hold the power to communicate knowledge, meaning, and understanding to the visitor by itself (Conn 7). The problem with this approach to (or lack of) interpretation is that visitors do exist in space and time, making it difficult for them to access the art on their own terms.

O'Doherty suggests in *Inside the White Cube* that rooms full of single artists, compositions, or movements allow the visitor to develop his or her own analysis of the works, avoiding the influence of outside interpretation. He goes on to say that the story line becomes less important than the visitor's personal experience in this format. However, it is rare for most visitors to have unaided and spontaneous moments of realization and illumination in exhibitions (Piscitelli Weier 129). Visitors need to build upon their prior knowledge in order to have a meaningful experience with the museum object. As noted by Foucault, an object begins to lose its meaning and importance without the viewer's knowledge of its underlying aesthetic or cultural values (Gurian 39). Furthermore, statements by the curator and artist, while appropriate and necessary to exhibitions, often do not take into consideration the visitor's experiences and knowledge. They provide only a selective interpretation of the art and its place in art history.

We must first consider how the visitor interacts with and approaches the art, in order to provide the necessary context for the visitor to successfully engage and have a meaningful experience. The conclusions of the National Museum of the American Indian visitor study described earlier provide a visitor access point typology: ideas, people, objects (IPO). A 2004 visitor survey of all Smithsonian Museums asked visitors “Which of these experiences were most satisfying in this museum today?” The surveys from five Smithsonian art museums showed that 38 percent of those surveyed chose “seeing the real thing,” analogous to the object preference. 41 percent surveyed chose “gaining information or insight,” or the equivalent of the idea preference (Pekarik Mogel 480). Accordingly, even in art museums there are significant percentages of visitors who are engaged by ideas as well as objects. As noted earlier, the 2004 data shows the people dimension in terms of aspects outside of the exhibition. Once the varied ways visitors access an object are taken into consideration, the visitor typology could inform the development of content for the art gallery. This would promote greater intellectual and thus meaningful access to art for the contemporary visitor.

It is worth noting here that the IPO typology is quite different from John Falk’s motivational identities. Unlike Falk’s work, which identifies five key types of visitors and their motivations for visiting the museum (Explorers, Facilitators, Experience Seekers, Professionals/Hobbyists, and Rechargers), IPO identifies the points of access used by visitors when engaging with an exhibition (Identity 158). These points of access do not preclude the existence of visitor motivations. Instead, this IPO typology can be applied to nearly any system used to codify museum visitors.

Zahava Doering stated in a 1999 article that “the most satisfying exhibitions for visitors will be those that resonate with their entrance narrative and confirm and enrich their existing view of the world” (8). This is certainly true, and has been reinforced by the evaluation carried out by the National Museum of the American Indian (NMAI). The term “entrance narrative,” as Doering explains it, underlies the visitor access point preferences. “Entrance narrative” refers to what visitors bring with them to the museums.

Once inside, experiences visitors look for in their museum can be understood in terms of the IPO typology. However, the NMAI study also shows that when visitors had

unexpected experiences, those they did not seek, they rated their museum experiences even higher (Pekarik Mogel 477). Art museum exhibitions often do not include opportunities for unexpected experiences, and are frequently designed to put emphasis on the object-centered experience, focusing less on visitor preferences (Doering 11). This is further evidence of the need for a more varied approach to the contextualization of objects in art museums.

Starting with John Cotton Dana in the early twentieth century, a slow shift in the role of the museum has been taking place, and the dialogue continues today (Anderson 1). An interest in furthering the function and role of the museum “within the greater fabric of society” is clearly evident in the move from a collection-driven institution toward a more visitor-centered one (Anderson 1). After a century of slow progress, the sanctity of the museum has been and is being examined and reconsidered, in order to keep the institution relevant to today’s world. But many museums, including the

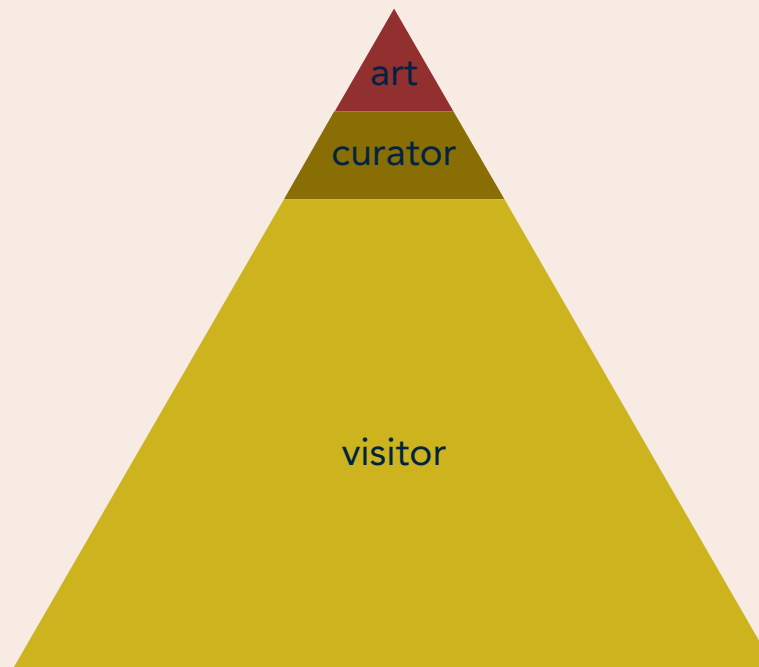
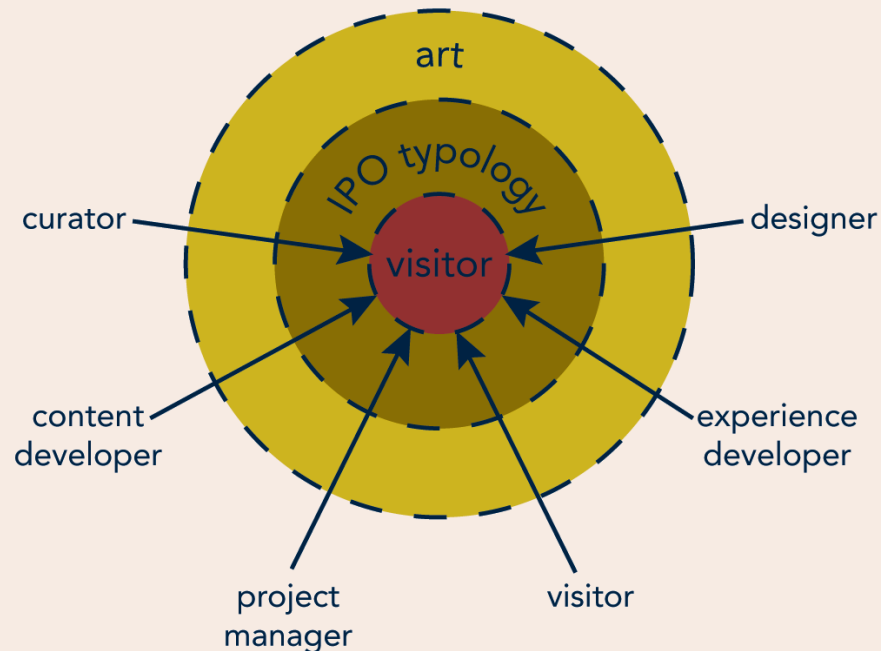


Image 2 & 3: Traditional (left) and proposed (right) role of the art museum.



traditional art museum, are resistant to this change.

Putting the object, or the art, at the apex of institutional priorities necessarily positions the specialist, or the curator, at the apex as well (Illustration 1). Hebdige says postmodernism is “the erosion of triangular formations of power and knowledge with the expert at the apex and the ‘masses’ at the base.” (Moore Tapia 40). Therefore, our postmodern society calls for the dissolution of this triangle of power and knowledge. Many museums have begun to divide this power among several positions: experience developers, curators, content developers, and designers (Fig. 2). However, the roles and responsibilities for each of these positions and how they collaborate in the exhibition process continues to be somewhat fuzzy. Ideally, all of these roles would work collaboratively in the art museum towards a visitor-centered experience (Fig. 3).



## A New Collaborative Model

Collaboration is an important component of the newly proposed art museum project process model. In the previous model the decision of what exhibition to do or what interpretation to exhibit was based on the judgment of the curator. This choice was often the result of motivations separate from the visitors' needs, such as personal interest or to further the curator's career. Through the use of this newly proposed model, all members of the team, including the visitors themselves, work together toward fulfilling the visitors' needs.

The following outlines the collaborative process model. While prominent underlying motivations of the team and the suggested approaches to conversations are included, it is not an exhaustive list of these often unexpressed forces. Additionally, this newly modeled process is in no way meant to strip the team of their personal motivations entirely. Instead, the following is an attempt to realign these motivations with the visitors' needs.

The museum exhibition process can be easily understood as having a sequential nature, though often the various activities in each stage overlap and flow together (Dean 9). Though this process is unique for every institution, and possibly for every project, this section is meant to function as a general guideline. As Image 4 shows, there are four main phases with specific stages that make up the exhibition process. According to David Dean, museum exhibition professional, there are three sets of tasks to be completed in each of the stages.

### *Product-Oriented activities*

Focused on the collection and interpretation of exhibition objects

### *Management-Oriented activities*

Focused on providing personnel and other resources necessary for the completion of the exhibition

### *Coordination-activities*

Coordinating management and product-oriented activities

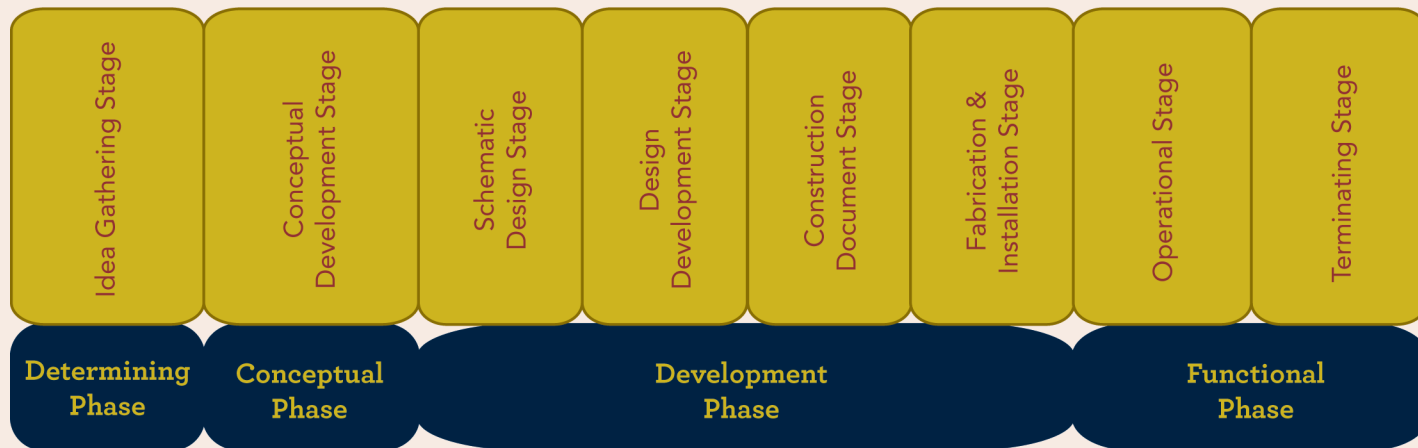


Image 4: Outline of exhibition process.

# Project Process

## Determining Phase

### *Idea Gathering Stage*

Several ideas about topics to present to the public are tossed around. It is at this point that we ask the question, “Why this subject now?” (personal communication, March 12, 2012). It is the duty of the Experience Developer, Designer, and Curator to determine the answer to this question in conversation with others at the museum, such as the marketing department. The team, lead by the Experience Developer, then determines what kind of program is the most effective way to present information to the visitor. The final decision could be an exhibition or an educational program. Either way, the focus is on satisfying the visitor’s needs and the institution’s mission and goals.

