

*Dialogue-Based Public Tours:
Connecting Visitors with Contemporary Art*

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Abstract

Many art museums in the world hold contemporary art in their collection. Contemporary art, work created from the 1960s to present, is relevant to everyone alive because it is inspired by current thoughts and events. Despite this contemporary art can be difficult for visitors to connect with. Due to its lack of representational qualities, and its lack of a typical style, visitors struggle to remember, understand, relate and emotionally react to it. Art museums are constantly designing interpretation for contemporary art through gallery interactives and programming. This thesis research specifically studies dialogue-based public tours of contemporary art in order to understand the effectiveness that these tours have in creating a connection between the visitors and the works of contemporary art. The goal of the study is to determine if dialogue-based public tours of contemporary art are effective in creating a connection between visitors and the works of art. If proven effective, the researcher hopes to show art museum educators that existing structures, such as the public tour, are a viable way to further connect visitors with contemporary art.

Dedication

To my family...

My Mother, Father, Conor, Eio, Bacca, Grandma Scanlon and Liza. Since my middle school museum dreams you have loved me, encouraged me, supported me, and without all of you I certainly would not be here.

Thank you so much, I love you so much.

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Nomenclature

Art Museum: An art museum is a permanent institution, frequently with an educational mission, that collects, preserves and interprets art objects.

Contemporary Art: Works of art created from the 1960s to present (2019).¹

Dialogue: A teaching method that uses conversation, deep looking, and layered information to explore works of art.

Docent/Guide: Volunteers that typically work for the education department of a museum. They conduct tours, programming and teach about the collection to visitors.²

Engagement: Learning through active participation in a museum setting.

Evaluation: A process that critically examines the outcomes of a program or exhibition through research, data collection and analysis.³

Exhibit/Exhibition/Gallery: Edward Alexander and Mary Alexander define it as “A showing or display of materials for the purpose of communication with an audience.”⁴

Interpretation: The methods through which museums communicate their objects to the public, often educational in nature.⁵

Layering Information: The careful practice of adding and withholding information depending on the stage of the learner.

Museum Learning: The act of acquiring knowledge through experience in a museum setting.

Program: An organized experience in the Museum intended to engage visitors with the collection.

¹ “About Contemporary Art,” The J. Paul Getty Museum, http://www.getty.edu/education/teachers/classroom_resources/curricula/contemporary_art/background1.html.

² “Docent Programs,” Smithsonian Institution, <https://www.si.edu/volunteer/docent>.

³ “Evaluation: What is it and why do it?” The University of Michigan, <http://meera.snre.umich.edu/evaluation-what-it-and-why-do-it#what>.

⁴ Edward Alexander and May Alexander, *Museums in Motion*, United Kingdom, 2008 AltaMira Press, page 236.

⁵ Edward Alexander and May Alexander, *Museums in Motion*, United Kingdom, 2008 AltaMira Press, page 258.

Public Tour: A facilitated tour of a Museum's collections, often times guided by a volunteer or paid educator, and reoccurring.

Survey Instrument: A tool of questions used to gather data from a group of people about one particular thing.

Visual Thinking Strategies (VTS): A facilitation method that uses specific questions to engage audience in deep looking at an object. The facilitator keeps conversation strictly about observation and does not add information or context.⁶

⁶"About Us," Visual Thinking Strategies, <https://vtshome.org/about/>.

Chapter One: Introduction

Contemporary art is the art of our time. It is created by people now, it is collected by people and museums now, and it is about humans' current experiences in or thoughts on life. Museum visitors should be able to easily connect with contemporary art because it is focused on topics that are relevant to everyone alive. Yet, due to its frequent abstraction, contemporary art is considered daunting and frustrating to many.⁷

Art museums are constantly developing new ways of engaging audiences with contemporary art to be more inclusive. This thesis explores ways in which art museums can connect visitors with contemporary art through a pre-existing form of interpretation: public tours. In their book *Teaching in the Art Museum*, authors Rika Burnham and Elliot Kai-Kee explore the benefits of teaching about works of art in the gallery. Of this they write, "We believe that gallery teaching plays a unique and indispensable role in the visitor experience of our museums, and must always be practiced at the highest level."⁸ This "indispensable role" of gallery teaching is evident in the field through the number of art museums that offer some type of public tour in their daily programming. This research explores one relatively recent method of gallery teaching, dialogue-based conversation in public tours, and hypothesizes that this

⁷ "Linguistics of Contemporary Art," Utah Museum of Contemporary Art, published June 20, 2016, <https://www.utahmoca.org/2016/06/linguistics-of-contemporary-art/>.

⁸ Rika Burnham, Elliot Kai-Kee, *Teaching in the Art Museum* (Los Angeles: The J. Paul Getty Museum, 2011), page 1.

method is highly effective in creating a connection between visitors and contemporary art.

In 2016, artist Steve Locke spent a month living and working as an artist in residence at the Isabella Stewart Gardner Museum in Boston, Massachusetts. During the summer of 2018, the Gardner Museum displayed one of his works, *Three Deliberate Grays for Freddie (A Memorial for Freddie Gray)* on the facade. The work was created by averaging the pixels of three different photographs of Freddie Gray during his life to create three different shades.⁹

Without context or title, it is impossible for visitors to grasp a complete understanding of the work of art. The researcher experienced two types of explanation for this work. The first time the researcher experienced this work during a tour Visual Thinking Strategies were used to guide the experience. Visual Thinking Strategies, which will be defined in Chapter Two, shapes the conversation completely on the observations of visitors, rather than information about the work of art. The conversation was surface level and based solely on formal qualities. The second time the researcher experienced the work on a tour, the guide used a dialogue-based approach, which will also be explained in Chapter Two. The conversation that stemmed from this approach was rich, meaningful, and engaging to all the participants on the tour. Everyone shared at least one observation or thought. This particular experience with this particular work of art is what inspired this thesis research.

⁹ "Steve Locke," Isabella Stewart Gardner Museum, <https://www.gardnermuseum.org/calendar/exhibition/steve-locke-freddie-gray>.

Research Problem

In April, 1923, Dr. Albert Barnes shocked the Philadelphia high society with his dazzling collection of Modern art at the Pennsylvania Academy of Fine Arts. He would receive years of criticism about the art he chose to display, artists like Picasso, Matisse and Soutine, all considered Modern masters in our contemporary world.¹⁰ The shock of the new is a timeless trend in the art world, especially since artists made the shift from art as representation to art for art's sake, or less representational art. Of this Laura Lopez writes, "Some art can seem so far removed from our everyday experience that it is hard to understand. Contemporary art and art from cultures foreign to our own can be especially difficult."¹¹ Due to its frequent use of abstract visual qualities, and common lack of traditional formal visual qualities, contemporary art often lacks immediate relevance to art museum visitors, and that is why interpretation is key to helping visitors see the connections to their own thoughts, interests, and concerns. This research is designed to examine the effectiveness of dialogue-based public tours in creating a connection with contemporary art, in order to combat the problem of difficulty with interpretation.

Purpose of Study

Since there is very little research on the benefits of using a dialogue-based approach in public tours of contemporary art, the purpose of this thesis is to collect

¹⁰ "PAFA and Dr. Barnes," Pennsylvania Academy of Fine Arts, <https://www.pafa.org/exhibitions/pafa-and-dr-barnes>.

¹¹ Laura Lopez et al., "The [Individual Video Experience \(IVE\)](#): The iPod as an Educational Tool in the Museum," *Art Education*, January 2008.

data which emphasizes the importance of dialogue in contemporary art tours. Through distribution of qualitative and quantitative studies, the researcher gained an understanding of how engaged visitors were after participating in a dialogue-based public tour, as well as how engaged docent and guide facilitators were while giving dialogue-based public tours. The goal of this study is to prove that dialogue-based methods in public tours are effective and should be adopted by art museums.

Research Objectives

The primary objective of this thesis research is to gain a greater understanding of how dialogue-based methods in public tours of contemporary art affect the participants enjoyment, understanding, memory of, and interest in contemporary art. All four survey instruments are designed in a way that asks participants questions designed to gauge the level of connection they feel with the works of art after participating. The results of these evaluations will reveal how likely participants are to feel connected to works of contemporary art after participating in this kind of experience. The results will also indicate how satisfied docent and guide facilitators are after using this method with visitors about contemporary art.

Significance to the field

Although this study focuses on art museums that display contemporary art, this research will benefit professionals in the field as well as professionals that work to interpret contemporary art in any context. There is a gap in research specifically about how best to interpret contemporary art for general admission public audiences. This

research will help to fill this gap, and hopefully show professionals that dialogue-based public tours are an effective way of engaging the public with contemporary art through existing resources.

Chapter Two: Review of Literature

Introduction

This literature review explores the research question, “Are dialogue-based public tours the most effective way for art museums to connect visitors with contemporary art?” This exploration is organized to describe terms used in the question, and explains the application of this terminology in the field. Dialogue facilitates storytelling and the sharing of personal experience, which are both proven ways to create a connection between visitors and art. This literature review proves the need this research by exploring the need for a focus on contemporary art, and then defining dialogue-based public tours and their proven effectiveness. Then this review will explain how storytelling and the sharing of personal experiences in gallery interpretation create a connection between the visitor and the art.

Why Contemporary Art?

Contemporary art, as defined by the J. Paul Getty Museum, is art created from 1960 to present.¹² Of contemporary art, Art 21 says, “Contemporary art mirrors contemporary culture and society, offering teachers, students, and general audiences a rich resource through which to consider current ideas and rethink the familiar.”¹³ It is important for people to consider current ideas and rethink the familiar as it promotes

¹² “About Contemporary Art,” The J. Paul Getty Museum, http://www.getty.edu/education/teachers/classroom_resources/curricula/contemporary_art/background1.html.

¹³ “Contemporary Art in Context,” Art21, <https://art21.org/for-educators/tools-for-teaching/getting-started-an-introduction-to-teaching-with-contemporary-art/contemporary-art-in-context/>.

positive change and progress. Art museums have a responsibility to facilitate this through experiences with their contemporary collections. Of this, the Utah Museum of Contemporary Art says,

“....defining it [contemporary art] becomes a little more complex than that. When it comes to contemporary art, there is typically a message behind the piece. Jared further explains, ‘The artist is using a specific visual language to help you understand what that concept or idea is. It’s art that is engaged in contemporary issues and things that are facing everybody right now.’”¹⁴

The “visual language” that contemporary artists chose is what museums have a responsibility to interpret to their visitors.

Despite the fact that almost every art museum in the world has some for of contemporary art in their collection, the movement is different than other periods of art history. When a visitor spends time in a gallery with Cubism works, they are able to analyze all Cubist works for specific formal qualities. Once these formal qualities are understood they can be applied to all Cubist works, giving the visitor the self-sufficient tools to understand the works of art as they wander around the gallery. Contemporary art lacks one consistent style. In “What is Contemporary Art? A Guide for Kids,” published by MoMA, six general formal qualities are described in order to give young visitors a starting point for interpreting contemporary art.¹⁵ This shows that in order to understand the formal qualities of contemporary art, visitors have to learn over and over

¹⁴ “Linguistics of Contemporary Art,” Utah Museum of Contemporary Art, published June 20, 2016, <https://www.utahmoca.org/2016/06/linguistics-of-contemporary-art/>.

¹⁵ “What is Contemporary Art? A Guide for Kids,” Museum of Modern Art, https://www.moma.org/momaorg/shared/pdfs/docs/publication_pdf/3164/WICA_PREVIEW.pdf?1349379253.

again with each new work of art. While written gallery interpretation is certainly useful in this process, a form of interpretation that meets the visitor at their level is more useful.

Methods of Gallery Interpretation

The term dialogue has meant many things to different people throughout history. From Socrates to social justice, the type of experience described by the word differs greatly. Clark University defines what the word means in contemporary culture, as “a focused and intentional conversation, a space of civility and equality in which those who differ may listen and speak together.”¹⁶ This description of the act of dialogue suggests that people with multiple perspectives join together in a conversation about a topic they explore intentionally and communally. This description of dialogue is similar to the type of dialogue suggested as a teaching tool in museums. This section will explore several of these methods, leading up to an in-depth look at the dialogue-based method.

The earliest recorded use of the term “docent,” which is a volunteer that frequently delivers gallery discussion, was in 1906 at the Boston Museum of Fine Arts.¹⁷ In the field of museum education there are several popular methods for gallery discussion. Though they all vary, sometimes a great deal, they all use some elements of question-and-answer, lecture, or sharing of information verbally.

¹⁶“What is Dialogue?” Clark University, <http://www2.clarku.edu/difficultdialogues/learn/index.cfm>.

¹⁷ Rika Burnham, Elliot Kai-Kee, *Teaching in the Art Museum* (Los Angeles: The J. Paul Getty Museum, 2011), page1.

Author Adam Gopnik says, “Talking in museums is one of the things that makes them matter, and the way in which we talk in museums is one of the things that define for us what they are. Because museums, I think, as much as they are places to go and see things, are also places to go and talk about things, and, through talking, to understand something about the way life takes place in time.”¹⁸ Gopnik’s idea that discussion in museums ultimately aids in a connection for the visitor between the objects and their own life experience illustrates the importance of interpretive discussion.

One of the most traditional methods used to educate visitors about art in the gallery is lecture-based teaching, which is a traditional didactic form of sharing information. This method stems from formal learning traditions, and is still practiced in many museums around the world. This lecture style gives the educator, or the museum, authority over the information being shared. In turn, this makes the museum the expert. As Lois Silverman discusses in *Visitor Meaning-Making in Museums for a New Age*, the rise in constructivist theory in education led to a shift in the voice of the authority in museums.¹⁹ Silverman argues that visitors learn the best when meaning is made communally, allowing them to use their experiences to relate to the facts that are being shared. The authoritative voice used in lecture-style teaching does not allow for meaning-making, and therefore is not as effective as dialogue-based interpretation.

¹⁸Adam Gopnik, “The Mindful Museum,” The Walrus, June 12, 2007, <https://thewalrus.ca/the-mindful-museum/>.

¹⁹Lois Silverman, “Visiting Meaning Making in a New Age,” http://ls-tlss.ucl.ac.uk/course-materials/ARCLG034_65657.pdf.

Another method, which was developed in the 1990s, is Visual Thinking Strategies (VTS.) The Milwaukee Art Museum defines the purpose of VTS as, "...not to teach the history of a work of art but, rather, to encourage students to observe independently and to back up their comments with evidence."²⁰ The primary difference between dialogue-based teaching and Visual Thinking Strategies is that VTS is not rooted in sharing information, but rather in encouraging deeper looking and contemplation of the objects. Dialogue-based teaching includes both deeper looking strategies, as well as information about the work of art. This combination of the two creates a greater potential for connection between the visitor and the work of art.