## Conceptual Phase

### *Conceptual Development Stage*

The Experience Developer works with the Curator, Content Developer, and Designer to make initial decisions about the exhibition, including audience, goals and objectives, and location. Other decisions about content and format are made based on the formative evaluation results, as well as the IPO typology matrix. Broad conceptual decisions are also made by the Designer, who begins to think about exhibition layout and look and feel. The Project Manager creates an initial exhibition budget and schedule.

## Development Phase

### *Schematic Design Stage*

More concrete decisions are made by the Curator, Content Developer, and Designer about exhibition content and objects. This is informed by the results from front-end and formative evaluations. The Designer begins drafting floor plans, thematic areas, and interactive designs.

### *Design Development Stage*

The Content Developer and Designer are working toward finalizing all aspects of

the exhibition. Throughout this phase the Experience Developer is confirming that all exhibition elements align with the pre-determined visitor experience goals and objectives. The Project Manager focuses on revising the budget and exhibition schedule, creating the installation schedule, and liaising with contractors.

### *Construction Document Stage*

This is the last design phase before fabrication begins, so every aspect of the exhibition is being finalized. The Experience Developer is ensuring that all exhibition elements align with the pre-determined visitor experience goals and objectives. The Project Manager is also finalizing the production and installation schedules in preparation for forthcoming construction and installation of the exhibition.

### *Fabrication/Installation Stage*

All construction documents have been sent to the fabricators. The Project Manager oversees the construction and installation of the exhibition components. Once the elements have been installed, the Experience Developer and Designer do a final review of the finished exhibition before it opens to the public. The Project Manager trains exhibition staff on maintenance, such as cleaning requirements and technology support.

## **Functional Phase**

### *Operational Stage*

The Experience Developer, Content Developer, and Designer conduct remedial evaluations to ensure all parts of the exhibition work together and meet the goals and objectives. Any necessary immediate changes are then made. The Designer now begins to compile the as-built drawings and the general exhibition documentation for the museum archives. The Project Manager focuses on maintaining the exhibition and settling contractor accounts.

### *Terminating Stage*

This is the point at which the Experience Developer carries out a summative evaluation of the exhibition to learn the impact of the exhibition on the museum and the visitor. Once the exhibition is closed, the Curator conducts condition reports for the exhibition objects and returns them to the museum collection. At this point the Designer is finalizing the as-built drawings and full exhibition documentation.

## Breakdown of proposed art museum project roles:

### *Project Manager*

coordinator/communicator; ensures the team completes the project; develops project plan and manages the team's performance of project activities; focus on project process

### *Experience Developer*

advocate; considers resources, institutional needs, and visitor desire to determine the most effective way to engage the visitor with the material (could be an exhibition or programming); coordinates and conducts visitor evaluations with trained evaluator; aware of community needs; focus on institutional mission/goals, visitor needs and visitor experience

### *Curator*

content specialist; knowledgeable about the discipline or collection related to the exhibition (NAI Definitions Project); proposes project ideas; generates research and content for exhibition; focus on objects and interpretation

### *Content Developer*

translator; translates curator content into more approachable/understandable terms for the visitor; focus on visitor and interpretation

### *Designer*

encoder; conceives and designs an exhibit to present specific material or interpretive goals set by the team; focus on visitor experience, interpretation, and design

### *Visitor*

provides the team members with insight into the types of questions they have and the interpretation that might be presented in the project

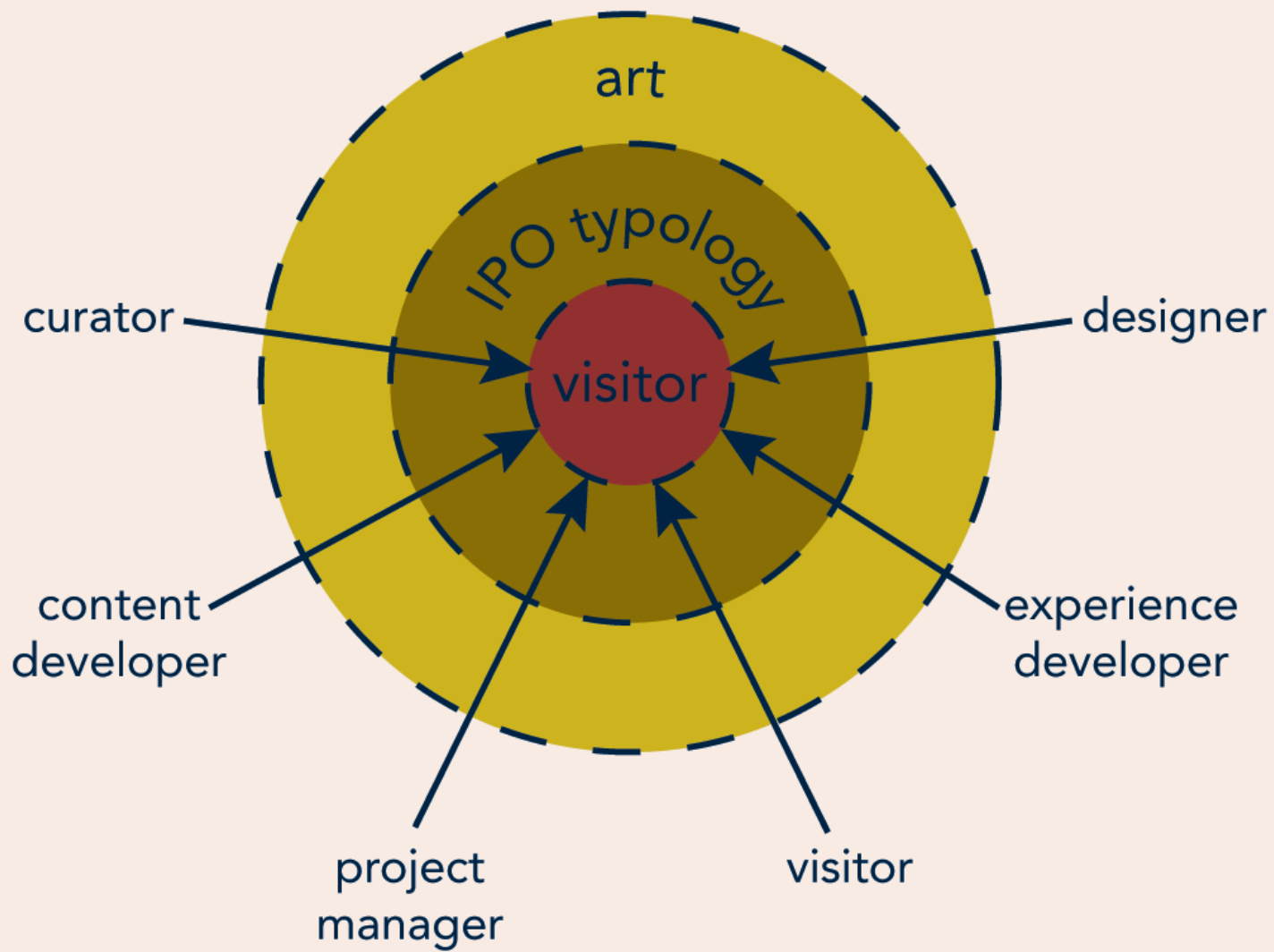


Image 3: Proposed role of the art museum.

# Team Players

## Curator

### Motivations

- New collections/objects to show off
- New research to present
- Demonstrate scholarship to peers
- Preserve authority
- Further institutional goals
- Work collaboratively

### Considerations

- The visitor's needs/wants
- Current scholarship

### Tasks

#### Determining Phase

- Propose project ideas to be evaluated and chosen by a team of the Curator, the Experience Developer, the Designer, and the Marketing Department.

#### Conceptual Phase

- Write the initial project description, set the goals and objectives for the project, and begin to fill out IPO typology matrix (See Appendix).

#### Development Phase

- Draft exhibition content outline and initial object list with the Content Developer and Designer. Work with the Content Developer to generate the exhibition interpretation. Once the exhibition is installed, review the elements with the entire team.

#### Functional Phase

- When the exhibition is closed, return the objects to the collection and complete condition reporting with art handler.

*“How will my  
authority be  
represented?”*



## Experience Developer

### Motivations

- Keep the institution and the visitor pleased
- Further institutional goals
- Work collaboratively

### Considerations

- Visitor needs and experience
- Community needs
- Institutional mission and goals

### Tasks

#### Determining Phase

- Gather project ideas from Curator and anyone else. Evaluate these ideas based on visitor and institutional needs and select one with the Curator, the Designer, the Content Developer, and the Marketing Department. Determine the best format to present the chosen topic: exhibition, program, etc.

#### Conceptual Phase

- Conduct informal front-end evaluations assisted by the Designer and the Content Developer to determine the types of questions visitors have about a selected object. Write the initial project description with the Curator. Choose an expected audience and work to set goals and objectives for both the visitor experience and the exhibition with the Content Developer and Designer. Work with the Designer to select and propose a size and location for the project.

#### Development Phase

- Conduct formative evaluation to test and fine-tune exhibition elements. Evaluate the project continually to confirm its alignment with the pre-determined visitor experience goals and objectives. Once the exhibition is installed, review the elements with the entire team.

#### Functional Phase

- Conduct remedial evaluation with the Content Developer and the Designer to assess the functionality of the elements, measure learning outcomes, and determine whether the exhibition elements meet the goals and objectives. Conduct summative evaluation to determine the impact of the project.

*“Why this  
subject now?”*

## Content Developer

### Motivations

- Preserve authority of curator content
- Ensure the content reaches the visitor
- Further institutional goals
- Work collaboratively

### Considerations

- Curator's content
- Visitors' level of knowledge of topic
- Visitor learning style

### Tasks

#### Determining Phase

- Assist in the evaluation of project ideas and select one with the Curator, the Experience Developer, the Designer, and the Marketing Department.

#### Conceptual Phase

- Conduct informal front-end evaluations with the Experience Developer and the Designer to determine the types of questions visitors have about a selected object. Set the goals and objectives for both the visitor experience and the exhibition with the Experience Developer and the Designer. Work with the Curator to fill out IPO typology matrix (See *Appendix*). Generate a conceptual bubble diagram based on the IPO typology matrix content.

#### Development Phase

- Draft exhibition content outline and initial object list with the Curator and Designer. Work with the Curator to generate the exhibition interpretation, such as label copy. Develop and design multimedia and interactive exhibition components with the Designer. Work with the Designer to prototype and evaluate exhibition components. Once the exhibition is installed, review the elements with the entire team.

#### Functional Phase

- Conduct remedial evaluation with the Experience Developer and the Designer to assess the functionality of the elements, measure learning outcomes, and determine whether the exhibition elements meet the goals and objectives.

*“I need to know  
the design before  
I can develop the  
content.”*

## Designer

### Motivations

- Produce something aesthetically pleasing
- Produce something enjoyable
- Further institutional goals
- Work collaboratively

### Considerations

- Visitor experience and learning styles
- Project content
- Feasibility of design

### Tasks

#### Determining Phase

- Assist in the evaluation of project ideas and select one with the Curator, the Experience Developer, the Content Developer, and the Marketing Department.

#### Conceptual Phase

- Conduct informal front-end evaluations with the Experience Developer and the Content Developer. Work with the Content Developer, Curator, and Experience Developer to set goals and objectives. Work with the Experience Developer to select and propose a size and location for the project. Generate look and feel images, as well as initial project sketches.

#### Development Phase

- Design the exhibition floor plan in conversation with the Experience Developer and the Content Developer. Sketch and design exhibition elements. Create graphic, element, and material schedules for the exhibition with the Content Developer. Develop and design multimedia and interactive exhibition components with the Content Developer. Work with the Content Developer to prototype and evaluate exhibition components. Produce construction documents for the fabricators. Once the exhibition is installed, review the elements with the entire team.

#### Functional Phase

- Conduct remedial evaluation with the Experience Developer and the Content Developer. Compile the project documentation, such as the as-built drawings, for the institutional archives.

*“We should do this because it will be engaging.”*

## Project Manager

### Motivations

- Keep the project team on track
- Produce a coherent finished project
- Keep the funder happy
- Further institutional goals
- Work collaboratively

### Considerations

- Team motivations and dynamic
- Institutional demands

### Tasks

#### Determining Phase

- Assist in the evaluation of project ideas and select one with the Curator, the Experience Developer, the Designer, and the Marketing Department. Once the team has decided on a project, assess the resources that are needed and available. Set the initial project time line. Generate a report based on the front-end evaluation.

#### Conceptual Phase

- Estimate and present the project budget and schedule. Appoint specific tasks to the team. Generate a report based on the formative evaluation.

#### Development Phase

- Revise the exhibition schedule and budget as needed. Continually oversee the use of project resources and track the progress of the team members and the project in general. Generate, review, and revise the exhibition specification, production, installation schedules with the project fabricators/installers. Finalize the graphic, element, and materials schedules with the Designer. Finalize the project budget and send invoices for all contracted work. Oversee the construction and installation of all project components. Begin training staff in any maintenance of the project. Once the exhibition is installed, review the elements with the entire team.

#### Functional Phase

- Work with staff to maintain the project. Settle all contractor accounts. Generate the remedial evaluation report, finalize the project budget and project report, which are to be presented to administration.

*“How will we do  
this project with the  
budget we have?”*

## Potential Team Conversation

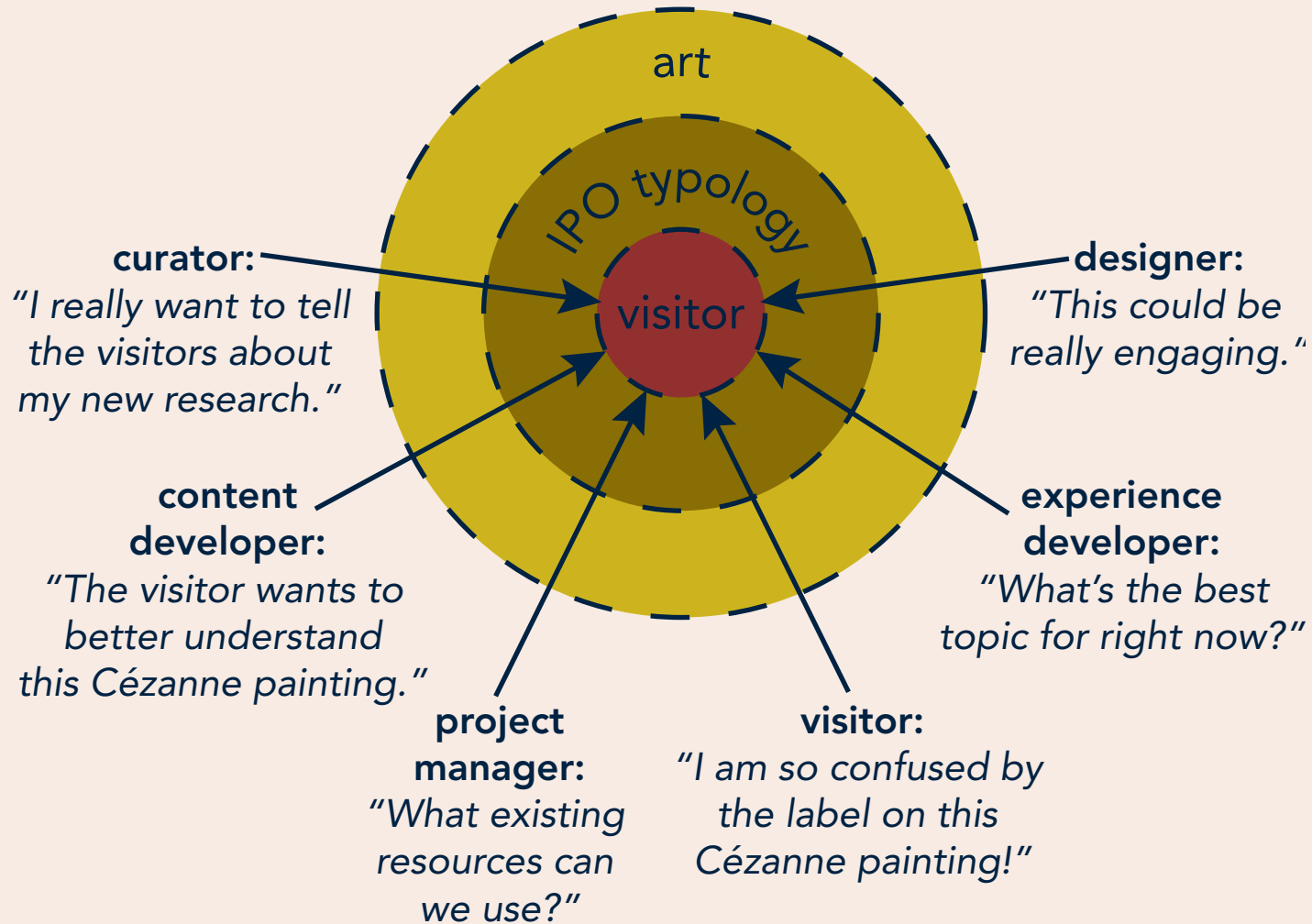


Image 4: Potential project team conversation.



## Chapter 2

## The Chosen Artwork

## New Interpretation for Cézanne's *The Card Players*

The current label for this painting at the Metropolitan Museum of Art reads:

THE CARD PLAYERS (Le Joueurs de cartes)  
Paul Cézanne  
1890-92  
Oil on Canvas  
61.101.1, Bequest of Stephen C. Clark, 1960

This scene of peasants playing cards was undertaken in the early 1890s as part of a painting campaign made up of five distillations of the subject. Cézanne enlisted local farmhands to serve as models, and he may have drawn inspiration for his Provençal genre scene from a painting of the same theme by the Le Nain brothers that was in the museum in Aix. The Metropolitan's picture seems to have launched the series. Next came a version twice its size, which includes an additional figure—a small standing child—now in the Barnes Foundation in Merion, Pennsylvania. The last three compositions depict just two card players: Cézanne continued to pare away extraneous details in these successive renditions (The Courtauld Gallery, London; Musée d'Orsay, Paris; and private collection).

("The Card Players")



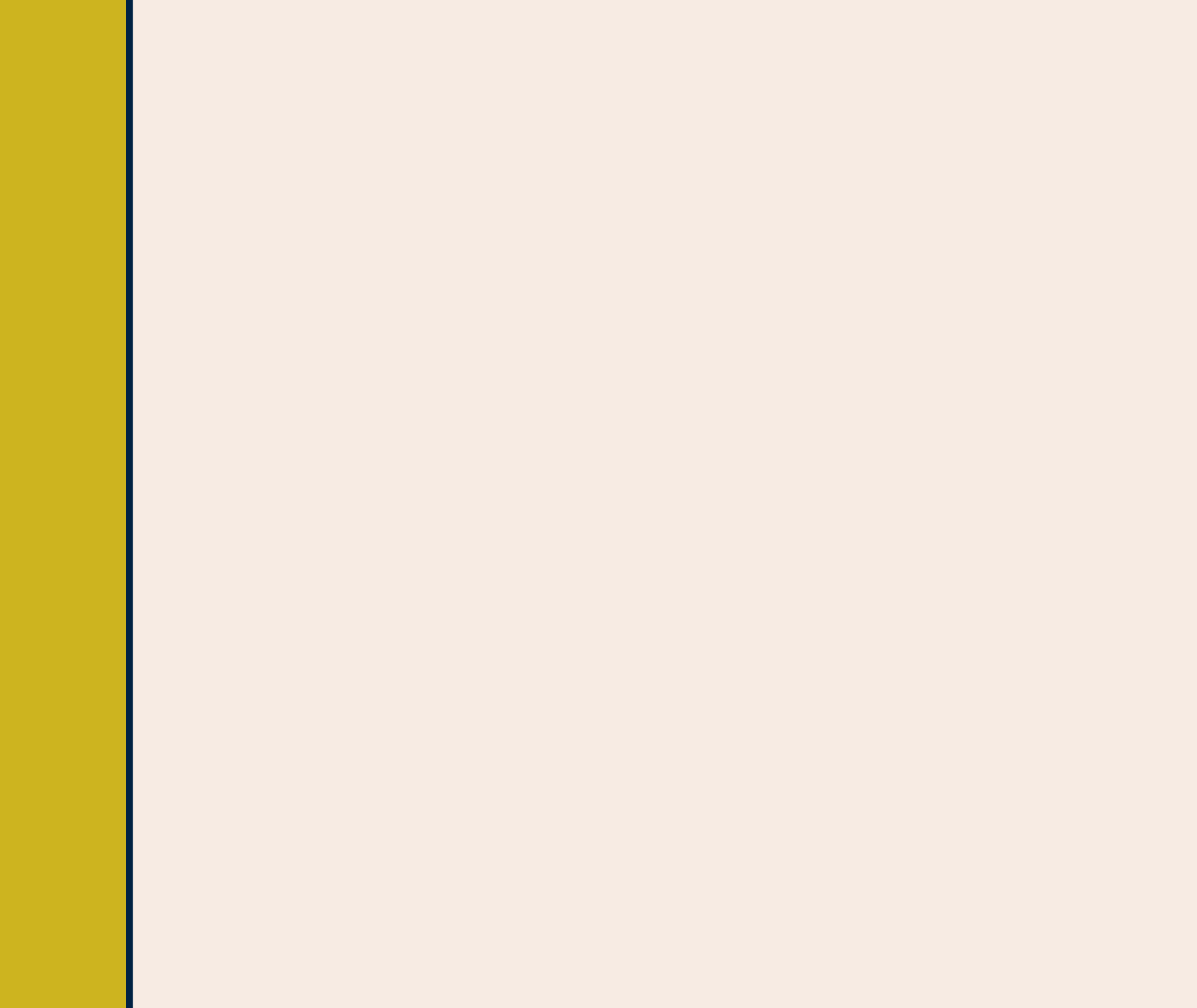
## Methodology

There is no denying that the Metropolitan Museum of Art label provides a lot of information about the painting on view. However, there are a number of assumptions about the visitors' level of knowledge within the text. For instance, what does the Le Nain brothers painting look like? Where is Aix? How are the other paintings in the series different?

Visitors have many questions when they are in an art gallery, and this gallery label seems to raise more questions than it answers. Part of the mission of the Metropolitan Museum of Art is to interpret works like Paul Cézanne's *The Card Players*. Like many encyclopedic art museums, the Met serves as a kind of "library of art" and wants its visitors' knowledge to be reinforced and expanded by a visit ("Mission Statement").



Image 7: Paul Cézanne, *The Card Players* 1890-92, Collection of the Metropolitan Museum of Art.



## Chapter 3

## Front-End Evaluation

## Explanation

The proposed model begins with the employment of a front-end survey. This survey should take the shape of an informal activity for visitors to complete in the gallery. Merilee Mostov, Assistant Director of Education for Visitor Engagement at the Columbus Museum of Art, has suggested the use of informal evaluation to ascertain the visitors' needs. She used stations like those in Image 5 to gather information about the visitor's gallery experience preferences. For this process, it is important to collect the questions visitors have about an artwork. This not only allows visitors to participate in the project development process, it also gives the team very clear information about what the visitor wants.