In the book *Teaching in the Art Museum* by Rika Burnham and Elliot Kai-Kee, the authors make the argument that a dialogue-based approach towards discussion in art museums offers visitors meaningful experiences.²¹ Burnham and Kai-Kee say, "Dialogue as we define it proposes a middle way between conversation and discussion."²² This method of dialogue teaching in the gallery mixes elements of conversation and natural behavior with elements of discussion, which includes a subject, fact, and an answer. In order to explain dialogue the authors define a four-sided model to express the roles people play when participating in dialogue. The authors explain that participants in dialogue-based teaching move from role to role, rather than behaving in one role the entire time.²³ This helps to move "expertise" from

²⁰"Visual Thinking Strategies (VTS)," Milwaukee Art Museum, <http://teachers.mam.org/collection/teaching-with-art/visual-thinking-strategies-vts/>.

²¹Rika Burnham and Elliot Kai-Kee, *Teaching in the Art Museum* (Los Angeles: J. Paul Getty Trust, 2011).

²²Ibid, 86.

²³Rika Burnham and Elliot Kai-Kee, *Teaching in the Art Museum* (Los Angeles: J. Paul Getty Trust, 2011), 88.

the facilitator to the entire group, which allows the facilitator to share facts as needed in the conversation.

In the book *Art Museum Education: Facilitating Gallery Experiences* by Olga Hubbard, the author defines several types of dialogue-based teaching and differentiates between the three. Similar to Burnham and Kai-Kee's method of dialogue-based teaching, Hubbard defines a method called "predetermined dialogue," meaning that the educator intends for the conversation to be guided by facts about the work of art through group-meaning making, rather than just group-meaning making without structure. She writes, "Through this iterative back-and-forth dynamic between artwork and viewers and between viewers themselves-gallery dialogues help visitors become increasingly receptive to the subtleties of a work and enable them to revise, refine, and add new layers to their emerging interpretations."²⁴ Hubbard suggests the type of looking that stems from dialogue experiences in the gallery makes visitors more open minded and curious about works of art, which ultimately leads to meaning-making.

Of this Hubbard writes, "Such knowledge can become more compelling if learners arrive at it through their own observations and reasoning processes— processes that are also worth nurturing in themselves."²⁵ Hubbard suggests that rather than simply stating information to the visitor, allowing the visitor to make observations and connect their observations with facts the educator shares, makes the visitor have a naturally stronger connection with the work of art. Hubbard writes, "Like other forms of gallery dialogue featured here, predetermined dialogue promotes learners' active

²⁴Olga Hubbard, "Art Museum Education (New York: Palgrave Macmillan, 2015), page 10.

²⁵Ibid, 13.

observation and reasoning abilities.”²⁶ Through this promotion of observation and reasoning, visitors have a greater potential to form an active connection with works of art. Both methods of dialogue-based teaching that Burnham and Kai-Kee, as well as Hubbard, propose are two of several discussion-based methods that are becoming increasingly popular in US art museum education because of their success.

Storytelling and Personal Experiences in Gallery Interpretation

Storytelling and the sharing of personal experiences make dialogue-based interpretation is successful because they allow visitors to use their own experiences to make meaning of and connect with the works of art they are viewing. Art museums should aim to attract a more diverse audience, not only because it is the right thing to do, but also in order to stay relevant in their communities.²⁷ Storytelling and sharing of personal experiences are bot methods to accomplish this. Of storytelling in the museum, Lois Silverman says, “Humans share a basic need to express the meanings we make by telling them, often in the form of stories, to ourselves and to others. The museum setting lends itself well to such storytelling, not only by curators and educators, but by visitors as well.”²⁸ This basic need for humans to relate their stories to other stories through sharing applies naturally to the art museum setting, and draws up this intrinsic human characteristic to engage visitors.²⁹ In addition, if this is indeed a

²⁶Olga Hubbard, “Art Museum Education (New York: Palgrave Macmillan, 2015), page 10.

²⁷ Peggy Levitt, “Museums Must Attract Diverse Visitors or Risk Irrelevance,” The Atlantic, November 9, 2015.

²⁸Lois Silverman, “Visiting Meaning Making in a New Age,” http://ls-tlss.ucl.ac.uk/course-materials/ARCLG034_65657.pdf, page 162.

²⁹ Melissa Mendoza, “Evolution of Storytelling,” Reporter, published May 1, 2015, <https://reporter.rit.edu/tech/evolution-storytelling>.

natural behavior, then dialogue-based experiences capitalize on an already natural behavior to engage visitors with works of art.

In lecture-based gallery teaching, facts are shared, but there is no way an educator can assume every visitor has a base knowledge that allows them to relate to the facts. As Nina Simon says, “Nothing is relevant to everyone.”³⁰ Allowing visitors to relate to art through information relevant to them allows everyone to be more likely to form a connection with the works.

In his essay *Non-Expert Adults’ Art-Viewing Experience: Conjugating Substance with Struggle*, Richard LaChapelle discovers that the needs of non-expert adults are different than the needs of expert-visitors, despite the same cognitive function that occurs in meaning-making. LaChapelle discovered the way non-expert adults relate to information is different than the expert group. Of this he writes, “When their knowledge of art is limited, non-expert informants may have little choice but to resort to personal, everyday experience as a way of informing their interpretations.”³¹ Not only do storytelling and personal experiences have a greater level of engaging the visitor in the space, the author argues that by allowing non-expert visitors to relate to works through experience and personal information, they are more likely to become connected and create personal interpretations of the works of art.

In the 2010 study conducted by the Isabella Stewart Gardner Museum and the Wallace Foundation, visitors were asked what they valued the most about their

³⁰Nina Simon, “The Art of Relevance” (presentation, Philadelphia Cultural Alliance Annual Meeting, Philadelphia, PA, September 24, 2018).

³¹Richard Lachaepelle, “Non-Expert Adults Informing,” in *From Periphery to Center: Art Museum Education in the 21st Century*, ed. Pat Villeneuve (Virginia: National Art Education Association, 2007).

Gardner Museum experience. The leading response was that visitors have the ability to socially connect with others while in the museum.³² If social connection is the most valuable experience visitors can have in a museum, and an art museum in this case, then educators should use this visitor buy-in to engage audiences through dialogue. This ability to socially connect with other visitors is possible through dialogue-based experiences in which visitors are encouraged to connect with the art through a personal fact. In this way, museums are both encouraging what visitors value the most about their museum experience and encouraging visitors to connect with the art.

Docents

A museum docent is a volunteer that guides visitors through the collection. They are unpaid, and spend their time becoming experts of the collection so they can share knowledge with others. Some docents have worked in the field, others learn the collection after retirement. Most art museum docents are well-educated retired women.³³ This audience has the financial stability to retire and spend many hours a week studying and providing tours for no pay. For general visitors that take a public tour, the docent is the most staff interaction that they will have during their experience. Docent identity represents the identity of the institution. This can affect the visitors' experience.

³² Anclet, Johnson and Luke, "Isabella Stewart Gardner Museum and Wallace Foundation Qualitative Study Report" last modified December, 2010, <https://www.gardnermuseum.org/sites/default/files/uploads/files/Wallace%20Qualitative%20Report%20V3.pdf>.

³³ "How Many Dots on a Seurat," New York Times, <https://www.nytimes.com/2000/04/19/arts/how-many-dots-on-a-seurat-just-ask-the-museum-docents.html>.

Connection Between Visitor and Art

Proof of a connection between the visitor and a work of art goes beyond simply being able to recite, memorize, and understand the art historical significance of a work of art. Understanding this connection is important because it creates lasting relationships with visitors and museums. It is difficult to measure a connection between visitors and works of art. This section explains four terms that are used in the field to attempt to measure this connection. These terms include elaboration, satisfaction, relevancy and transfer.

In *Increasing Visitor Engagement in a Contemporary Art Exhibit Through a Participatory Activity* by Edith MacDonald, the author measures the success of a participatory gallery activity through three terms: elaboration, satisfaction and relevancy.³⁴ MacDonald explains elaboration as “Elaboration leads to visitors making a connection between the exhibit experience and what they already know and feel. An increase in elaboration leads visitors to process new thoughts about the experience, can lead to a shift in attitude or strengthen an existing attitude, and can guide future behavior.”³⁵ When a visitor demonstrates elaboration, they are showing signs of a connection with the works of art. Elaboration requires the art experience to have relatable qualities, and by introducing the works of art in a relatable way, the visitors can use the information they know in other ways. MacDonald says, “Visitors are more

³⁴Edith MacDonald, “Increasing Visitor Engagement in a Contemporary Art Exhibit Through a Participatory Activity,” Museum of New Zealand Te Papa Tongarewa. 2018.
https://www.tepapa.govt.nz/sites/default/files/tuhinga29_7-art-engagement.pdf.

³⁵Ibid.

likely to elaborate on issues that are relevant to them and connected to their lives.”³⁶

This again shows that dialogue-based experiences are the most effective method to get to elaboration, or connection. Thirdly, MacDonald measures satisfaction as overall visitor satisfaction with the experience. Of this, MacDonald writes, “If an experience is satisfying, processing of the experience may increase.”³⁷ While satisfaction with the experience is useful, it cannot solely be used to define a connection between the visitor and the works of art.

Another way to gauge the level of understanding a visitor has about a work of art is transfer. Richard LaChapelle writes, “Transfer is also an important factor in interpretation. Koroscik defined transfer as ‘the ability to recycle knowledge acquired in one context for constructing new understandings in another context.’ Cognitive learning theorists agree that transfer is the hallmark of intellectual development and the ultimate goal for education.”³⁸ While transfer is a more traditional learning outcome, it is still a way to measure a connection between visitors and works of art.

Retention, elaboration, satisfaction, relevancy and transfer are all ways of defining a connection between a work of art and a visitor. Emotion, on the other hand, is also a way to measure how visitors connect with works of art, such as sadness, amusement and joy. In *Developing Emotions: Perceptions of Emotional Responses in Museum Visitors* by Kirsten Bedigan, the author explains the importance of emotions in the museum visitor experience. She writes, “It is clear from the current research that

³⁶Ibid.

³⁷Ibid.

³⁸ Richard LaChapelle, “Non-Expert Adults Informing,” in *From Periphery to Center: Art Museum Education in the 21st Century*, ed. Pat Villeneuve (Virginia: National Art Education Association, 2007).

emotions and emotional responses are a personal experience. Yet at the same time, they are a necessary part in the development of memories and in learning.”³⁹ If the goal of creating a connection between visitors and works of contemporary art is for visitors to understand the work more, then facilitating a dialogue-based experience that allows visitors to emotionally respond to the work of art creates greater possibility for connection.

Conclusion

It is important for art museums to contextualize contemporary art in a way that allows visitors to connect with the art because this connection creates a lasting relationship between the visitor and the museum, which ultimately leads to membership, support and relationships. In their 2017 study, Culture Track found that memberships to cultural institutions are declining. In 2011, 26% of cultural audiences held either a membership or subscription to a visual arts institution, while in 2017 the number dropped to 22%.⁴⁰ Through their research, Culture Track investigated the ways in which cultural audiences are mostly likely engaged to the point of membership. Of this they write, “For culture to matter, it must enable people to find or make meaning. At this particular socio-political moment, reducing stress, providing fun, and offering perspective are pre-conditions for this to happen.”⁴¹ Reducing stress, providing fun,

³⁹ Kirsten Bedigan, “Developing Emotions: Perceptions of Emotional Responses in Museum Visitors,” *Mediterranean Archaeology and Archaeometry*, published 2016, <http://maajournal.com/Issues/2016/Vol16-5/Full9.pdf>.

⁴⁰ LaPlaca Cohen, “Culture Track,” March, 2018, <https://culturetrack.com/wp-content/uploads/2017/02/CT2017-Top-Line-Report.pdf>.

⁴¹ Ibid.

and offering perspective are all things that dialogue-based public tours can provide. Enabling visitors to find or make meaning with contemporary art shows the importance museums must place on fostering a connection between works of contemporary art and the visitor. The only way museums will continue to garner the support through membership is by pursuing this relationship with visitors. Dialogue-based public tours contribute to this effort.

Chapter Three: Methodology

Rationale

The best way to understand how visitors are impacted by dialogue-based approaches to interpreting contemporary art is through gathering data from participating visitors, as well as those museum staff engaging the visitors with art through dialogue. The following research question was addressed in this qualitative and quantitative study: *Are dialogue-based public tours a very effective way for art museums to connect visitors with contemporary art?*

The researcher's hypothesis is that dialogue-based tours facilitated by a volunteer or museum staff person are a highly effective form of interpretation for daily visitors to art museums. These experiences allow the visitor to use storytelling and personal experiences to relate to the works of art and express their emotions in a way all Self-Guided interpretation methods cannot.

In order to answer this question, separate evaluations were used to collect data from two institutions. At the Carnegie Museum of Art (CMAA), Self-Guided visitors as well as participants in the dialogue-based Art Chat public tour were given the same instrument. The results from Self-Guided survey participants and Art Chat participants were measured against each other. In addition at CMAA, the docents that lead public tours were given a survey about their experiences using dialogue-based methods in their public tours. At the Delaware Art Museum (DAM), volunteer guides were given the same survey about their experience using dialogue-based methods in their public tours. Although docent and guide are two different titles, the teaching volunteers have

the same function in their institutions, and therefore the same instrument can be used with both groups.

Setting

The setting for the CMOA Art Chat and Self-Guided visitor surveys took place in two different, but nearby, places inside the Carnegie Museum of Art. The Self-Guided visitors were surveyed at the end of the Heinz Galleries, which house the 2018 Carnegie International, near the exit of the Exhibition. This location was selected in order to gather information from visitors at the end of the International Exhibition experience. As visitors approached the glass doors to exit, the researcher asked them to participate in a written survey about their Carnegie International experience. The participants were offered a postcard as a token of appreciation for their participation in the survey.

The setting for the Art Chat participants was also in the Heinz Galleries, but the exact gallery location varied depending on the subject of the tour. The researcher followed along with the tour and at the end the docent who led the tour introduced the researcher to the participants. Then the researcher explained the project and handed out paper surveys on clipboards. Again, participants were offered a postcard as a token of appreciation for their participation.