## Methodology

The informal front-end evaluation should posit the question, "What do you want to know about this painting?" The piece of furniture used to administer this evaluation should be on wheels so it can be easily moved around the museum. In addition, the survey question should be large and handwritten, which has the effect of making the activity feel more informal. The mobility of the furniture and the easily changed handwritten question allow the project team to quickly adjust to institutional and visitor needs. Below the question should be a surface for visitors to write and post their answers, possibly in the form of Post-It notes or small sheets of paper.

At the end of each day, the project team members involved in the front-end evaluation should collect and sort the visitor submissions. This front-end survey process can continue for as long as necessary, but should be in the gallery for at least a week in order to get enough of a sample size. The visitor submissions should be sorted according to type of information the visitor would like to know more about.

Finally, a report should be generated clearly outlining the results of the study. The project team will then have a conversation to determine the visitor questions that will be used to focus the content that will be produced.

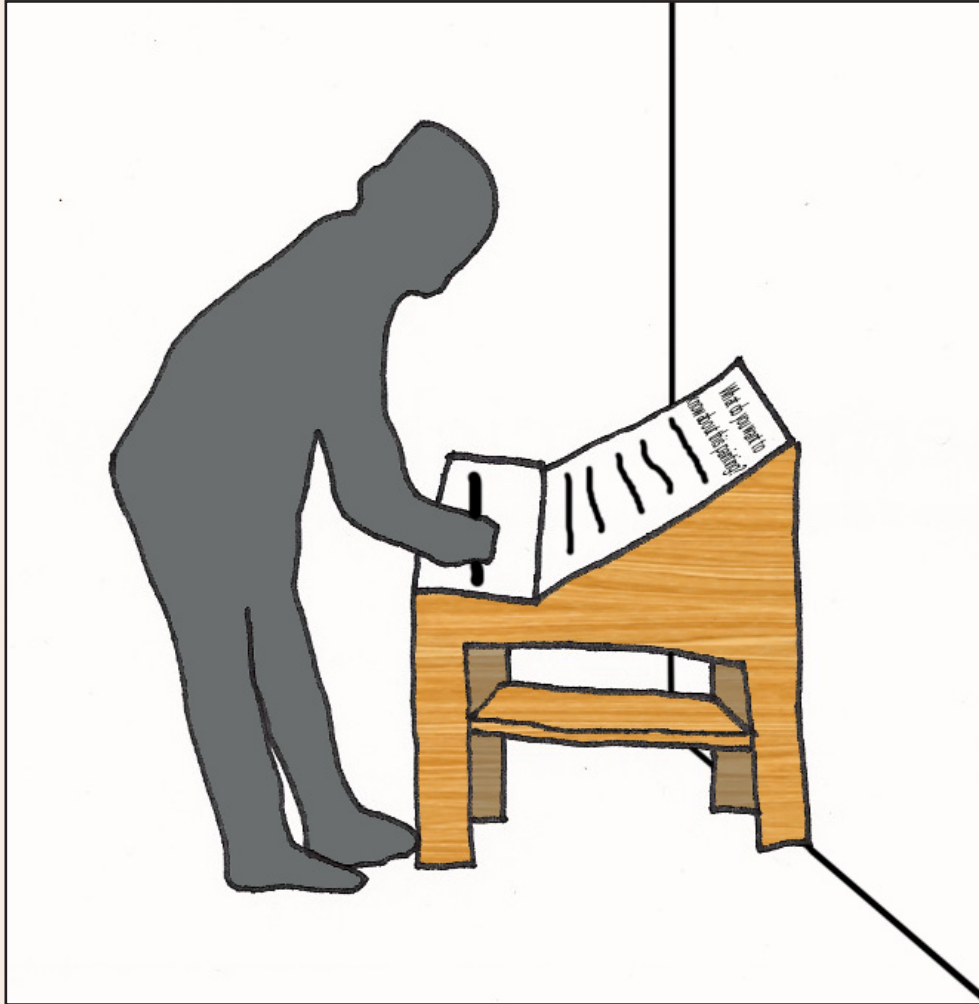


Image 5: Potential informal front-end evaluation format.

## Front-End Evaluation Results

Due to time constraints, no front-end evaluation was carried out for the projects that follow. The questions addressed in the new interpretation are based on data from an article in the Chicago Tribune called, "Your Labels Make Me Feel Stupid" (Gregg). These questions have the benefit (and challenge) of having very basic and potentially very complex answers. Both types of answers can be addressed in the following gallery projects.

Who is this person?

What was the artist's process?

What is this artwork about?

Why is this art important to the museum?

## Chapter 4 **IPO Matrix**

## To successfully use the IPO typology matrix:

1. Make one matrix to focus on each of the visitor questions about the painting derived from the front-end evaluation.
2. Choose the answers you wish to address, filling out one matrix for each answer.

Typology Category	Description
Ideas	Interested in the concept behind the object, likes to read
People	Interested in the people associated with the object, seeks out understanding of how others experience the world
Objects	Interested in the authentic object, like details, diagrams, and photos

3. Consider the descriptions of people attracted to the IPO categories.
4. Fill out the first typology matrix.
  - a. *Idea column*: Fill with a potential headline that will attract the idea-interested visitor. Construct a text concept that deals with the idea behind the answer. This should be kept short (<50 words).
  - b. *People column*: Considering the answer this matrix is trying to convey, place any information in the column that would interest a people-attracted visitor.
  - c. *Object column*: This column should be filled with objects that reinforce the text concept.
  - d. Include any visitor prompts related to the topic that will encourage visitors to think more deeply about it.
5. Repeat for the remaining matrices.
6. Once all matrices have been filled out, decide which of the answers is the principal focus and which will be supportive/secondary.





Visitor’s Question to Be Answered

Idea	People	Object
Headline:  Text Concept:	Visitor Prompt:	Visitor Prompt:


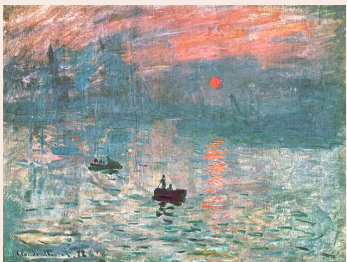


Image 6: Blank IPO typology matrix

# IPO Typology Matrix for *The Card Players*





What was the artist's process?

Idea	People	Object
<p>Headline: Cézanne Used Real World Models</p> <p>Text Concept: Cézanne used local farmhands to model for this painting. Some even worked on his family's estate, Jas de Bouffan. His models sat for over a dozen studies and drawings, which he then used to complete the final canvas.</p>	 <p>Jas de Bouffan, 1885-87</p>	 <p>Studies for painting</p> <p>Visitor Prompt: Do any of the figures in these studies show up in the painting?</p>

## Who is this person?


Idea	People	Object
<p>Headline: Father of the Cubists</p> <p>Text Concept: Cézanne was a French Post-Impressionist painter. His work is said to have laid the foundation for Cubism. Cézanne painted <i>The Card Players</i> during what is known as his Final Period in the early 1890s. This series of paintings is considered by critics to be the cornerstone of his work.</p>	 <p>Paul Cézanne, photograph</p> <p>"I am a primitive, I've got a lazy eye"</p> <p>Visitor Prompt: Look at the series of paintings. Do you see a connection between Cézanne's paintings, Impressionism and Cubism?</p> <p>What are some of the differences between the Cubist and Impressionist paintings?</p>	 <p>Claude Monet, <i>Impression, Sunrise</i> (<i>Impression, soleil levant</i>), 1872</p>  <p>Paul Cézanne, <i>Mont Sainte-Victoire</i>, c. 1902</p>  <p>Pablo Picasso, <i>Houses on the Hill, Horta de Ebro</i>, 1909</p>

## Why is this art important to the museum?

Idea	People	Object	Object
<p>Headline: Which of the Card Players came first?</p> <p>Text Concept: In the 1890s, Cézanne completed a series of five paintings of men playing cards. The paintings vary in size, number of players, and other small details. There is debate over the order in which each was painted. It has long been believed that Cézanne worked on this series from the larger, more complicated works to smaller, more refined paintings. Due to recent X-ray studies it is believed that the opposite is true, and that this painting is the last study worked on by Cézanne before he completed his large final canvas.</p>		 <p><i>The Card Players (Les Joueurs de cartes), 1892–3</i></p> <p>Visitor Prompt: Which of these paintings appears most finished to you?</p> <p>What differences can you see in the paintings of this series?</p>	 <p><i>The Card Players (Les Joueurs de cartes), 1890–92</i></p>  <p><i>The Card Players (Les Joueurs de cartes), 1890–95</i></p>  <p><i>The Card Players (Les Joueurs de cartes), 1892–95</i></p>



## What is this artwork about?

Idea	People	Object
<p>Headline: A Sober Card Game</p> <p>Text Concept: The Card Players depicts what some critics describe as a "human still life." The subject of the painting is adapted from 17th-century French and Dutch paintings of lively card games with drinking and gambling. However, Cézanne's painting portrays a more solemn scene with players focusing on the game at hand. Many scholars believe Cézanne was inspired by a painting by the Le Nain brothers from 1650.</p>	<p>Visitor Prompt: Why do you think Cézanne made his card playing scene so serious?</p> <p>What about the Steen painting makes it feel more dramatic?</p>	 <p>Le Nain Brothers, <i>The Young Card Players</i>, 1650</p>  <p>Jan Havickszoon Steen, <i>Argument Over a Card Game</i>, second half of 17th c.</p>



## Chapter 4

## Potential Applications

# Project #1: In-Gallery Interactive Label

## Project Description

The following is an effort to bridge the museum project process and roles together with the IPO typology to create an exhibition experience that would provide more details and context for Cézanne's *The Card Players*. The focus is on the museum visitor's needs and not the artwork's. This project will explore the possible implementations of a multi-tiered system for the purpose of allowing visitors to access a variety of information surrounding the artwork in Gallery 825 of the Metropolitan Museum of Art. This supplementary information will be available for all visitors to access through an interactive touchscreen label in the gallery.

### Tier #1

Content: Title, Artist, Date, Material, Accession Number, Gift of...

Means: In-gallery iPad

### Tier #2

Content: Above + Idea, Object, People

Means: In-gallery iPad, Internet

### Tier #3

Content: Above + related links to news articles, encyclopedia entries, images, videos, etc.

Means: In-gallery iPad, Internet

A touchscreen label has been chosen for logistical purposes. The amount of information that needs to be available to the visitor requires a highly streamlined and flexible mode of presentation. Additionally, it is important to be able to offer varying levels/depths of information for the range of prior knowledge visitors bring to an exhibition. The touchscreen iPad format allows a variety of visitors to interact with the supplementary gallery information without being too cumbersome or distracting in the gallery. Furthermore, using a touchscreen to present this supplementary information allows the museum to engage with additional visitor senses, and will therefore have a greater impact on visitors with varied learning styles. For visitors with an aural learning style, video clips will be available. Visitors with a kinesthetic learning style will be able to explore the information through touch. Visitors with a social learning style will be



able to engage with others while interacting with the touchscreen, etc. Finally, the touchscreen allows visitors to take more control over their gallery experience, since they are able to choose what they look at to some degree.

## **Expected Audience**

adult non-expert visitor

## **Project Mission**

Use the IPO typology to develop a more experientially rich art museum visit for contemporary audiences through new interactive labels.

## **Goals and Objectives for the Visitor Experience**

1. Visitors will be able to explore information about the painting as deeply as they wish.
2. Visitors will have a more meaningful experience with the artwork.
3. Visitors will be comfortable and able to browse the interactive for an extended period of time.

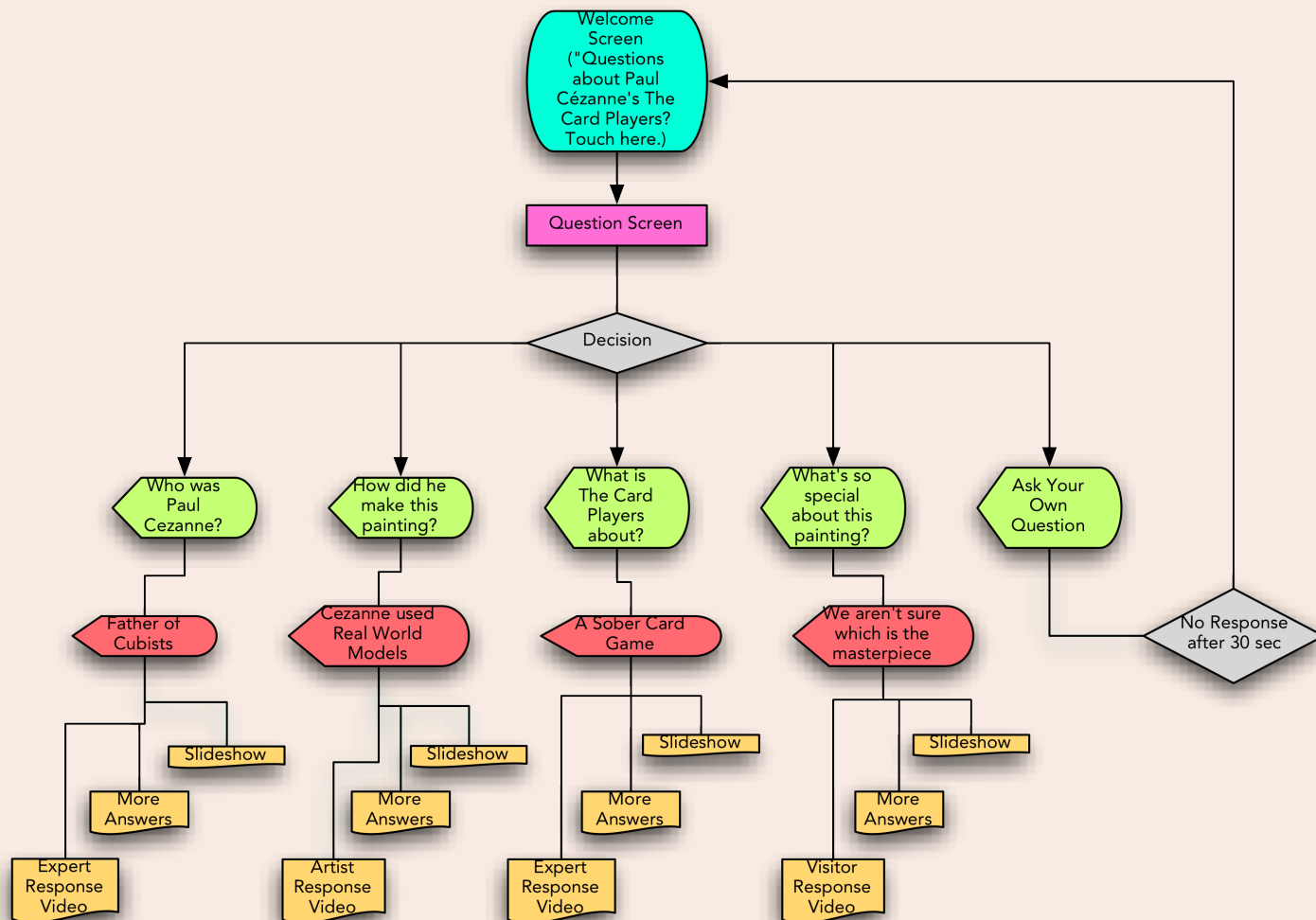
## **Goals and Objectives for the Project**

1. Create a multi-tiered system of interpretation for use by visitors.
2. Use the IPO-AEF methodology as the basis for art interpretation.
3. Re-imagine the exhibition layout and design, including the recognition of various learning styles.
4. Create an enhanced exhibition/project process methodology.

## Conceptual Bubble Diagram



## Visitor Experience Flow



## Visitor Experience

When a visitor touches the prompt on the screen, a new screen with a series of question will appear. The visitor now has the option to touch one of the pre-written questions, to live chat and ask his/her own question, or to go back to the basic tombstone label. If the visitor selects a pre-written question, a new screen with related information appears.

The standard format for each “Answer” page includes the original question and the pre-determined principal focus answer, body copy with more information and links to outside sources, visitor prompts related to the topic, links to pre-recorded video of either a specialist’s, artist’s, or visitor’s answer to the particular prompt, and a link to a slideshow of more relevant imagery. Additionally, links within the body copy will be available to explore further information related to the question at hand. This could take the form of articles, videos, imagery, reviews, interviews, etc.—whatever is the easiest, most clear way to present the information. Finally, there is a link to a “More Answers” page, which contains pre-determined secondary focus answers (usually two). This page also contains those answers, a small summary blurb of body copy, and a link to the full article. There would also be the possibility of allowing visitors to email themselves the linked-to articles and other supplementary materials within the interactive.

Once the visitor has fully explored the page, he/she can return to the question page and select a new option. If the visitor selects “Ask your own questions,” a new page will appear. The format of the page will be similar to that of Quora, a community question-and-answer site ([www.quora.com](http://www.quora.com)). Visitors will be able to post questions and check back for answers written by community members.

This entire site could also be available on the Internet for those visitors wishing to explore the material either before or after their visit. This project has been completed through the Schematic Design Phase.

## Storyboard

Questions about Paul Cézanne's  
*The Card Players*?

Touch here.



Who was Paul Cezanne?



How did he make this painting?



What is *The Card Players* about?



What's so special about this painting?

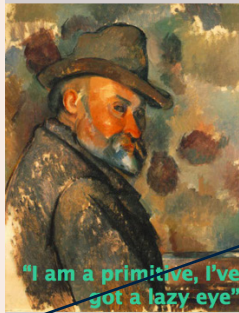


Ask your own question.

Original question and pre-determined principal focus answer

Visitor prompt with link to video of specialist/artist/visitor response

Question: **Who was Paul Cezanne?**  
Answer: **Father of modern art.**



Paul Cézanne (1839–1906) was a French post-Impressionist painter. His work is said to have laid the foundation for many of the modernist movements, particularly Cubism. Cézanne painted *The Card Players* during what is known as his Final Period in the early 1890s. This series of paintings is considered by many critics to be the cornerstone of his work.

More answers here

What are some of the differences between Cubist and Impressionist paintings?  
Touch to hear an expert's answer.

Touch the painting to see images of Impressionist and Cubist works.

BACK

Paul Cézanne, *Mont Sainte-Victoire*, c. 1902

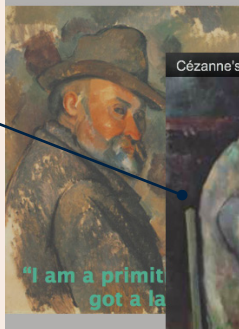
Body copy with links to outside sources

Link to pre-determined secondary answers

Link to gallery of related thumbnail images

video of specialist/artist/visitor response

Question: **Who was Paul Cezanne?**  
Answer: **Father of modern art.**



Paul Cézanne (1839–1906) was a French post-Impressionist painter. His work is said to have laid the foundation for many of the modernist movements.

More answers here

Cézanne's Card Players

Share More info

een  
gs?  
ver.  
s of

BACK

Paul Cézanne, *Mont Sainte-Victoire*, c. 1902

Original question

● Question: **Who was Paul Cezanne?**

Answer: **A little boy from the South of France.**



Paul Cézanne was born on January 19, 1839 in Aix-en-Provence in the South of France. His father was a very wealthy co-founder of a banking firm that afforded the Cézanne family great financial security. After going through primary school, where he studied drawing, Cézanne went along with his father's wishes and attended the law school of the University of Aix. However, he soon committed himself to an artistic pursuit.

Summary answer

● [Link to the full article](#)

Answer: **A painter with many periods.**



*Dark Period (1861-1870)*

This period is characterized by dark colors and subjects. It was at this time that he started to use a palette knife to paint instead of a brush.

*Impressionist Period (1870-1878)*

Cézanne was influenced by famous painter, Camille Pissarro, who encouraged him to abandon the dark color palette.

*Mature Period (1878-1890)*

This is considered Cézanne's idyllic period. He moved to the south of France and began to step away from the Impressionism. During this time period he completed a run of paintings of Mont Sainte-Victoire.

*Final Period (1890-1905)*

Cézanne withdrew further from society, becoming a recluse at times. While renting a house in the mountains, he was inspired by the shapes and began to form his cubist style.

Pre-determined secondary focus answer

● [Link to the full article](#)

BACK

gallery of related thumbnail images



Impressionism:  
Claude Monet, *Impression, Sunrise (Impression, soleil levant)*  
1872

BACK

Quora van gogh

Visual Artists Painters

**Van Gogh (artist)** [Edit](#)

Describe the **Van Gogh (artist)** topic

---

1 Best Question

★ **What is the most beautiful tree, in the physical or fictional world?**

4 Open Questions

**Why is Vincent Van Gogh magnum opus?**

**Who is Van Gogh?**

**Where did Vincent Van Gogh live?**

[More Open Questions](#)

---

Search Van Gogh (artist) Questions and Topics [Add Question](#)

Answer added to topic Van Gogh (artist). 2h ago

**What did Vincent van Gogh do until he was about 27 or 28, and why wasn't it Painting?**

1 **Hadden Xiao, This guy is lazy, nothing left.**

I suggest you to read "Lust for life"[1] by Irving stone, which is a

Community question and answer site based on Quora.com



Please go to  
<http://www.catherinetk.com/Cezanne>  
to explore this application.

## Project #2: Visitor-Centered Exhibition

### Working Title

*Have It Your Way: Cézanne's The Card Players*

### Project Description

In this exhibition, visitors become collaborators in generating the basis of the content. Informal front-end evaluations (see page 45) will communicate to the exhibition team the questions visitors have about Paul Cézanne's *The Card Players*. After the first round of evaluations, a prototype exhibition will be installed. The project team will continue to evaluate the prototype and ask visitors to participate in this evaluation. Visitors will make suggestions for improvements and changes. The exhibition will be in a constant state of flux as elements are added, removed, tested, and modified based on visitor feedback. This format may be used for any artwork or object in the collection, and may become a kind of recurring temporary exhibition gallery. Due to the fluid format and participatory approach, visitors will be given a sense of authority and be engaged enough to make repeat visits to see the updated exhibition.

### Project Mission

Present interpretation of Cézanne's *The Card Players* in collaboration with the visitor.

### Project Goals

1. Visitors may begin to understand Cézanne's *The Card Players* in a more meaningful way.
2. The exhibition will encourage visitors to think more deeply about the artwork.
3. Visitors will want the museum to apply this exhibition format to other artworks.