Both the CMOA docent survey, as well as the DAM guide survey, were online Google Forms⁴² which could be completed at the participants' discretion. Participants

⁴² "Google Forms - About," Google, Accessed 2019, <https://www.google.com/forms/about/>.

were encouraged to take their time, and nearby seating was suggested if desired. In the beginning of these surveys, participants read the following introduction,

“Please fill out this survey in reference to your experience as a guide/docent at the Delaware Art Museum/Carnegie Museum of Art. Dialogue: A teaching method that uses conversation, deep looking, and layered information to explore works of art.”

The purpose of this introduction was to help the participants know how to contextualize their answers, as well as to help create a common understanding of what dialogue means.

Participants

For these surveys, different participant audiences were targeted for specific reasons. In the CMOA Self-Guided survey, the researcher asked all people ages 18+ that passed the doors if they were willing to participate. The researcher said “Hello! I am a grad student working on my thesis in Museum Education. Are you willing to take a brief survey about your experience in the Carnegie International today?” If participants hesitated, the researcher shared that a postcard was given as a thank you for participation. If participants shared that they were under the age of 18, the researcher gave them a postcard and thanked them for their willingness to help. Since the number of visitors was fairly low and many visitors refused to participate, the researcher asked every adult that walked through the doors. For the Art Chat survey, the researcher followed along on seven different Art Chat tours between the months of November 2018 and January 2019.

Demographics

In order to collect a variety of data about dialogue-based public tours, the researcher worked with two different institutions. Both CMOA visitor surveys received a fairly broad collection of participation in terms of education, age and zip code.

Both Self-Guided participants, as well as Art Chat participants were asked about their education level. In the Self-Guided survey, 84% of participants had Bachelor's, Master's or Doctorate/PhD (see Figure 1) college degree(s). In the Art Chat survey, 84% of participants had a Bachelor's, Master's or Doctorate/PhD (see Figure 2) college degree(s), meaning both participant groups were similar in their high level of education.

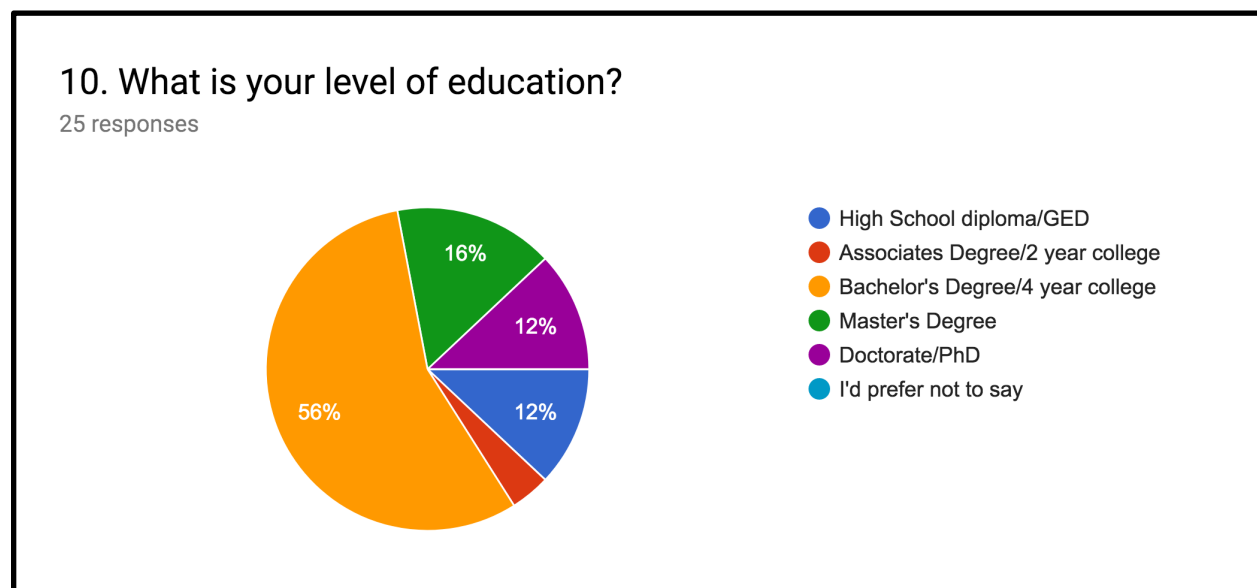


Figure 1. CMOA Self-Guided Education Level (n=25)

10. What is your level of education?

24 responses

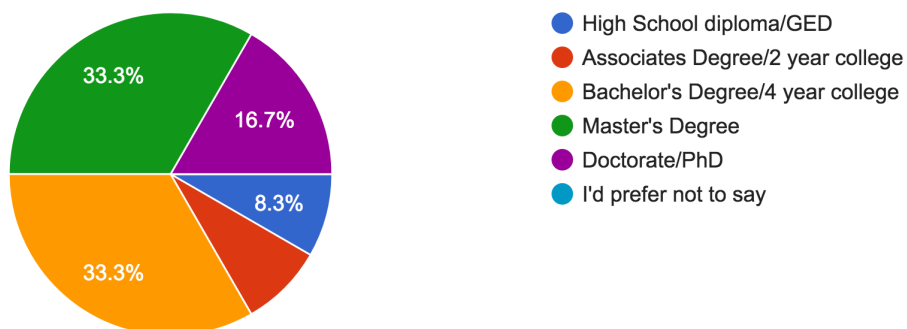


Figure 2. CMOA Art Chat Education Level (n=24)

The age breakdown for Self-Guided (Figure 3) participants compared to the Art Chat participants was slightly more varied. The Art Chat participants were an older age group, with 70.8% of participants being 50+ (see Figure 4), while only 32% of Self-Guided visitors were 50+.

13. What is your age range?

25 responses

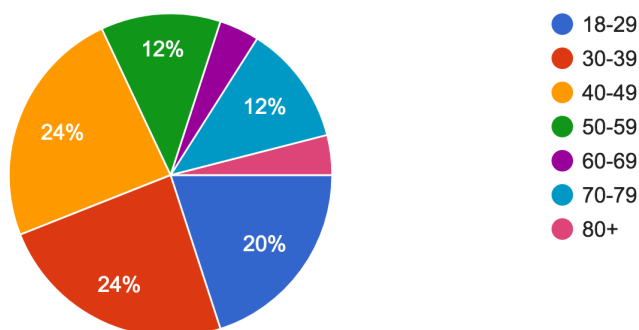


Figure 3. CMOA Self Guided Age Range (n=25)

13. What is your age range?

24 responses

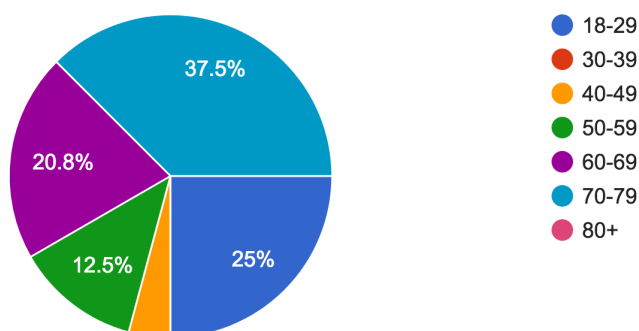


Figure 4. CMOA Art Chat Age Range (n=24)

The CMOA docent survey and the DAM guide surveys asked participants how many years of experience they have in their current role. CMOA docents (Figure 5) were mostly between <1 to 10 years, while DAM guides (Figure 6) were mostly between <1 to 5 years.

Number of Years as CMOA Docent	Number of Docents (n=19)
<1 to 5 years	7 docents
6 to 10 years	6 docents
11 to 15 years	1 docent
16 to 20 years	3 docents
21+ years	2 docents

Figure 5. CMOA Docent Years of Experience (n=19)

Number of Years as a DAM Guide	Number of Guides (n=18)
<1 to 5 years	11 guides
6 to 10 years	1 guide
11 to 15 years	1 guide
16 to 20 years	3 guides
21+ years	2 guides

Figure 6. DAM Guide Years of Experience (n=18)

Instrument

The Art Chat and Self-Guided surveys asked the same questions, and the only difference was that they referred to a different type of interpretive experience with the same art. Both surveys included a mix of 14 multiple choice and open-ended questions, as well as 5 optional, open-ended questions. These instruments used the same four guiding principles to define a “connection” between the visitor and the works of art. These four guiding principles include understanding, memory, relevancy and emotional response, as explained in detail in Chapter Two: Review of Literature. All four instruments use these qualifications to identify how effective these forms of public tours are.

The other two instruments for the DAM guide survey and the CMOA docent survey both included a mix of 11 open-ended and multiple choice questions, as well as 4 optional, open-ended questions. These surveys attempted to gauge participants’

level of experience with dialogue-based public tours, as well as their opinion of how effective it is for the visitors for which they facilitate programming.

Anticipated Results

The hypothesis was that a highly effective form of interpretation for daily visitors to art museums are dialogue-based tours facilitated by a volunteer or museum staff person. The researcher anticipated the two Carnegie International visitor survey results would show that participants ended with a greater connection to the works of art after participating in Art Chat, as opposed to Self-Guided visitors. This connection was measured through the visitor's reflections on their understanding, memory, relevance and emotional response to artworks in both surveys. In addition, the researcher anticipated that through the CMOA Docent survey and the DAM guide survey, it would be proven that the connection between visitors and works of contemporary art would be strong after experiencing a dialogue-based tour. The researcher based this hypothesis on findings discussed in *Chapter Two: Review of Literature*.

Chapter Four: Presentation of Data

Case Study at the Carnegie Museum of Art

The Carnegie Museum of Art was founded by Andrew Carnegie in Pittsburgh, Pennsylvania, in order to share European culture with people in an attempt to “elevate” Pittsburghers from the Industrial steel city culture which was prevalent. The Permanent Collection is “first museum of contemporary art in the United States, collecting the “Old Masters of tomorrow” since the inception of the Carnegie International in 1896.”⁴³ This means while the Museum has Decorative Arts and Design, Film and Video, the Heinz Architectural Center, African Art, Asian Art, and other European Art, the strength of the Collection is Modern and Contemporary.

When visiting the Museum, the visitor enters a massive structure that houses the Carnegie Library Pittsburgh, Main Branch, where CMOA was originally located, the Carnegie Museum of Natural History and the Carnegie Museum of Art. This means visitors have the opportunity to learn about many things and compare many objects during their experience, as a ticket includes admission to both Museums.

The Carnegie International is a survey of international contemporary art that occurs every 3-5 years at the Carnegie Museum of Art in Pittsburgh, Pennsylvania. The survey originally started as a biennial in 1896, and was founded by Andrew Carnegie as a way to cultivate masterworks in the city of Pittsburgh.⁴⁴ The Carnegie International, 57th Edition, 2018, presents 32 established and up-and-coming artists and artist

⁴³ “Collection,” Carnegie Museum of Art, <https://cmoa.org/collection/>.

⁴⁴ “History of the Carnegie International,” Carnegie Museum of Art, <https://cmoa.org/about/history-of-the-carnegie-international/>.

collectives exploring globalism and what it means to be international.⁴⁵ The International exhibit takes up several galleries in the Art Museum, and is mostly comprised of works of art that are more abstract and less representational. It is on view for an average of 5 months. The Carnegie International, 57th Edition, 2018 was on view from October 13th, 2018 through March 25th, 2019.⁴⁶



Figure 7. Image of a Carnegie International, 57th Edition gallery⁴⁷

The interpretation for the 57th edition includes tombstone labels with number references to a page in the Guide, which is a small-print guidebook available for

⁴⁵ "Carnegie International 2018," Carnegie Museum of Art, <https://cmoa.org/exhibition/carnegie-international-2018/>.

⁴⁶ Ibid.

⁴⁷ "Carnegie International 2019," Art Asia Pacific," <http://artasiapacific.com/Magazine/WebExclusives/CarnegieInternational2018>.

purchase or available on loan from visitor services, and is explained during the welcome experience. Interpretation also includes floor staff that support works of art that activate the gallery space in unusual ways, and two daily public tours. The 12:15 public tour option is called Art Chat, and is a dialogue-based 30-minute tour that focuses on three artists in the Carnegie International. Visitors are often encouraged to attend the 60-minute guided tour that covers more of the Carnegie International. The Art Chat tour is facilitated by volunteer docents. The Carnegie Museum of Art has 56 volunteer docents in their docent corps. The majority of these docents are retired and Caucasian. They are trained in both Museum content, as well as dialogue and tour techniques. Each docent is approved through practice tour before they engage the public. As mentioned in Chapter Two: Literature Review, the demographics of volunteers facilitating public tours are important and affect the audience.

Self-Guided Visitor and Art Chat Visitor Data

In order to understand the Self-Guided visitors' familiarity with contemporary art before visiting the Carnegie International exhibition, the researcher asked respondents to describe their prior knowledge of contemporary art (see Figure 7). 16% of respondents said they were very knowledgeable, 28% said they were somewhat knowledgeable, 36% said they were a little knowledgeable and 20% they had no prior knowledge about contemporary art.

1. Before your visit today, how would you describe your knowledge of contemporary art?

25 responses

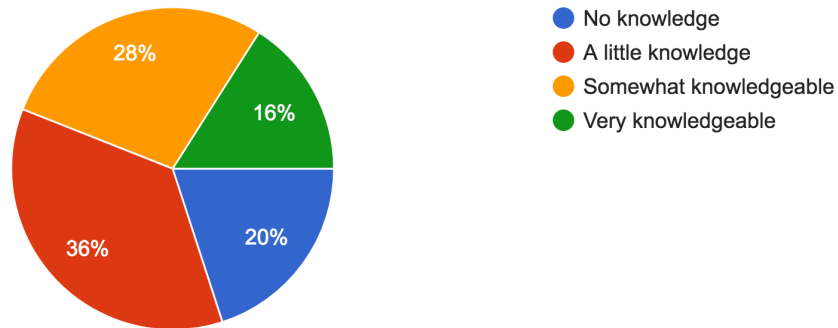


Figure 8. Self-Guided Prior Knowledge of Contemporary Art (n=25)

In order to understand the familiarity level of Art Chat visitors, the researcher asked Question 1 again (see figure 8). 8% of respondents said they were *very knowledgeable*, 40% said they were *somewhat knowledgeable*, 44% said they were *a little knowledgeable* and 8% that they had *no prior knowledge* about contemporary art. This means the majority of Art Chat participants fell between *somewhat knowledgeable* and *a little knowledgeable*.

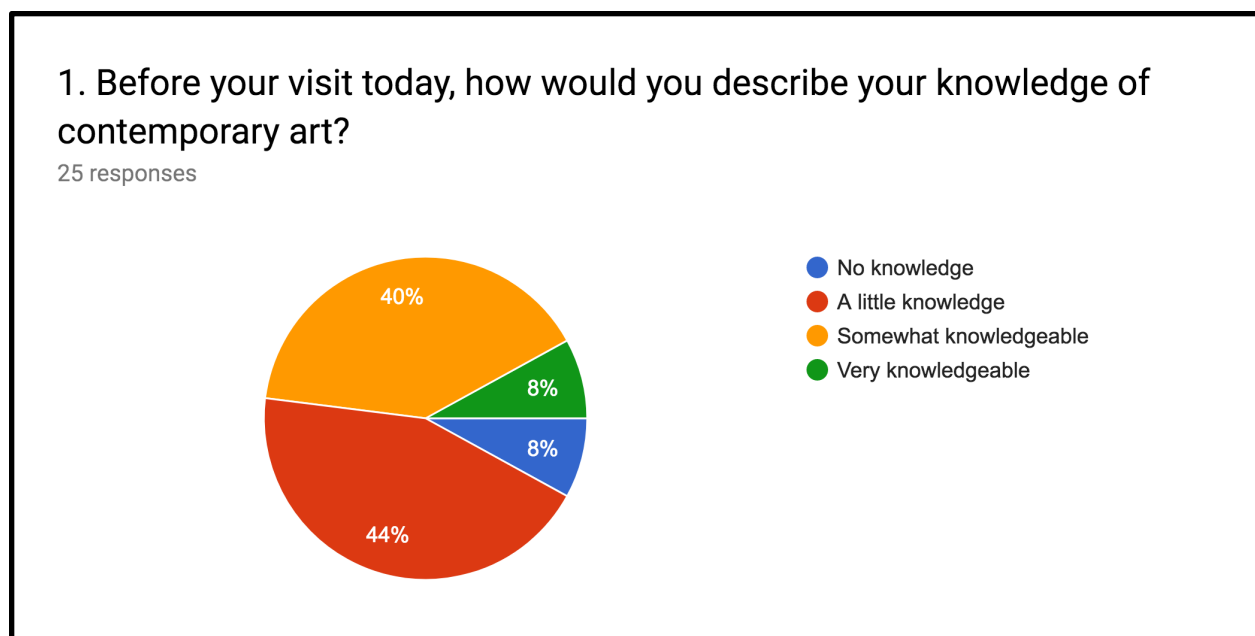


Figure 9. Art Chat Prior Knowledge of Contemporary Art (n=25)

Question 2 asked Self-Guided respondents to share how frequently they visit museums with contemporary art. This question was asked in order to understand how much experience visitors have with contemporary art, as visitors with more experience with contemporary art might be more likely to have a better experience with the Carnegie International. 32% of respondents visit *more than 5 times a year*, 20% of respondents visit *between 3-5 times a year*, 40% of respondents said they visit *between 2-3 times a year* and 8% of respondents said they visit *0-1 time a year* (Figure 9). This means that slightly over half of self-guided respondents visit art museums with contemporary art three or more times a year.

2. How frequently do you do to art museums with contemporary art?

25 responses

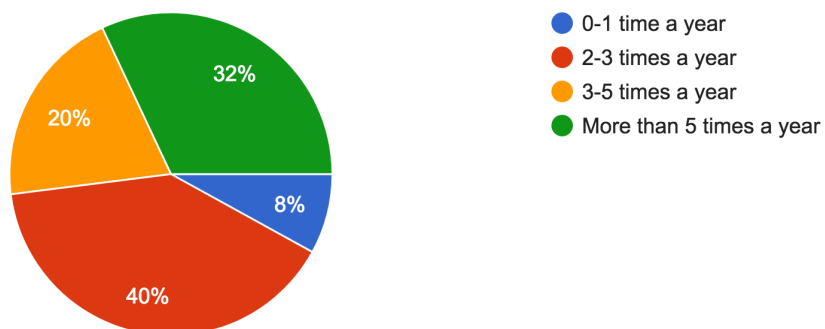


Figure 10. Self Guided Amount of Time Spent with Contemporary Art (n=25)

The researcher asked the same question of Art Chat participants (Figure 11). Only 28% of visitors said they visit museums with contemporary art *more than 5 times a year*, 16% said they *visit 3-5 times a year*, 36% said they *visit 2-3 times a year* and 20% said they visit 0-1 time a year. This data underscores that over half of survey participants visit museums with contemporary art *3 or more times a year*.

2. How frequently do you do to art museums with contemporary art?

25 responses

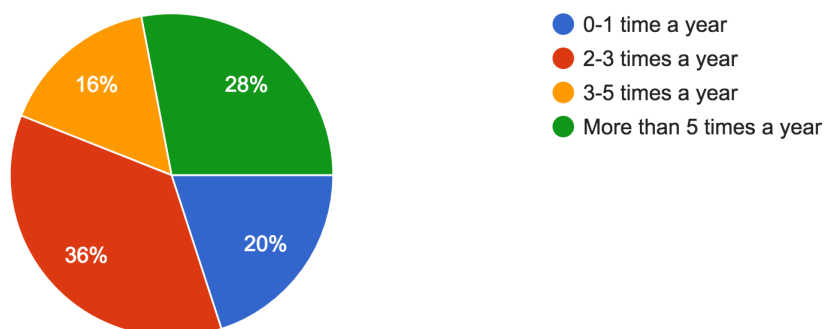


Figure 11. Art Chat Amount of Time Spent with Contemporary Art (n=25)

In order to understand respondents existing relationship with contemporary art, Question 3 asked Self-Guided visitors if they like contemporary art. The majority of visitors said they liked contemporary art, with 91.7% of respondents as yes, and only 8.3% of respondents as no (see Figure 12). In addition to the yes or no portion of this question, the researcher prompted visitors to share why/why not. Of the 24 respondents to question 3, 16 visitors opted to share why or why not they liked contemporary art. These 16 responses were broken down into four different codes, which are explained in the table below.

Category	Example	Number of Responses
Helps me learn about the world	"Contemporary art reflects the modern world"	5
Gives me an emotional reaction	"The art is very bizarre and unsettling. it make me feel comforted in a way."	6
Does not make sense	"Do not want to have "art" explained to me	2
Other	Former art teacher/BFA"	3

Figure 12. Why Self-Guided Visitors Like or Don't Like Contemporary Art (n=16)

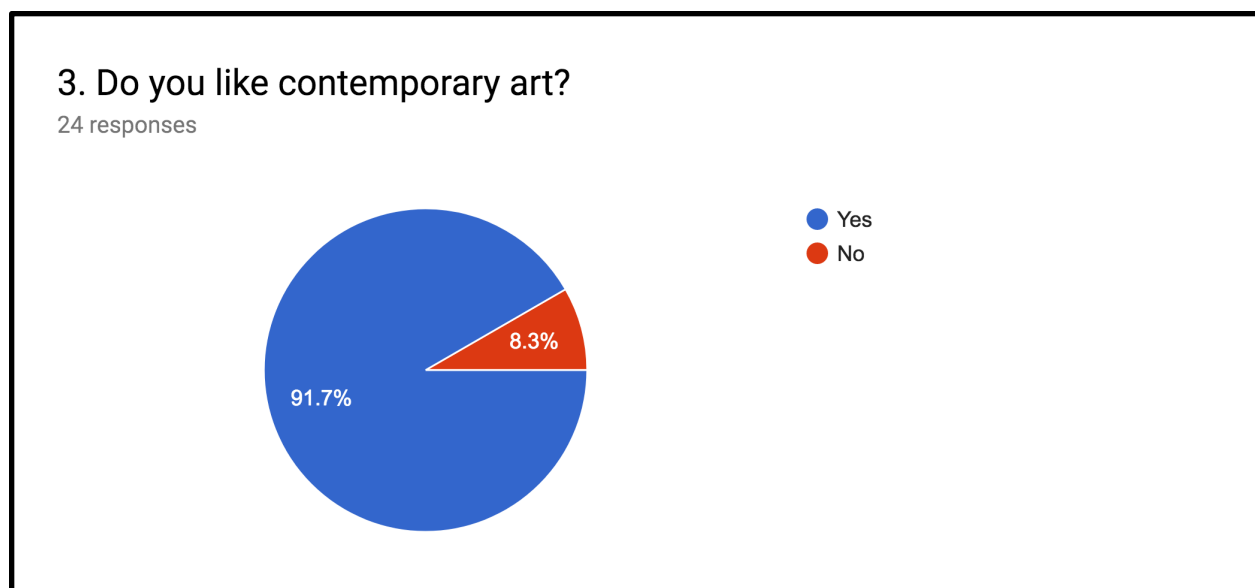


Figure 13. Self-Guided Visitors that Like and Do Not Like Contemporary Art (n=24)

The researcher asked the same question of Art Chat participants. Of the participants, 87.5% responded yes, they do like contemporary art. 12.5% responded they do not like contemporary art (Figure 14). Of the 24 participants for the yes/no question, 17 participants further explained why they do or do not like contemporary art (Figure 13). The researcher coded these 17 responses into 4 different categories, which are explained in the table below.

Code	Example	Number of Responses
I find it interesting	"It's really interesting to see different styles of art and different culture that they come with."	4
It makes me think	"It challenges me, opens my thinking to new ideas or seeing the same issues differently."	6
Difficult question	"That is too black or white. It really depends on the type of art."	5

Other	Other	2
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Figure 14. Why Art Chat Visitors Do or Do Not Like Contemporary Art (n=17)

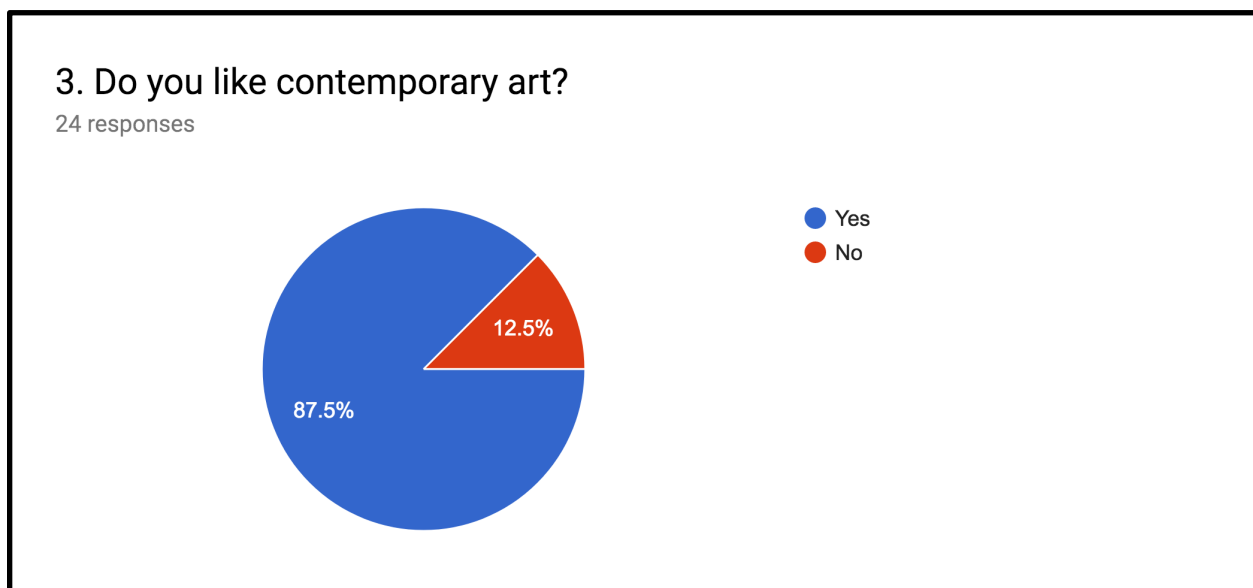


Figure 15. Art Chat Visitors that like and do not like Contemporary Art (n=24)

In order for the researcher to understand what types of gallery interpretation the Self-Guided visitors used, Question 4 was asked of Self-Guided respondents (see Figure 15). The options were labels, which were limited throughout the exhibition by curator's choice, The Guide, which is a small book with numbers that corresponded to tombstone labels of objects, museum staff, which included floor visitor services staff, docents, gallery ambassadors, and guards, and public tour which included both Art Chat and the daily full tour. It should be noted that The Guide, which is the title for the small book with numbers in it, might have been confused by respondents for museum staff.

4. Did you use any other form of interpretation in the International Exhibition today? Check all that apply.

20 responses

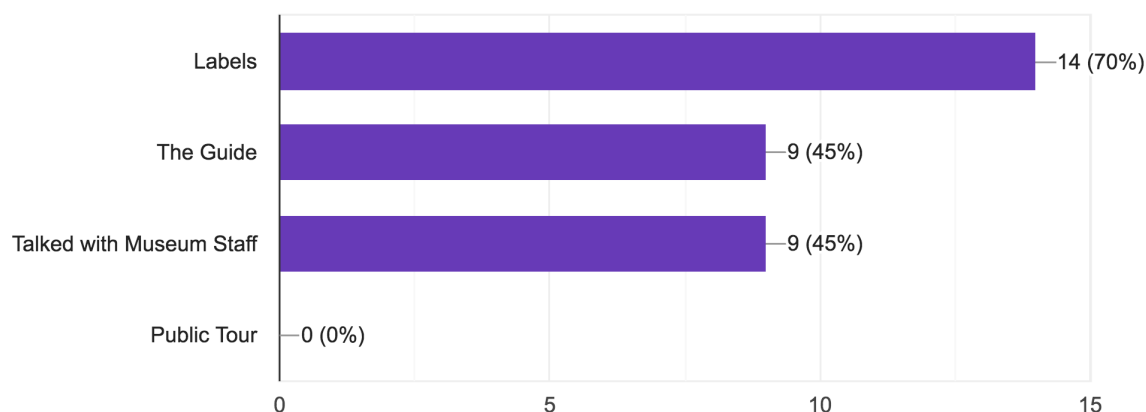


Figure 16. Types of Interpretation Used by Self-Guided respondents (n=20).

The researcher asked the same question of Art Chat visitors (Figure 16).