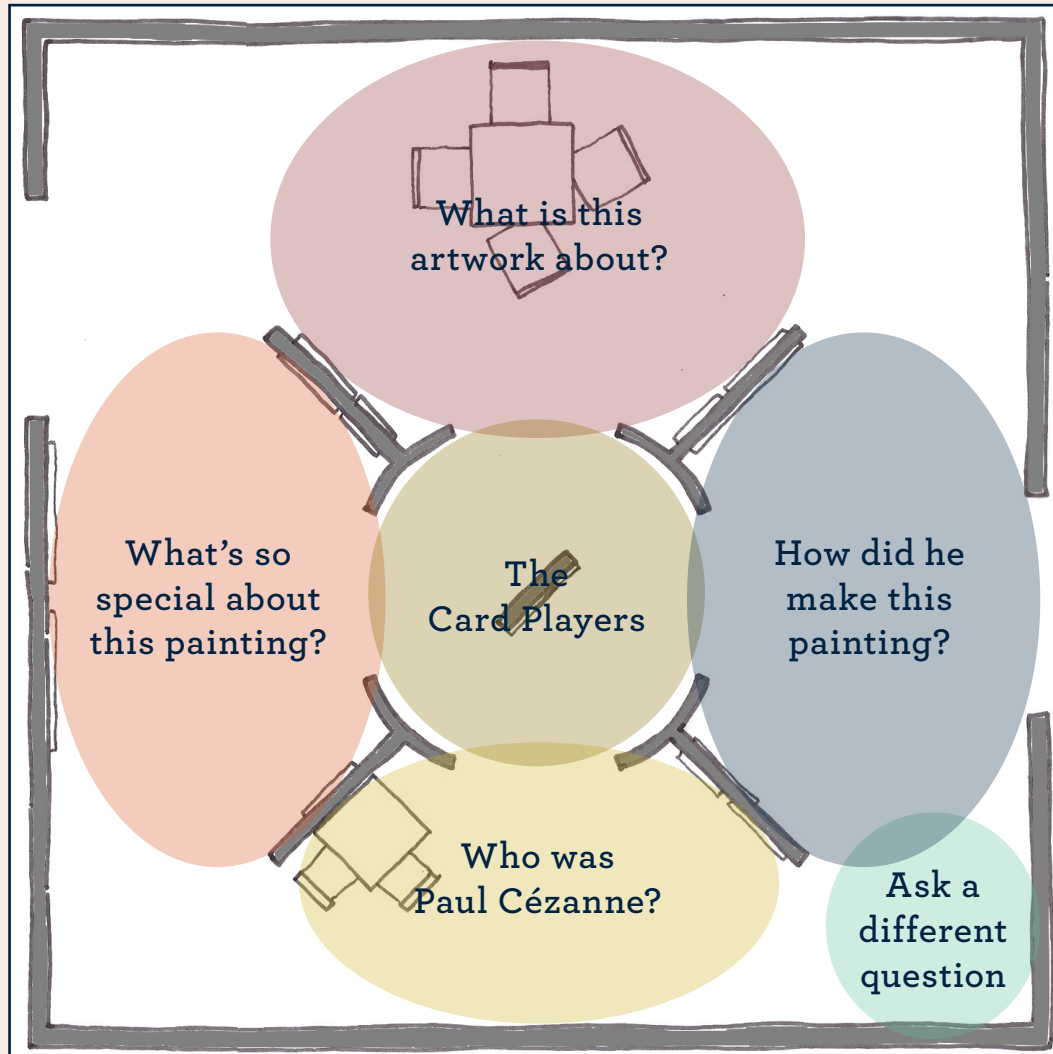
### Project Objectives

1. Visitors will be able to participate in the development of the exhibition.
2. Visitors will be presented with a variety of interpretations based on their own questions.
3. The exhibition will illuminate aspects of Cézanne's life and work not commonly on view.
4. The exhibition content and design will respond to visitor feedback throughout the duration.

## Expected Audience

adult non-expert visitor

## Floor Plan



## Perspective Sketches Typical Graphic

### Question:

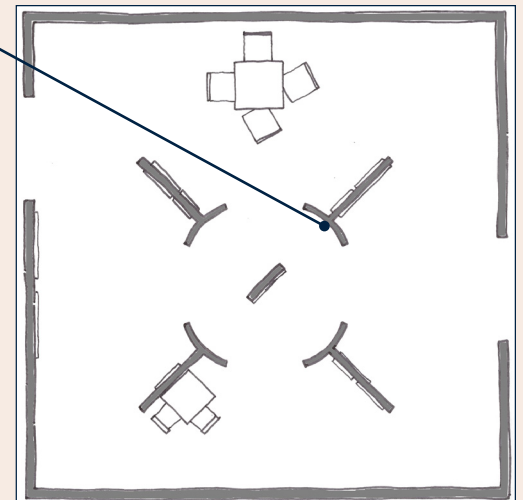
What is this artwork about?

### Answer:

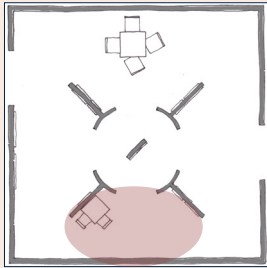
A sober card game.

*The Card Players* depicts what some critics describe as a "human still life." The subject of the painting is adapted from 17th-century French and Dutch paintings of lively card games with drinking and gambling. However, Cézanne's painting portrays a more solemn scene with players focusing on the game at hand. Many scholars believe Cézanne was inspired by a painting by the Le Nain brothers from 1650.

This way for more details.



## Exhibition Areas



### Who was Paul Cézanne?

#### Topics:

- Father of modern art
- Connection between Impressionism and Cubism

#### Objects:

- Claude Monet, *Impression, Sunrise*, 1872
- Paul Cézanne, *Mont Saint-Victoire*, c. 1902
- Pablo Picasso, *Houses on the Hill*, 1909

#### Interactive:

- Puzzle of Cézanne painting—encourages visitors to look closely at brushstrokes

Cézanne work  
for puzzle  
reference

Table for  
visitors to work  
on puzzle of  
Cézanne work

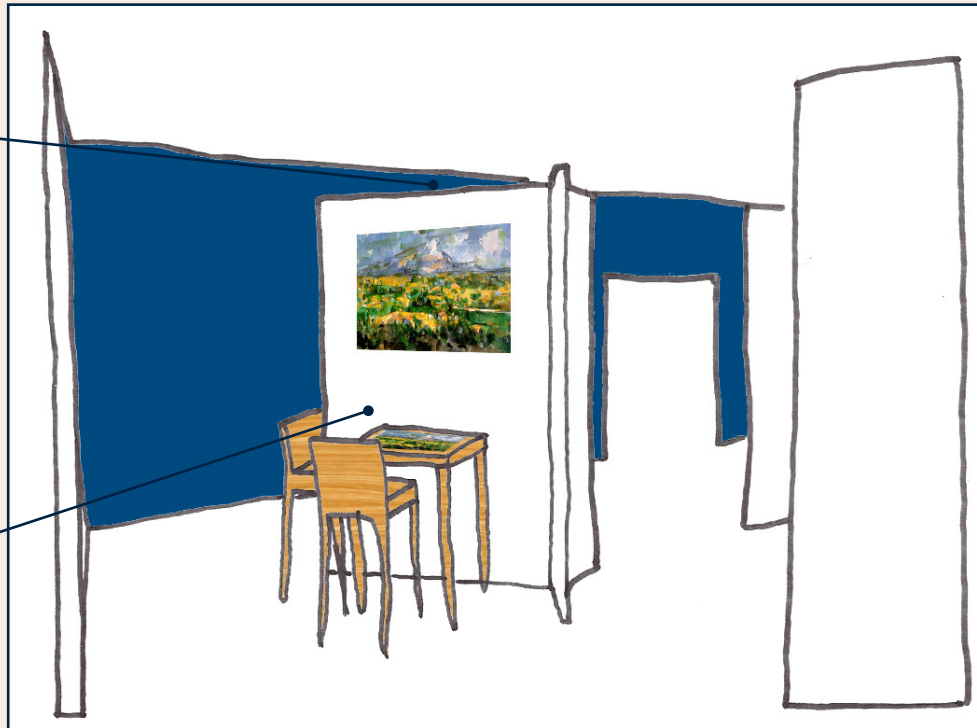
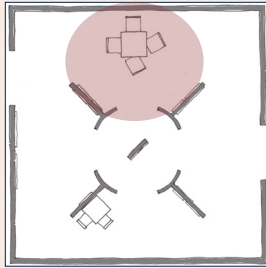


Image 9: Who is this person? section.



What is this artwork about?

Topics:

- Inspired by...
- More solemn, less dramatic

Objects:

- Le Nain Brothers, *The Young Card Players*, 1650
- Steen, *Argument Over a Card Game*, 17th c.
- Netscher, *Card Party* ca., 1665

Interactive:

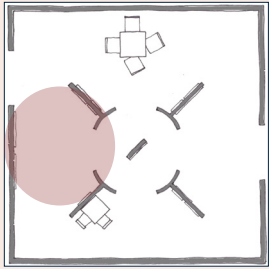
- Card table with cards for visitors to play with

Artworks that inspired *The Card Players*

Card table for visitors to play games on



Image 10: What is this artwork about? section.



### What's so special about this painting?

#### Topics:

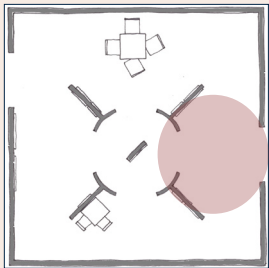
- Painting series (5)
- Not sure which is the final masterpiece
- X-ray studies

#### Objects:

- The other four paintings in the series

#### Interactive:

- X-ray interactive
- Visitors try to put reproductions of the paintings in order



### How did he make this painting?

#### Topics:

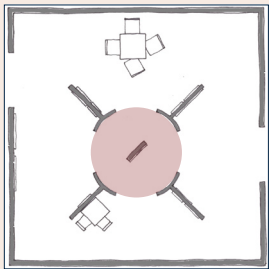
- Real world models
- Artistic process

#### Objects:

- Six of the twelve studies

#### Interactive:

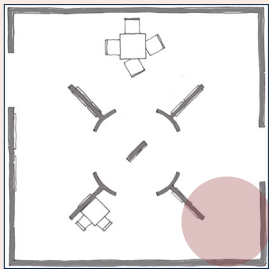
- Drawing table



### The Card Players

#### Objects:

- Paul Cézanne, The Card Players, 1890–92



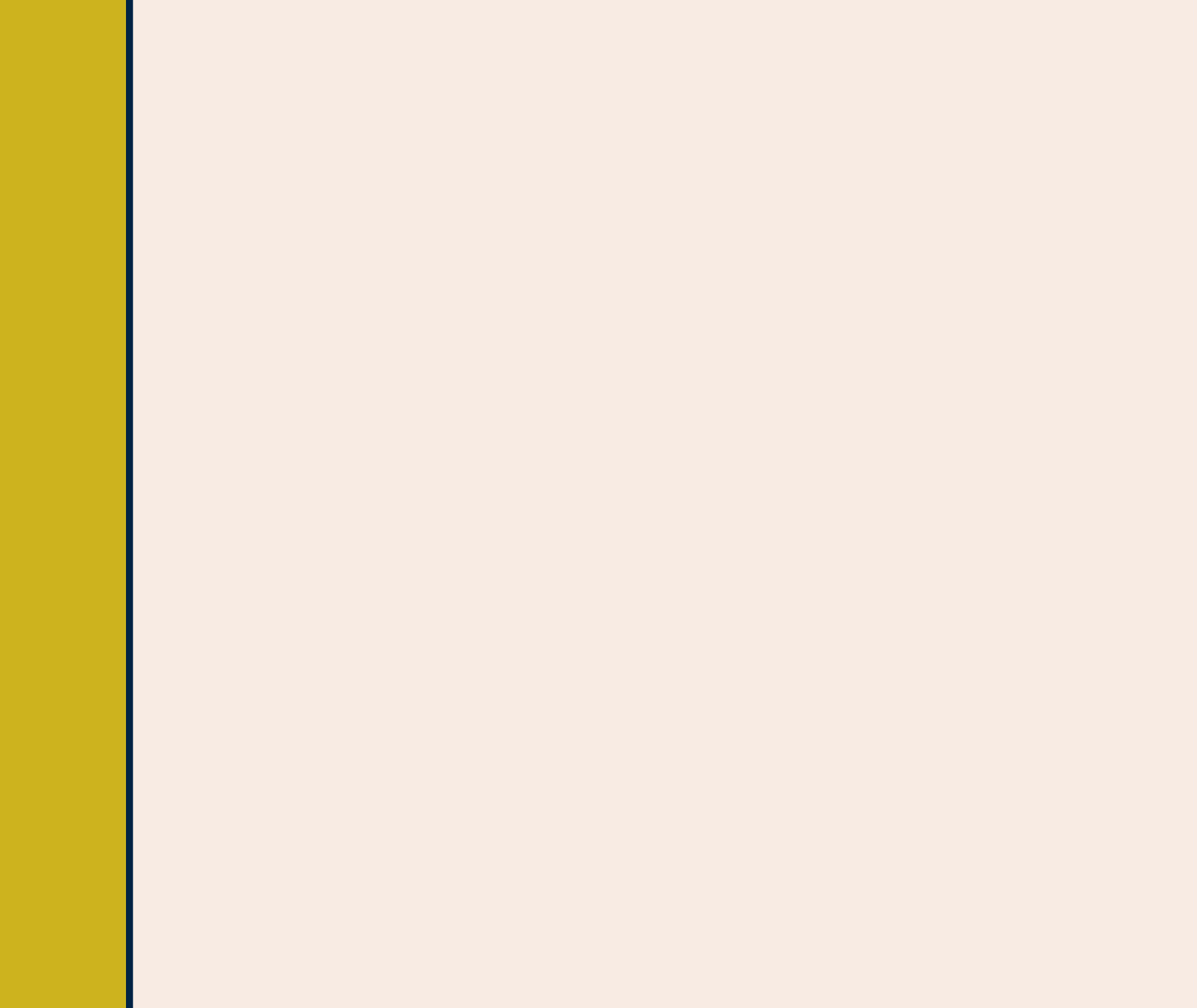
### Ask a different question

#### Topics:

- "Recently Asked"