4. Did you use any other form of interpretation in the International Exhibition today? Check all that apply.

24 responses

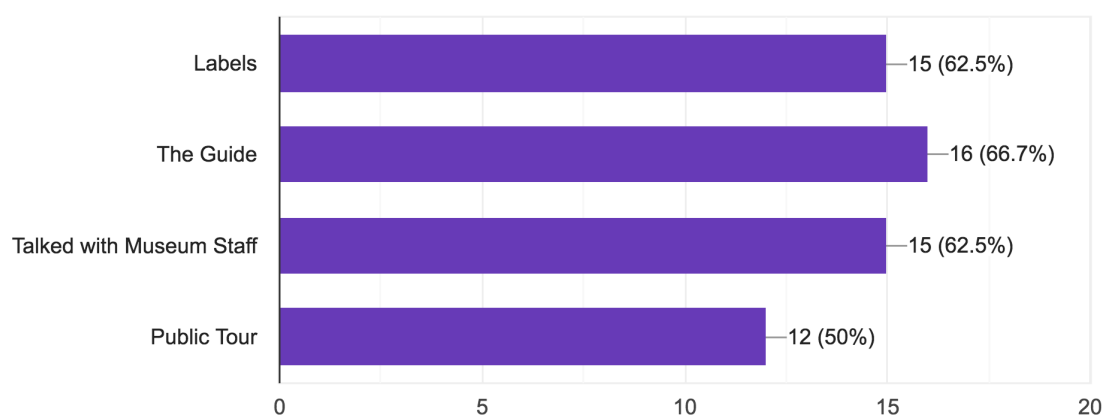


Figure 17. Types of Interpretation Used by Art Chat Respondents (n=24)

Question 5 begins a series of subsequent questions that attempt to understand the level of impact that viewing the contemporary art as a Self-Guided visitor had on respondents. Question 5 specifically asked visitors how deep their understanding of the work was after viewing the exhibition (Figure 17). Of the 25 total respondents, 6 respondents said they had *no understanding*, 8 said they had *a little understanding*, 10 said they had *some understanding* and 1 said they had *deep understanding*. This means that over half of respondents, 52%, said they had little to no understanding after viewing the Carnegie International works of art. Respondents were provided the opportunity to share what they understood. Only 6 visitors commented, and there were no common themes to be found in the responses. In response one visitor said, “Very strange,” suggesting that the visitor did not move beyond their initial reaction to the works of art in order to gain more understanding.

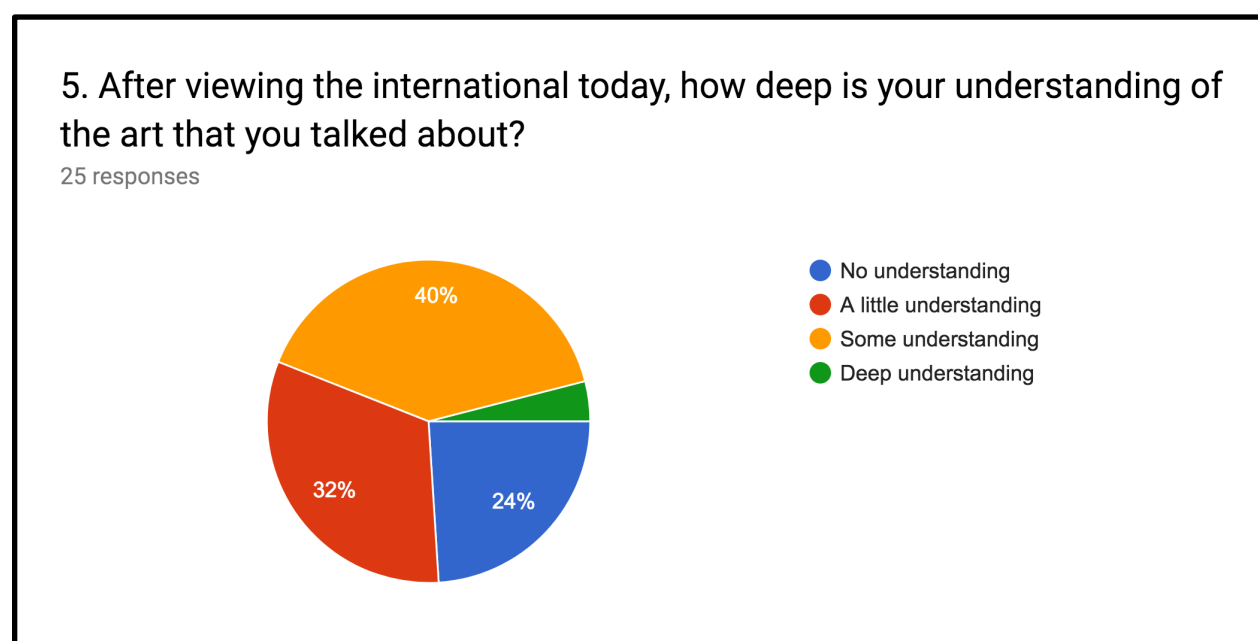


Figure 18. Level of Understanding that Self-Guided Visitors had After Viewing (n=25)

The researcher asked the same question of Art Chat participants (Figure 18). These observations reflect that of 24 participants, 29.2% said they had a little understanding of the art that was discussed, 54.2% said they had some understanding and 16.7% said they had deep understanding. Of the 25 respondents, 15 opted to elaborate further on their answer. While there were too few answers to code, there were some recurring themes in these responses. Several visitors remarked that they understood more about the artists' intentions. One visitor said, "more of how the artists use their art to express their culture." Several other visitors mentioned that they now have a greater understanding of the artists' processes, saying, "Deeper understanding of process and it is always good to have to stand in front of a piece for a while." All participants said they had between a little to deep understanding, meaning that zero participants had no understanding after Art Chat.

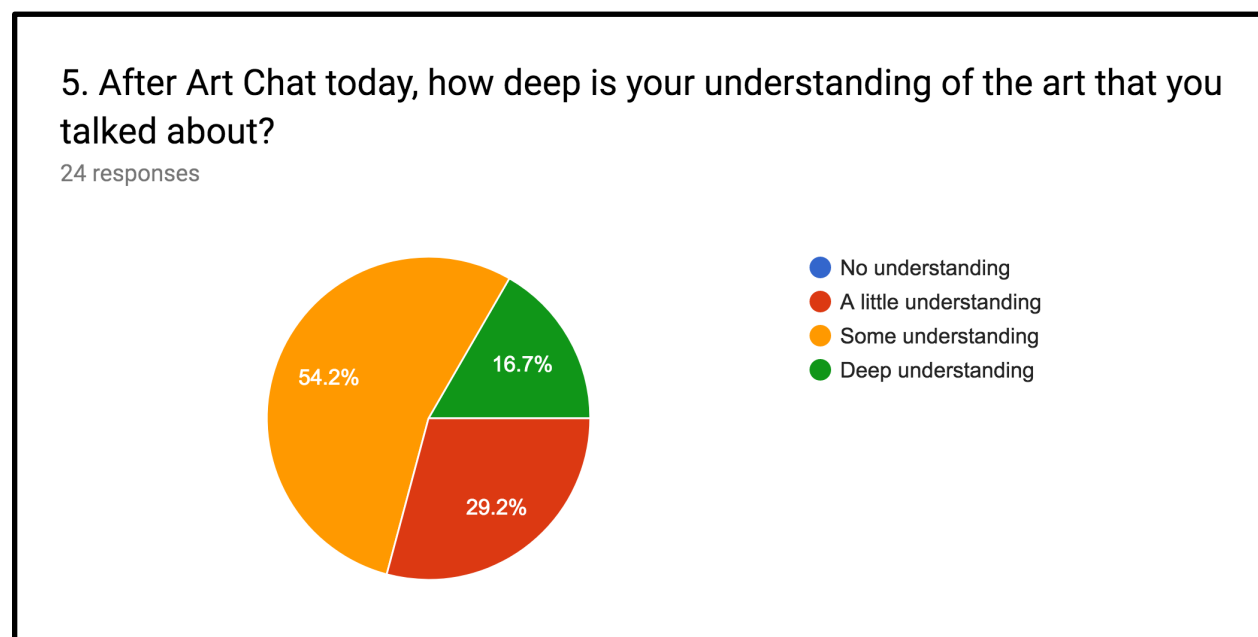


Figure 19. Level of Understanding that Art Chat Visitors Had After Tour (n=24)

In order for the researcher to know how much information Self-Guided visitors retained after experiencing the International Exhibition, Self-Guided respondents were asked, “After viewing the International today, how much do you remember about the art that you talked about?” (Figure 19). Of the 25 total respondents, 5 participants said they *remember a little*, 9 visitors said they *remember some*, and 11 visitors said they *remember a lot*. Visitors were invited to share what they remembered after their Self-Guided visit. Of the 25 respondents, only 9 visitors shared something they remembered, which was too few answers to code. Several respondents indicated they remembered visual information. For example, one respondent said they remembered “light, color, texture,” and another said “I remember I like the very deep dark shades.”

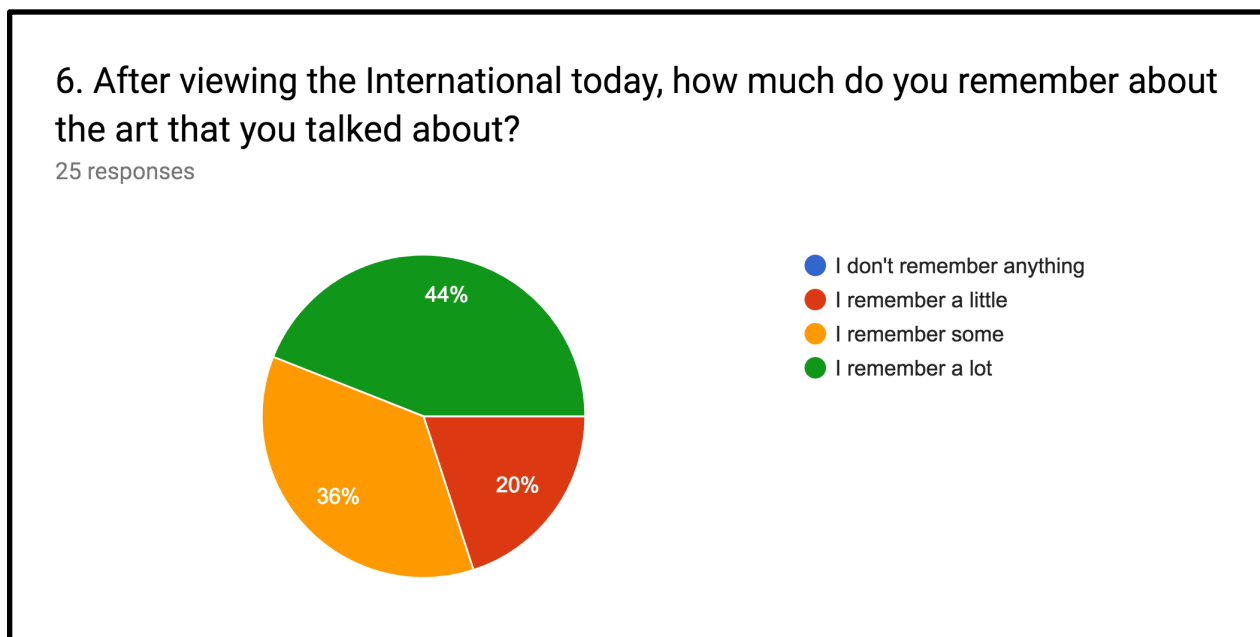


Figure 20. Level of Memory that Self-Guided Visitors had After Viewing (n=25)

The researcher asked the same question of Art Chat participants. All visitors remembered between a little to a lot, with 12% remembering a little, 36% remembering some and 52% remembering a lot (Figure 20). Again, respondents were invited to

share an example of something they remembered. Of the 25 participants, 10 participants opted to share additional details, making the responses too few to code. There were two common themes. Several visitors again mentioned they remembered details of the artists' process. One visitor said, "The process and materials in some of the pieces." Several other visitors specifically referenced Mel Bochner's work, who is a Pittsburgh artist highlighted in the exhibition. An example is, "Details of Mel Bochner's approach." Overall, every participant remembered something about the art they talked about during Art Chat.

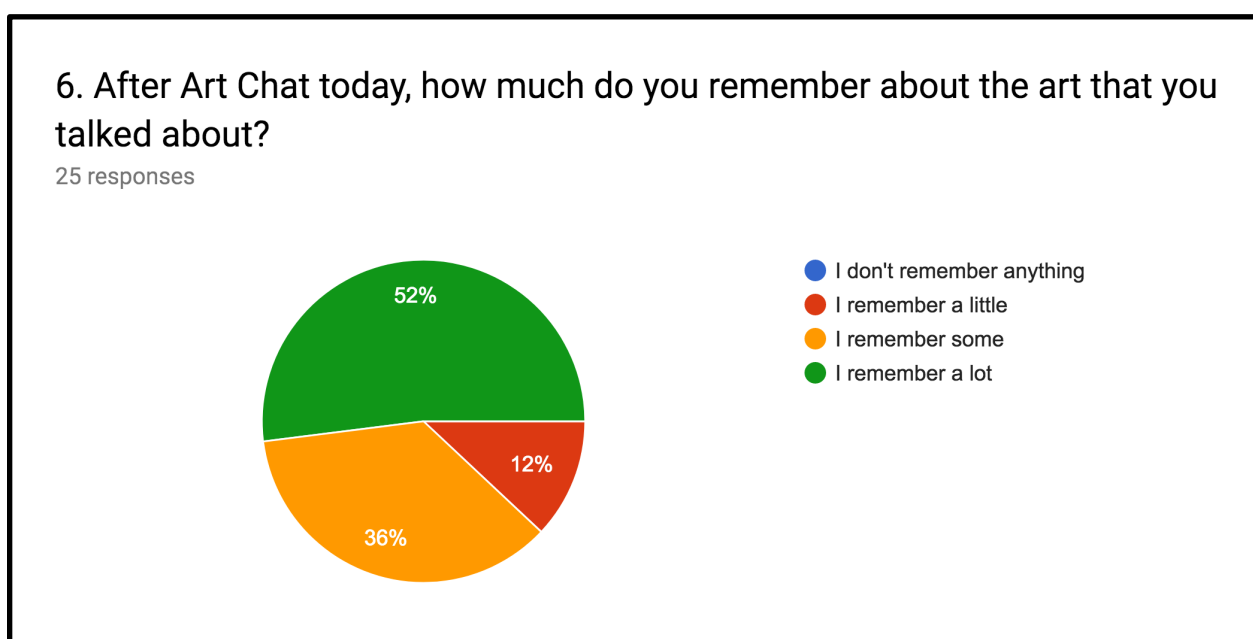


Figure 21. Level of Memory Art Chat Visitors had After Tour (n=25)

Question 7 asked Self-Guided visitors how relevant they found the works of art in the Carnegie International to be to themselves. Of the 25 total respondents, 3 respondents said *the art was not relevant to them*, 2 respondents said the art was of *little relevance to them*, 17 respondents said it *had some relevance to them* and 3 respondents said *it was very relevant to them* (Figure 21). This means the majority of

visitors responded the art had some relevance to them. Again, the visitors were given the opportunity to share what was specifically relevant to them. Of the 25 respondents, only 6 listed a specific example. There was no clear theme between these 6 responses. One visitor shared, “It was a window into the world as it currently exists.”