#### Interactive:

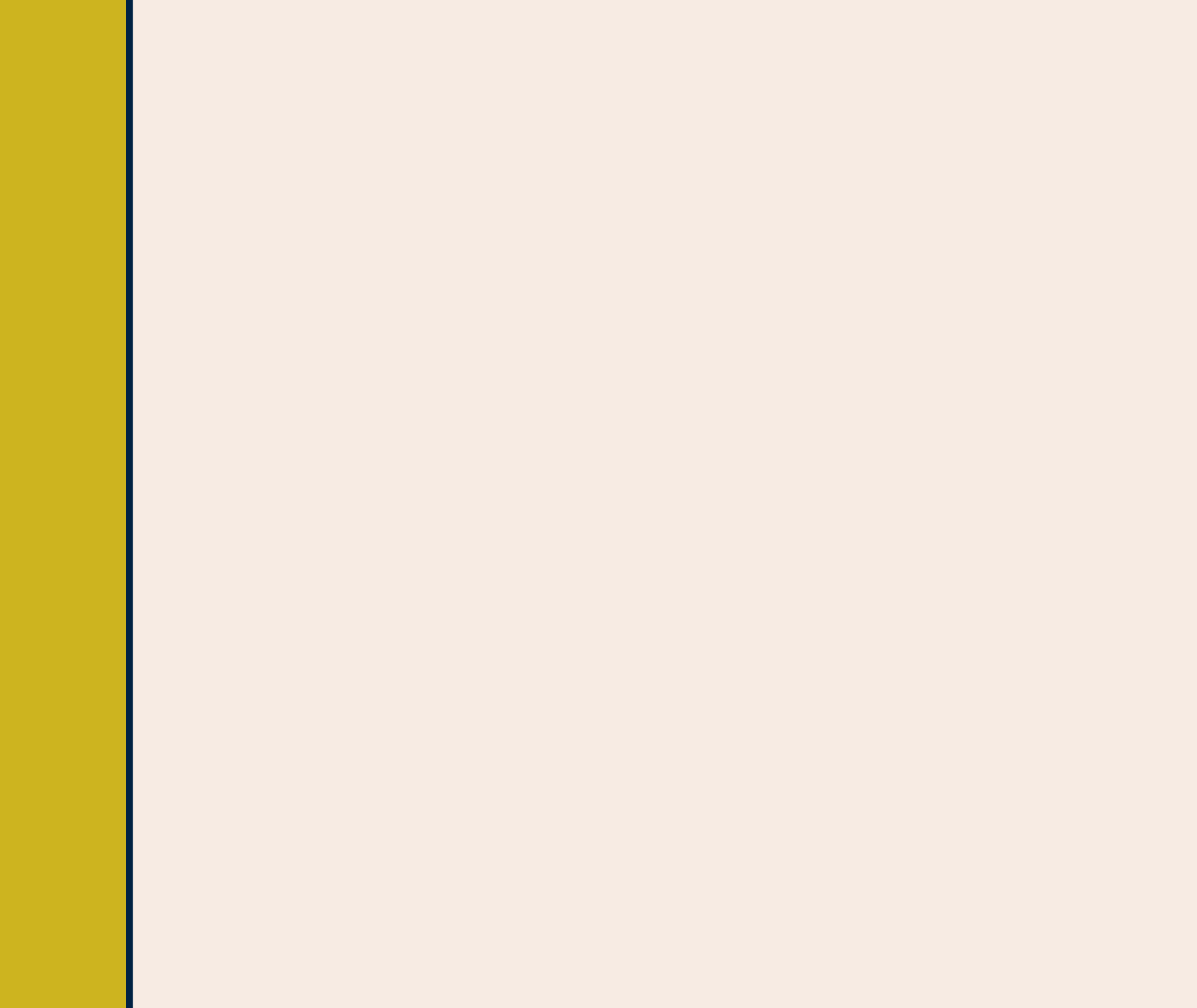
- Visitors can ask a new question related to the painting or vote to get an answer for a "Recently Asked" question.





**Section III**

**Back Matter**



# Appendix



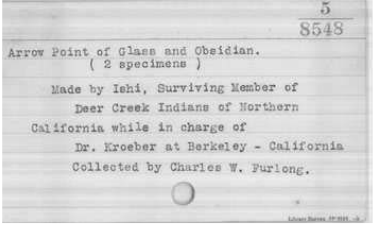

IDEAS	PEOPLE	OBJECTS	DRAWER
<p><b>Headline:</b> TBD</p> <p><b>Text Concept:</b> Who was Ishi?</p> <p>Why was he making points at UC Berkeley?</p> <p>His way of life was both a “novelty” and he also lived with “authenticity”.</p> <p><b>Prompt for Visitor:</b> “The last Indian” – why is this idea/phrase/artwork so annoying, even offensive, to Native people? (open drawer)</p> <p><b>A</b></p>	<p>Ishi flint knapping</p>  <p>Find photos of Ishi as “tourist attraction”</p> <p><b>E</b></p>	  <p>Single point carved by Ishi shown in jewel-like presentation. Show catalog card in similar matter, visual emphasis to “Surviving member”. 05/8548</p> <p><b>F</b></p>	<p>Native perspectives on “Last Indian” clichés</p>  <p>e.g. - Sculpture at Cowi Museum Lobby</p> <p>NOTE: The topic of Kroeber’s relationship with Ishi, the recently cleaned up audio of Ishi signing, his brain being removed upon death and sent to SI, and the repatriation of his remains to his closest cultural relatives is seen as a facilitated discussion that could also touch on the pros/cons of the relationship between anthropologists and Native people.</p>

Image 11: NMAI idea-attract prototype.

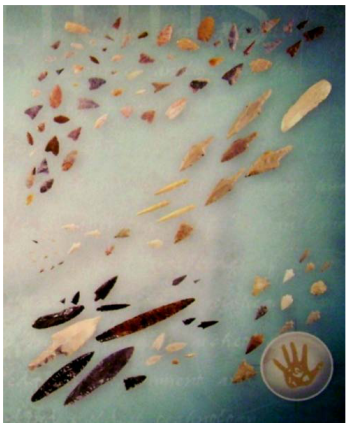



IDEAS	PEOPLE	OBJECTS	DRAWER
<p><b>Headline:</b> Stone Tools – 100 Times Sharper than a Surgeons Steel Scalpel</p> <p><b>Text Concept:</b> These are just a few of the stone tools made from obsidian, an almost glass-like volcanic material. The Aztecs called obsidian “the divine stone” and the ancient Peruvians used obsidian in surgery.</p> <p><b>Trepanning</b> Skulls from ancient graves show that trepanning was practiced in many cultures including Egypt, Celtic culture, China, India and Polynesia. But most skull finds come from Aztec, Maya and Inka regions, and the most recent trepanning examples come from Bolivia and Peru.</p> <p><b>Prompt for Visitor:</b> Were the Aztecs and ancient Peruvians medical pioneers? (open drawer)</p> <p><b>E</b></p>	<p><a href="#">Find Aztec and/or Peruvian drawings/carvings of trepanning</a></p> <p><a href="#">Find artists’ rendering s of Aztec and/or Peruvian surgery</a></p>	<p>Case 4: Stone tools from Latin America</p>  <p>Focal point: <a href="#">e.g. Willow Leaf Knife, 10,000 to 2000 BC, Mexico 00/7786</a></p>  <p>Trepanning example (photo) (<a href="#">find better photos</a>)</p>  <p><b>A</b></p>	<p>In 1962, a Peruvian neurosurgeon performed the technique using Aztec tools in a modern setting an a head-trauma victim. The patient survived. <a href="#">Find photos</a> Today, surgeons like Dr. Mitchell at the U. of Michigan <a href="#">School of</a></p>  <p><a href="#">Medicine</a> use obsidian scalpels for the delicate work of repairing ear lobes or removing moles. <a href="#">Show obsidian blades and steel scalpels (protected – or photos)</a></p> <p><b>F</b></p>

Image 12: NMAI object-attract prototype.



## Nomenclature

**Best Practices:** Commendable actions and philosophies that demonstrate an awareness of standards and can be replicated (NAI Definitions Project).

**Curator:** A person knowledgeable about and trained in a field related to the collection in his or her care, responsible for maintaining the overall well-being and scope of that collection (NAI Definitions Project).

**Encyclopedic Art Museum:** an art museum whose mission is to collect and present a comprehensive collection of art objects and their narratives, in order to educate visitors in a way that would be beneficial for society (Moore Tapia 36).

**Evaluation, Visitor:** The subsection of visitor studies which answers a project or museum specific question. The results are usually used solely to inform the museum or project. Evaluation is typically divided into four stages: Front-End, Formative, Remedial and Summative Evaluation (Tinker).

**Evaluation, Front-End:** provides background information for future program planning. It typically is designed to determine an audience's general knowledge, desires, questions, expectations, experiences, learning styles and concerns regarding a topic or theme (Tinker).

**Evaluation, Formative:** provides information about how an exhibition or program can be improved, and occurs while a project is underdevelopment. It is a process of systematically checking assumptions and products in order to make changes that improve design or implementation (Tinker).

**Evaluation, Remedial:** the assessment of how all the individual parts of an exhibition or program work together as a whole; like formative evaluation, the goal of remedial evaluation is to improve educational effectiveness and ensure achievement of goals and objectives (Tinker).

**Evaluation, Summative:** conducted after an exhibition or program is completed, and provides information about the impact of the project. It can be as simple as a head count of program attendance or as complex as a study of what individuals learned (Tinker).

**Exhibit:** An organized arrangement of text, graphics, and objects that communicate a message or theme (NAI Definitions Project).



**Exhibition Design:** The process of conceiving an exhibit or other media to convey a message identified by a specific interpretive goal (NAI Definitions Project).

**Exhibition Development:** The process by which an exhibition narrative is organized so that both the goals for the visitor and the exhibition are met.

**Flipping:** When a visitor enters with a particular preference for engaging with an object (either through the object itself, the idea behind the object, the person who made the object, or the process by which it was made) is also engaged by a different preference in the exhibit, thus making their visit rate higher overall (Pekarik Mogel).

**Ideas, Objects, People-Attract, Engage, Flip (IPO-AEF):** A typology and exhibition design philosophy developed by the visitor evaluation team at the National Museum of the American Indian to describe their visitors' preference for how they intellectually access various objects in the collection (Pekarik Mogel 473).

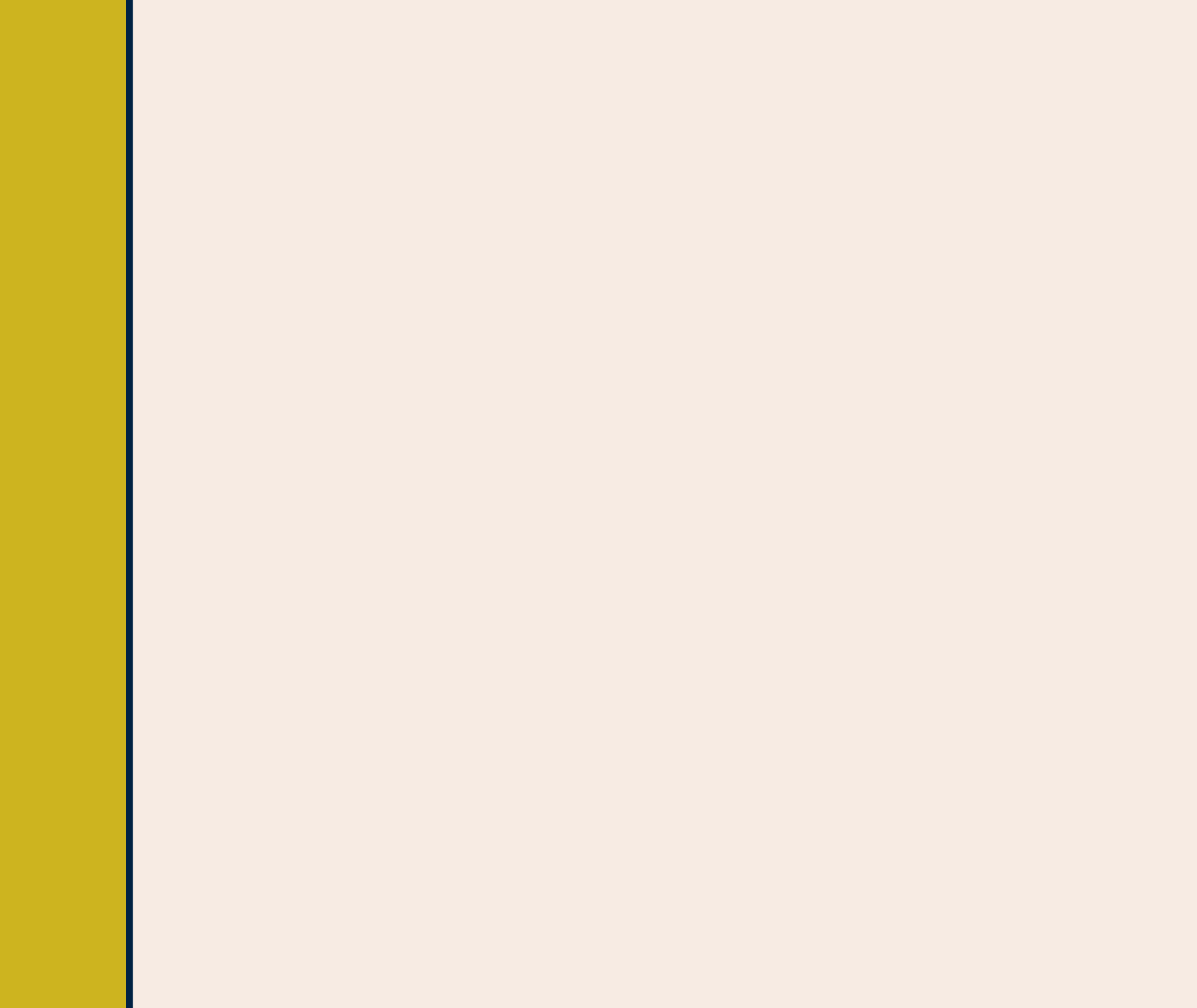
**Interpretation:** A mission-based communication process that forges emotional and intellectual connections between the interests of the audience and meanings inherent in the resource (NAI Definitions Project).

**Interpretive Planning:** The decision-making process that blends management needs and resource considerations with visitor desire and ability to pay to determine the most effective way to communicate the message to targeted markets (NAI Definitions Project).

**Non-expert Visitor:** visitor with little to no prior knowledge of the museum's collection

**Postmodern:** ... the contemporary movement of thought which rejects totalities, universal values, grand historical narratives, solid foundations to human existence, and the possibility of objective knowledge. Postmodernism is skeptical of truth, unity, and progress, opposes what it sees as elitism in culture, tends towards cultural relativism, and celebrates pluralism, discontinuity and heterogeneity (qtd. in Keene).

**Traditional Art Museum:** Museums which display a wide breadth of objects from various time periods, movements, and schools.



## Works Cited



1. Anderson, Gail. *Reinventing the Museum: Historical and Contemporary Perspectives on the Paradigm Shift*. Walnut Creek, CA: AltaMira, 2004. Print.
2. "Celebrating Thomas Eakins and The Gross Clinic." Web log post. *Philadelphia Museum of Art - What's New*. 20 July 2010. Web. Sept. 2010. <<http://www.philamuseum.org/whatsnew/>>.
3. Conn, Steven. *Do Museums Still Need Objects?* Philadelphia: U of Pennsylvania P, 2010. Print.
4. Day, Peter. "Encyclopaedia Britannica Changes to Survive." *BBC News - Business*. BBC, 17 Dec. 1997. Web. 12 Apr. 2012. <<http://news.bbc.co.uk/2/hi/business/40033.stm>>.
5. Dean, David. *Museum Exhibition: Theory and Practice*. New York: Routledge, 2003. Print.
6. "Definitions Project." *National Association for Interpretation Definitions Project*. National Association for Interpretation. Web. Feb. 2012. <<http://www.definitionsproject.com/definitions/index.cfm>>.
7. Doering, Zahava D. *Personal communication*. April 15, 2012.
8. Doering, Zahava D. *Strangers, Guests, or Clients?: Visitor Experiences in Museums*. Washington, D.C.: Institutional Studies Office, Smithsonian Institution, 1999. Print.
9. Falk, John H. *Identity and the Museum Visitor Experience*. Walnut Creek, CA: Left Coast, 2009. Print.
10. Falk, John H., Lynn D. Dierking, and Marianna Adams. "Living in a Learning Society: Museums and Free-Choice Learning." *A Companion to Museum Studies*. Ed. Sharon MacDonald. [S. L.]: Wiley-Blackwell, 2011. 323-37. Print.
11. Gregg, Gail. "Your Labels Make Me Feel Stupid." *ARTnews*. ARTnews LLC. Web. 09 Apr. 2012. <<http://www.artnews.com/2010/07/01/your-labels-make-me-feel-stupid/>>.
12. Gurian, Elaine Heumann. *Civilizing the Museum: The Collected Writings of Elaine Heumann Gurian*. London: Routledge, 2006. Print.
13. Gyory, Andrew. "The Vanishing Encyclopedia." *Chicago Tribune*. Chicago Tribune, 08 Apr. 2012. Web. 12 Apr. 2012. <[http://articles.chicagotribune.com/2012-04-08/news/ct-perspec-0408-facts-20120408\\_1\\_encyclopedias-encyclopaedia-britannica-historia-naturalis](http://articles.chicagotribune.com/2012-04-08/news/ct-perspec-0408-facts-20120408_1_encyclopedias-encyclopaedia-britannica-historia-naturalis)>.

14. "Judy Koke." *Telephone interview*. 12 Mar. 2012.
15. Kamien, Janet, and Polly McKenna-Cress. *Exhibit Process Guide*. Philadelphia: The Franklin Institute, Aug. 1998. PDF.
16. Keene, Suzanne. All That Is Solid? Museums and the Postmodern. *Public Archaeology* 5, 3. PDF.
17. Lang, Caroline, John Reeve, and Vicky Woollard. *The Responsive Museum: Working With Audiences in the Twenty-First Century*. Aldershot, England: Ashgate, 2006. Print.
18. Lord, Barry, and Gail Dexter Lord. *The Manual of Museum Exhibitions*. Walnut Creek, CA: AltaMira, 2002. Print.
19. Metropolitan Museum of Art. "Mission Statement." *About the Museum*. Metropolitan Museum of Art. Web. <<http://www.metmuseum.org/about-the-museum/mission-statement>>.
20. Metropolitan Museum of Art. "The Card Players." *Search the Collections*. Metropolitan Museum of Art. Web. <<http://www.metmuseum.org/Collections/search-the-collections/110000301>>.
21. Mills, George. "The Art Museum: A Reconsideration of Its Educational Role." *College Art Journal* 14.3 (1955): 204–215. JStor. Web. Jul. 2011. <<http://www.jstor.org/stable/772412>>
22. Moore Tapia, Juliet. "Poking Holes in the Oil Paintings: The Case for Critical Theory in Postmodern Art Museum Education." *Visual Arts Research* 34.2(67) (2008): 35–44. JStor. Web. Jun. 2011.
23. Mostov, Merilee, Kathleen McLean, Barbara Henry, Lyndel King, and Nina Simon. "The Museum as Prototype." *AAM Annual Meeting*. Minneapolis Convention Center, Minneapolis. 1 May 2012. Lecture.
24. O'Doherty, Brian. *Inside the White Cube*. Larkspur, CA: Lapis, 1976. Print.
25. Pekarik, Andrew J., and Barbara Mogel. "Ideas, Objects, or People? A Smithsonian Exhibition Team Views Visitors Anew." *Curator: The Museum Journal* 53.4 (2010). Print.
26. "Philadelphia Museum of Art – Collections." *Philadelphia Museum of Art*. Web. 04 Mar. 2012. <<http://www.philamuseum.org/collections/>>.

27. Pine, B. Joseph., and James H. Gilmore. *The Experience Economy: Work Is Theatre and Every Business a Stage*. Boston: Harvard Business School P, 1999. Print.
28. Piscitelli, Barbara, and Katrina Weier. "Learning With, Through, and About Art: The Role of Social Interactions." *Perspectives on Object-Centered Learning in Museums*. Ed. Scott G. Paris. Mahwah, NJ: Lawrence Erlbaum Associates, 2002. 121-48. Print.
29. Pitman, Bonnie, and Ellen Cochran Hirzy. *Ignite the Power of Art: Advancing Visitor Engagement in Museums*. Dallas: Dallas Museum of Art, 2010. Print.
30. Salisbury, Stephan. "'Gross Clinic' Undergoes Treatment in Run-up to Show." *Philly.com: Philadelphia Local News, Sports, Jobs, Cars, Homes*. 02 May 2010. Web. Sept. 2010. <[http://www.philly.com/philly/entertainment/20100502\\_\\_quot\\_Gross\\_Clinic\\_quot\\_\\_undergoes\\_treatment\\_in\\_run-up\\_to\\_show.html?viewAll=y](http://www.philly.com/philly/entertainment/20100502__quot_Gross_Clinic_quot__undergoes_treatment_in_run-up_to_show.html?viewAll=y)>.
31. Sayre, Scott, and Kris Wetterlund. "The Social Life of Technology for Museum Visitors." *Visual Arts Research Museum Education* 34.2(67) (2008): 85-94. JStor. Web. 24 June 2011.
32. Serota, Nicholas. *Experience or Interpretation: The Dilemma of Museums of Modern Art*. London: Thames and Hudson, 1996. Print. Walter Neurath Memorial Lectures.
33. Tinker, Beth, and Mary Jane Taylor. "Glossary of Terms." *Museum Studies 603: Course Materials*. Fall 2011.
34. Tishman, Shari. "Usable Knowledge: Learning in Museums." *Usable Knowledge from Harvard Graduate School of Education - Research for Education Leaders, Teachers, Principals, School Policy Makers*. Web. Sept. 2011.
35. Vallance, Elizabeth. "The Public Curriculum of Orderly Images." *Educational Researcher* 24.2 (1995): 4-13. JStor. Web. Jan. 2012. <<http://www.jstor.org/stable/1176420>>