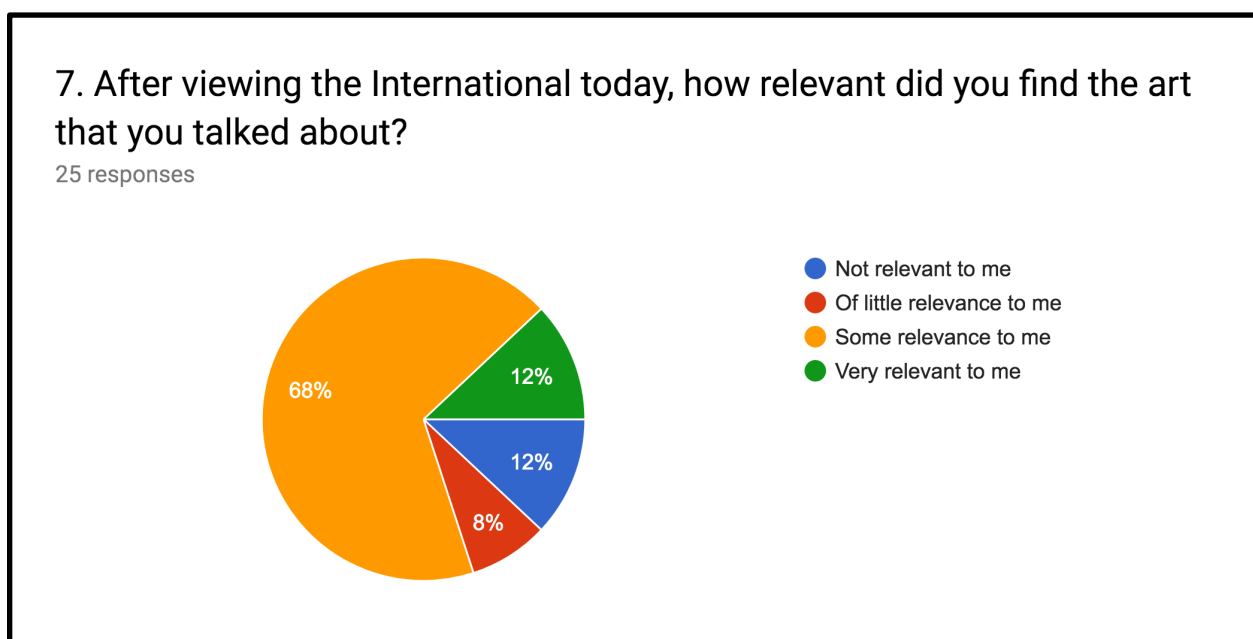


Figure 22. Level of Relevancy that Self-Guided Visitors had After Viewing (n=25)

The researcher asked Question 7 of Art Chat participants as well (Figure 22). Of the 25 responses, 1 visitor said the art was not relevant to them, 20% said it was of little relevance to them, 48% said it was of some relevance to them and 28% said it was very relevant to them. Visitors were again given the option to share an example of how the work is relevant to them. Of the 25 participants, 9 visitors opted to elaborate which was too few responses to code. In addition, there was no clear theme between these elaborations. Every response stated something unique to the visitor.

7. After Art Chat today, how relevant did you find the art that you talked about?

25 responses

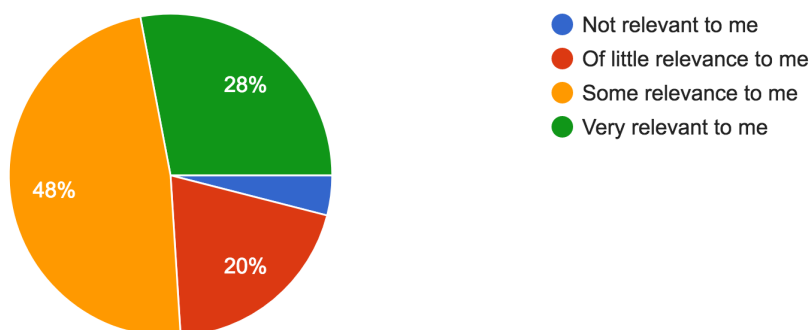


Figure 23. Level of Relevancy Art Chat Visitors had After Tour (n=25)

In order to understand the emotional response that visitors experienced with the works of art in the Carnegie International, Question 8 asked Self-Guided respondents what level of emotional response they felt with the art they viewed (Figure 23). 12% of respondents said they had no emotional response, 20% of respondents said they had a little emotional response, 52% of respondents said they had some emotional response, and 16% had a strong emotional response. This data shows that of 25 respondents, only 3 visitors had no emotional response. Of 25 responses, only 9 visitors opted to share an example of the emotional response they experienced. Of these 9, 7 responses included some kind of negative emotion from the works of art. Some examples of these emotions include, “the rainforest-cataloging paintings were upsetting because of current threats to the Amazon” and “the colors were bright, naturally alluring to my eyes. yet, I felt deeply unsettled. It aroused deep thoughts within me.”

8. While you were viewing the International today, how much of an emotional response did you have to the art that you talked about?

25 responses

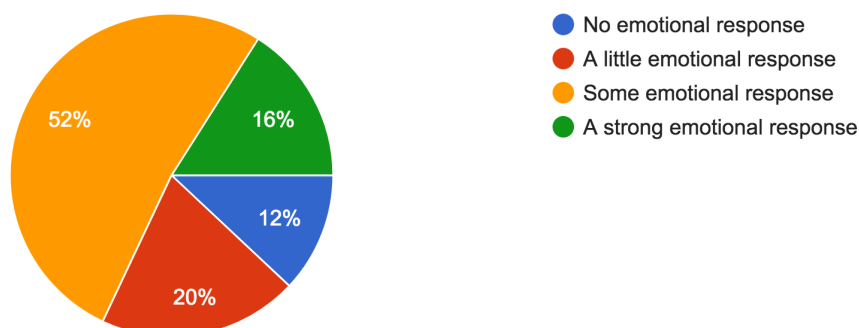


Figure 24. Level of Emotional Response that Self-Guided Visitors had After Viewing (n=25)

The researcher asked Question 8 of Art Chat participants as well (Figure 24). Of the 25 respondents, 1 participant said they had no emotional response, 12% said they had a little emotional response, 48% said they had some emotional response and 36% said they had a strong emotional response. Overall, this means that over 50% of participants said they had between some to a strong emotional response to the works of art that were discussed during Art Chat. Of the 25 respondents, 12 participants elaborated by sharing what their emotional response was. This participation was too few responses to code and there were no real themes within the data.

8. During Art Chat today, how much of an emotional response did you have to the art that you talked about?

25 responses

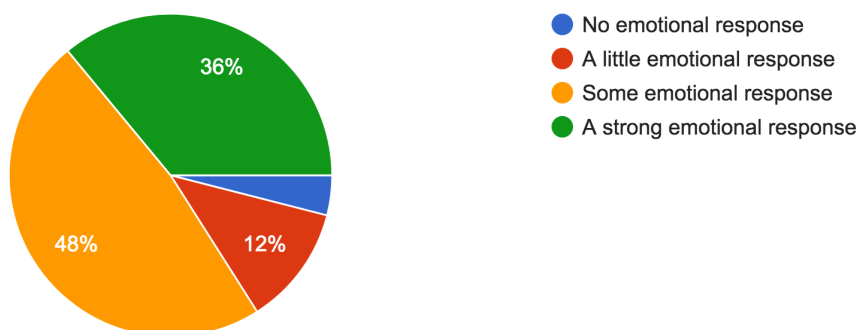


Figure 25. Level of Emotional Response Art Chat visitors had After Viewing (n=25)

In order to understand the motivation for visiting the International Exhibition, the researcher asked Self-Guided respondents to answer all reasons that applied to their decision. The top reasons selected were *It's important to experience* at 13 respondents, *My friend/family brought me with them* at 9 and *Curiosity* at 7. The researcher asked the same question of Art Chat participants. The top reasons participants visited the International Exhibition were "It's important to experience," with 12 visitors, "my friend/family brought me with them," with 10 visitors, and "curiosity," with 10 visitors.

Finally, the researcher asked Self-Guided respondents to share what would have enhanced their experience with the art. The responses were broken into 4 different codes, which are described in the table below (Figure 27).

Category	Example	Number of Responses
More information available about works in galleries	"I would have liked a little more background on each piece near the installations themselves. Some context would be nice."	10
Great experience, nothing could improve	"Nothing :)"	4
Environmental changes	"A more interactive display, I like darker lighting, with lights above paintings."	2
Other	"Less stress from work. If my wife had been with me."	2

Figure 26. Experience Enhancement for Self-Guided Visitors (n=18)

Art Chat participants were also asked if anything could improve their experience. Of 25 visitors that participated in Art Chat, 19 responded to this question. The researcher coded these 19 responses into four different categories, which are described in the chart below (Figure 28).

Category	Example	Number of Responses
More time/information from the docent	"I found the art guide uneducated about the artists and unhelpful to bringing me into/providing access to better understand the artists and/or creators point"	7
No improvements- great experience	"Art Chat was so helpful and necessary! The Guide very helpful but Art Chat is so much more. Look forward to the full tour."	5

More gallery interpretation available	"Labels near the works. Using the Guide is cumbersome. Print is too small. The docent was great, made it very engaging."	3
Other	Other	4

Figure 27. Experience Enhancement for Art Chat Visitors (n=19)

Docent Survey Data

In order to have a greater understanding of the effectiveness of the dialogue-based public tours at the Carnegie Museum of Art, the researcher asked the docents similar questions as on the Self-Guided and Art Chat surveys, using the docents as proxies for their visitors. The first question asked participants how many years they have worked as a docent at CMOA. This question is discussed in the Methodology section.

The second question the researcher asked of docents was “How frequently do you use dialogue in your public tours?” All docents responded they use dialogue at least once in their public tours (see Figure 29), with 42.1% reporting they *use it all stops*, and 52.6% reporting they *use it in multiple stops per tour*. This means all of the Docents were qualified to speak on the effectiveness of dialogue in their public tours, as they use it frequently.

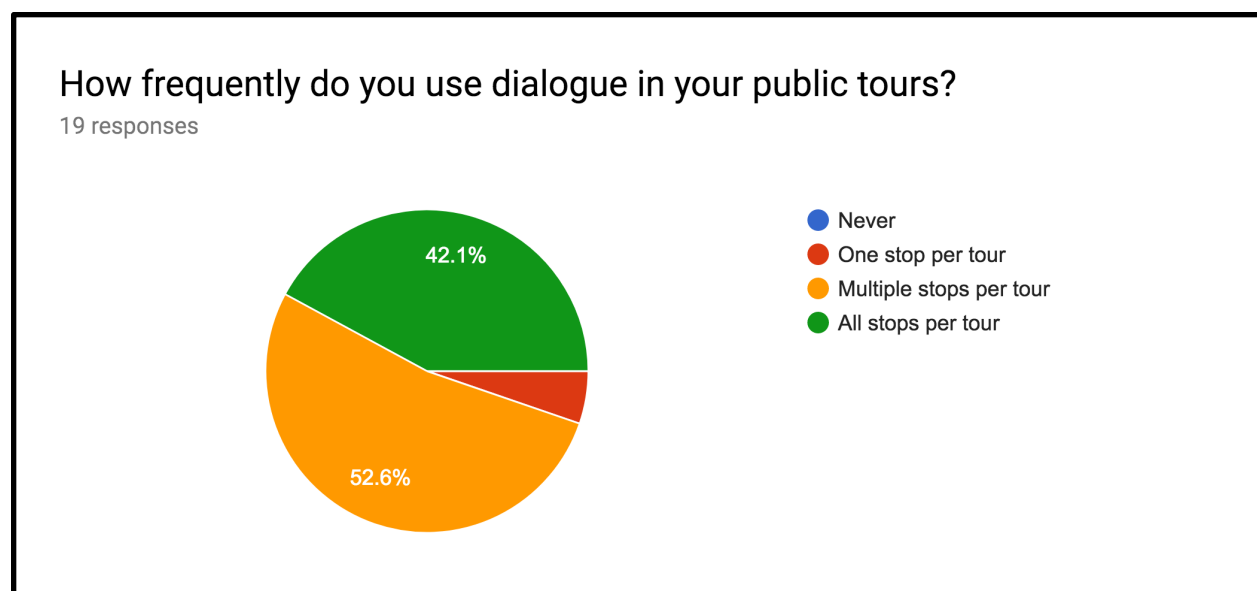


Figure 28. Frequency of Dialogue in Docent Public Tours (n=19)

The third question asks, “When you tour contemporary art do you use dialogue?” Of this, all 19 participants answered Yes, they do use dialogue when they tour contemporary art. Again, this means all participants are qualified to answer questions about using dialogue with contemporary art.

The third question asked participants, “Please explain why/why not you chose to use dialogue as a strategy for engaging with contemporary art?” These short-answer responses were coded into four different categories, as evident in Figure 30. 5 participants answered in the *Contemporary art is intimidating and dialogue helps* category, 4 answered in the *dialogue encouraged close looking* category, 4 answered in the *dialogue facilitated connections between art and visitors* category and 5 answered in the other category.

Code	Example	Number of Responses
Contemporary art is intimidating and dialogue helps	“I believe that dialogue helps the viewer to see and understand contemporary art and make sense of it in their own way.”	5
Dialogue encourages close looking	“It helps the visitor look more closely and to understand the art better.”	4
Dialogue facilitates connections between art and visitors	Dialogue engages the visitors with the work and helps them make connections on their own - that is the best way for them to learn and retain.	5

	I've seen this from experience.	
Other	Other	5

Figure 29. Why/Why Not Docents Chose to use Dialogue (n=19)

The following question is the first of four questions designed to understand the level of connection that visitors have with the works of art after their dialogue-based experiences. The researcher asked, “In your experience as a docent, does dialogue give visitors a deep understanding of the art that you discuss?” The results were overwhelmingly positive (see figure 31). 63.2% of respondents said dialogue *gives them some understanding* of the works of art, and 36.8% of participants said dialogue gives visitors *a deep understanding* of the art. This means of all docent participants, every single docent feels like dialogue is an effective way of giving the visitor some, if not deep, understanding of the art. In addition to the question, docents were asked to provide additional examples if possible. There were too few results to code, but the examples provided supported the understanding level indicated in the main question. One participant shared, “I've had visitors on a discussion-based tour say, “I get contemporary art better now,” suggesting that the visitors have a deeper understanding only after their dialogic experience.

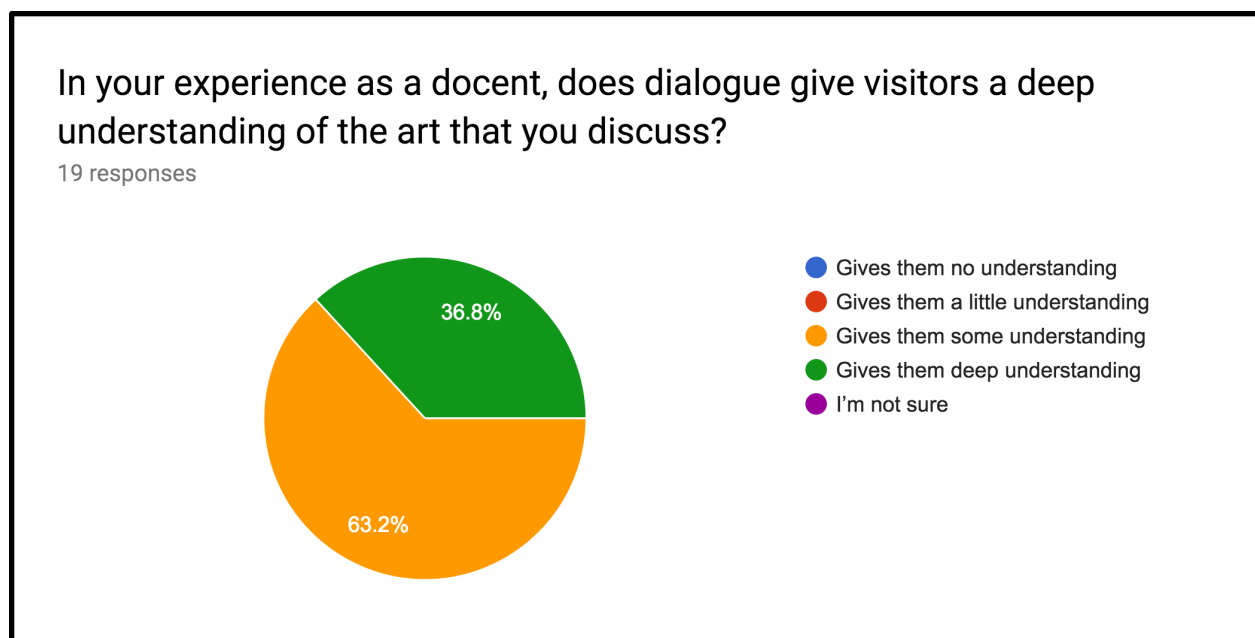


Figure 30. Docent Impression of Level of Understanding (n=19)

The following question asked participants, “In your experience as a docent, does dialogue help visitors remember the art that you discuss?” The responses to this question were much more varied (see Figure 32). 5.3% of respondents said *it helps them remember a little*, 15.8% said *I’m not sure*, 21.1% said *it helps them remember some* and 57.9% said *it helps them remember a lot*. Although the majority of participants said dialogue helps visitors remember a lot, the answers were still varied. No participants said it doesn’t help [visitors] remember anything. The optional answers were equally as varied, with one participant reporting, “At the end of the tour, I am always surprised that there are always people who remember great details about specific pieces.”

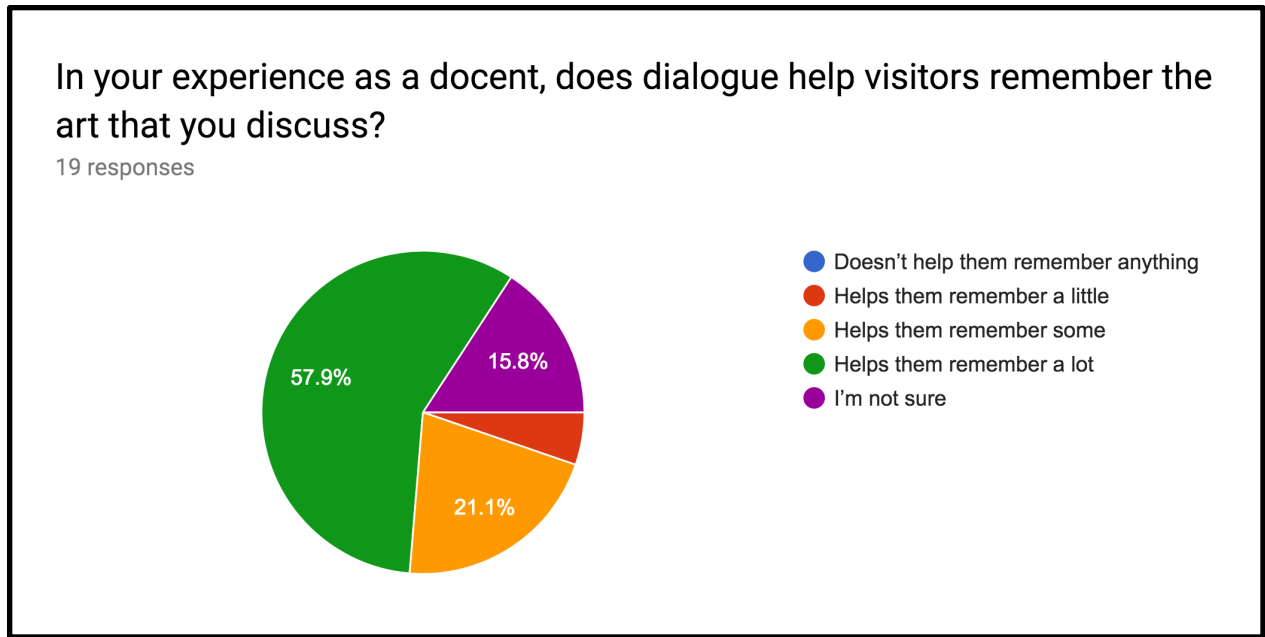


Figure 31. Docent impression of Level of Memory (n=19)

The third question intended to gauge the connection created between visitor and works of contemporary art asks, “In your experience as a docent, does dialogue help visitors understand the relevance of the art that you discuss?” 52.6% of participants said it shows that *art is very relevant to them*, 38.6% said it shows that *art is of some relevance to them*, and 10.5% of participants said they are *not sure* (Figure 33). This means that 89.5% of participants said it shows *of some relevance*, if not *very relevant*, to participants.

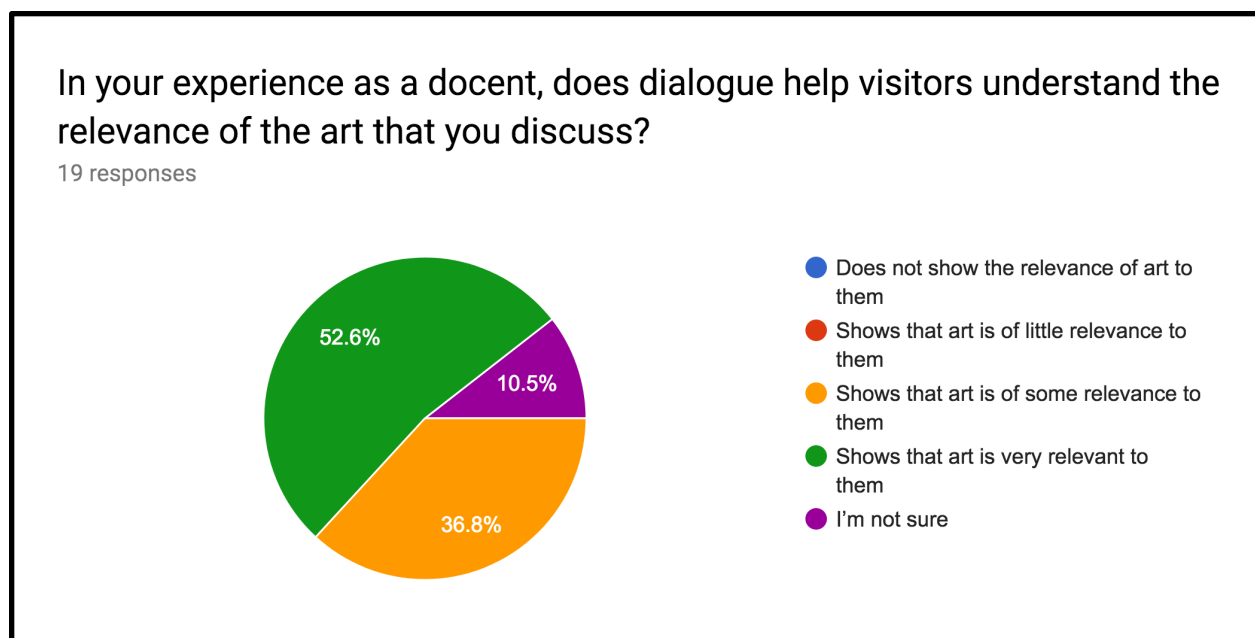


Figure 32. Docent Impression of Level of Relevance (n=19)

The final of these four connection-focused questions asked participants, “In your experience as a guide, how often does dialogue help visitors have an emotional response to the art that you discuss?” 36.8% of respondents said they *sometimes have an emotional response*, 52.6% of respondents said they *frequently have an emotional response*, and 10.5% said they are *not sure* about visitors’ emotional response (Figure 34). Many of the optional answers reflect this data. One respondent said, “I love this. Crying. Visual excitement.”

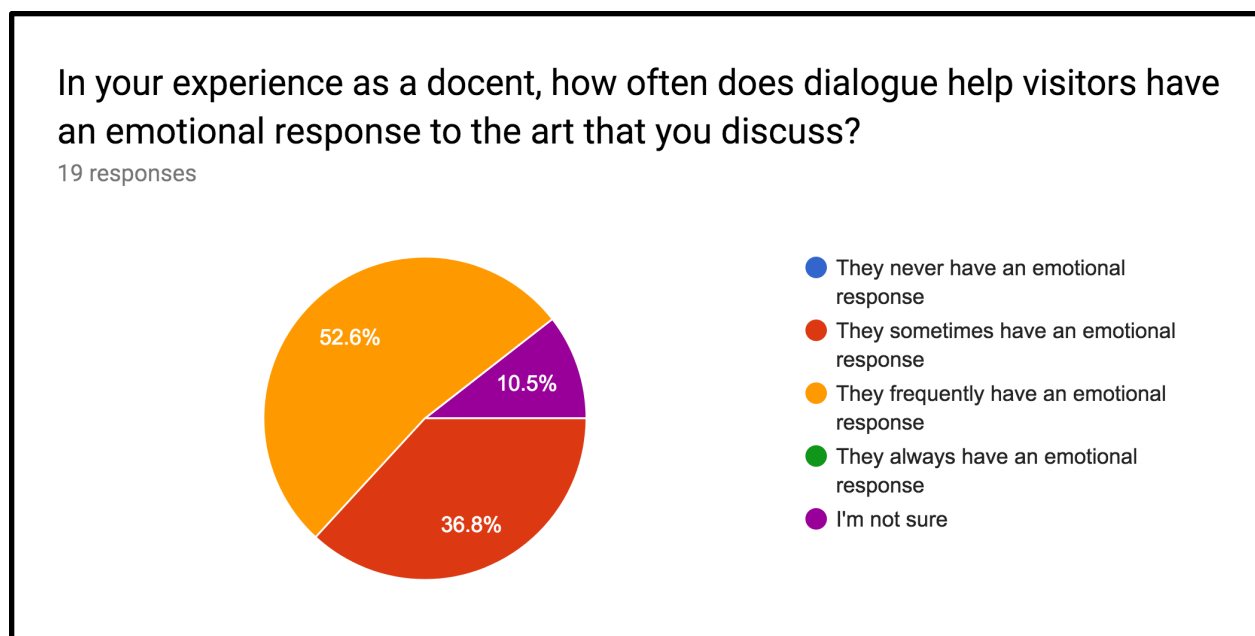


Figure 33. Docent Impression of Level of Emotional Response (n=19)

The following question asked participants, “Are you comfortable facilitating public tours?” All 19 participants answered yes to this question. Several docents elaborated on their answer, listing examples of when they are more comfortable and less comfortable. And example of this is, “Very much so. There's nothing worse than a museum tour where I'm simply told what to see and think. Therefore, I try to NOT do that for our visitors.” To read the rest of these responses, please see Appendix G.

The researcher next asked participants, “In your experience as a docent, is there a particular type of visitor that responds better to dialogue than others?” The short-answer questions were coded and divided into four codes. See below (Figure 35) for chart. Of the answers, four respondents were in the children category, 4 were in the visitors with special interest category, 3 were in the no type in particular category, and 8 were in the other category.

Category	Example	Number of Responses
Children	"School groups. It can be hard with smaller groups of adults in the museum for the public tour."	4
Visitors with special interest	"Someone that has looked at art in different museums and loves to make comments about their observations."	4
No type in particular	"No. I am particularly surprised at who responds with insights that go beyond mine: they may be not stylish, appear not particularly well-educated; I am often surprised by the varied "types" who respond most authentically."	3
Other	Other	8

Figure 34. Docent Impression of Type of Visitor that Best Responds to Dialogue (n=19)

In order to give participants a final chance to share any additional thoughts they might have about dialogue in public tours, the researcher ended the survey by asking, "Please share additional thoughts about using dialogue in public tours." The docents' additional thoughts varied greatly, but overall they made positive remarks about the benefits of providing dialogue-based public tours. One participant said, "People never remember all the facts. But they remember what they feel. The more you engage them, the more they feel." Both remembering facts, as well as feeling, are two important factors in a connection between visitors and works of art, as referenced in Chapter

Two: Literature Review. Another participant said, “If at first you don’t succeed, try try again. Don’t give up the dialogue ship!!!”

Case Study at the Delaware Art Museum

The Delaware Art Museum was chartered in Wilmington, Delaware, in 1913 as the Wilmington Society of the Fine Arts. It was created by a group of friends and students in an attempt to honor the late illustrator Howard Pyle. The Collection started with, “Donations from generous local patrons enabled the Society to purchase nearly 100 of Howard Pyle’s works of art—these paintings, drawings, and prints formed the foundation of a collection that would soon include paintings from some of the most talented illustrators in America.”⁴⁸ In addition, in 1935 the family of Samuel Bancroft, Jr. donated his extensive collection of Pre-Raphaelite works, as well as land with the intention of a creating a new Wilmington Society of Fine Arts. Again in 1961 the Delaware Art Museum received a large donation from Helen Farr Sloan, composed of the largest collection of John Sloan works. In 1972 the art museum went through the American Alliance of Museums accreditation process, which prompted the organization to change the title to Delaware Art Museum.⁴⁹

Today the Delaware Art Museum has an extensive amount of public tours, private programming, and K-12 student tours. Delaware Guides are education volunteers trained to deliver most of this programming

DAM has a guide corps of 50, which consists mostly of white female seniors. There is one Latino guide, five men, and some younger guides. The guides are trained extensively in dialogue, including the study of Burnham and Kai-Kee’s book *Teaching*

⁴⁸ “Centennial History,” Delaware Art Museum, <http://www.delart.org/about/centennial-history/>.

⁴⁹ Ibid.

in the Art Museum. In April 2019, the entire guide corps participated in a training on dialogue-based approaches with Rika Burnham. The researcher selected the Delaware Art Museum as a case study for this thesis because every DAM Guide is trained extensively in dialogue-based methodology and encouraged to use this during every public tour.

Guide Survey Data

In order to better understand the use of dialogue-based methods at the Delaware Art Museum, the researcher asked the same questions of the DAM Guides as the CMOA Docents. The first question asked participants “How frequently do you use dialogue in your public tours?” 5.3% of respondents said they use dialogue in one stop per tour, 57.9% said they use it for multiple stops per tour, and 36.8% said they use it for all stops per tour (see figure 26). This means all of the guide data is relevant to the research, as they all have experience using it in their public tours.

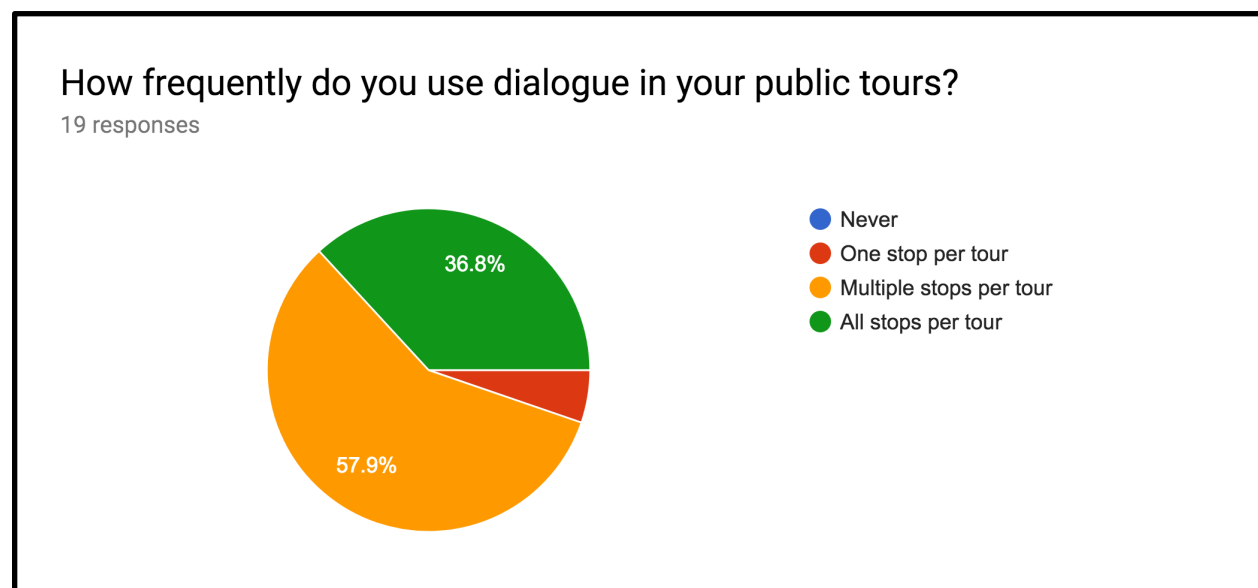


Figure 35. Frequency of Dialogue in Guide Public Tours (n=18)

The second question asked participants “When you tour contemporary art do you use dialogue?” 100% of participants answered Yes, they do. This means all participants have relevant experience to answer the rest of the questions in the survey.

The following question asked participants, “Please explain why/why not you chose to use dialogue as a strategy for engaging with contemporary art?” The researcher separated the answers to this short-answer question in four different codes. 5 participants answered in the *breaks down barriers with contemporary art* category, 4 participants answered in the *engages through conversation* category, 3 answered in the *encourages looking* category, and 5 answered in the *other* category.

Category	Example	Number of Responses
Breaks down barriers with contemporary art	“Visitor perceptions probably vary more widely with respect to contemporary art than with older works, so it is very valuable to check in with them to find out what they are experiencing.”	5
Engages through conversation	“By asking visitors to engage in a discussion they bring their own perspectives and ideas. This enriches the experience for everyone.”	4
Encourages looking	“I want visitors to engage with the work, to look closely. I can encourage them to make their own meaning and also give	3

	information about the work of art and the artist.”	
Other	Other	5

Figure 36. Why/Why Not Guides Chose to Use Dialogue (n=18)

The following question is the first of four questions that are designed to understand the level of connection that visitors have with the works of art after their dialogue-based experiences (Figure 38). The researcher asked, “In your experience as a guide, does dialogue give visitors a deep understanding of the art that you discuss?” 5.3% of respondents said it gives them a little understanding, 78.9% said it gives them *some understanding*, 5.3% said it gives them *deep understanding*, and 10.5% said they are *not sure*. Participants had a chance to share an example with this question. One participant said, “This varies considerably, but I have found that usually discussion/dialogue will enable the visitor to probe more deeply and gain access to the ideas of the group members who often have interesting insights into a work from their individual experience.”

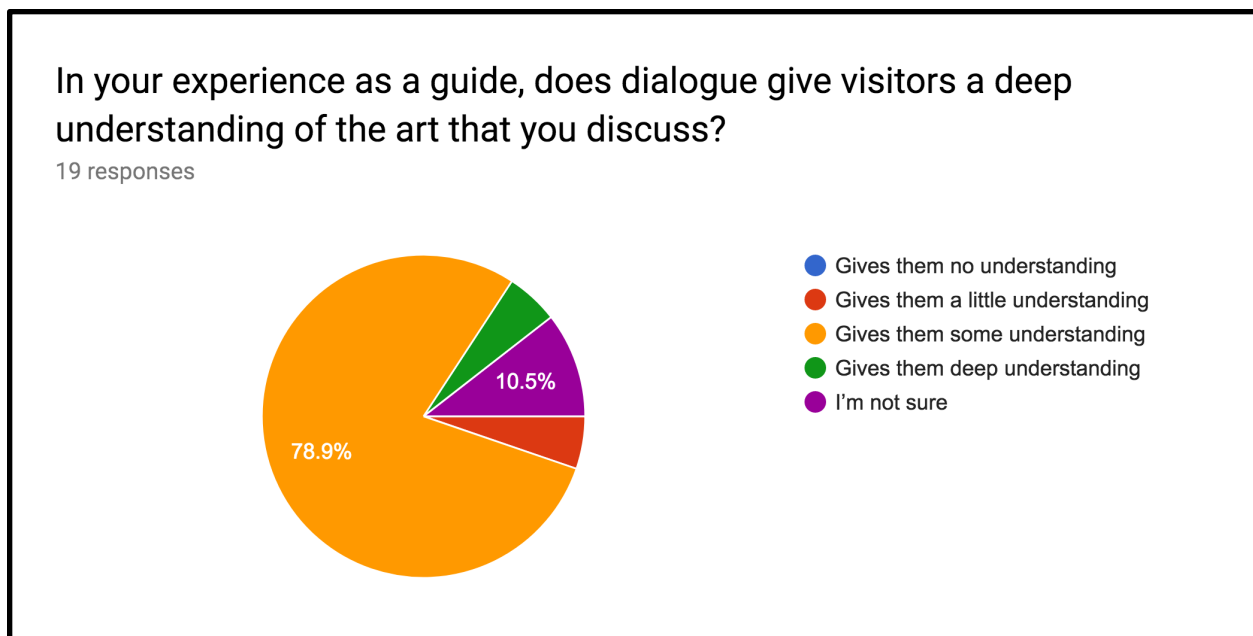


Figure 37. Guide Impression of Level of Understanding (n=18)

The second of these four questions asked participants, “In your experience as a guide, does dialogue help visitors remember the art that you discuss?” The responses to this question were nearly split in half between guides stating they remember some and/or a lot, and guides stating they are not sure if it helps them remember anything (see Figure 39). 16.7% of participants said that it helps visitors *remember some*, 33.3% said it helps visitors *remember a lot* and 50% said they are *not sure*. In addition, participants had the option to share an example. One participant shared, “I don't really know what visitors remember. I wish I had way of measuring that. Based on my experience as a museum visitor, I am inclined to believe that it helps them remember both the experience and the art.” Many of the responses said similar things about not having the ability to follow-up after the visit.

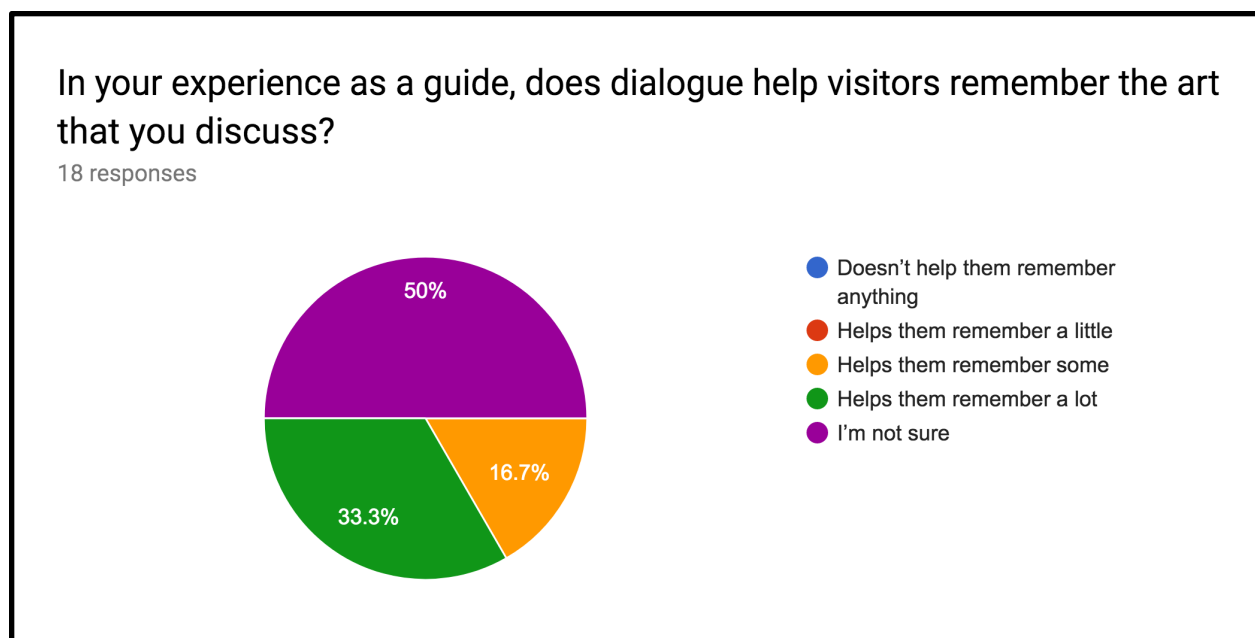


Figure 38. Guide Impression of Level of Memory (n=18)

The next question the researcher asked participants was, “In your experience as a guide, does dialogue help visitors understand the relevance of the art that you discuss?” 38.9% of participants said it shows the art *is of some relevance* to the visitor, 33.3% said that it shows that the art *is very relevant* to them, and 27.8% said they are *not sure* (Figure 40). Again, participants had the option to share an example of this below. One participant shared, “We all view the art, but see it through our own eyes and experiences. Most would be able to see something that they could compare and contrast to their own experience.”

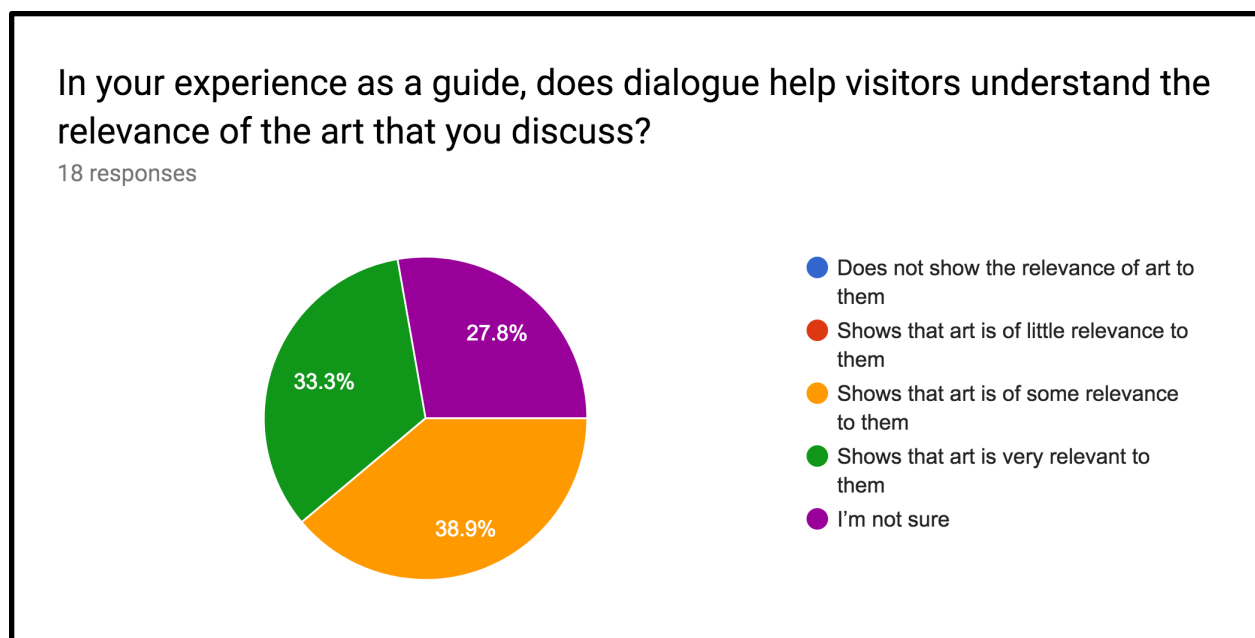


Figure 39. Guide Impression of Level of Relevance (n=18)

The fourth question intended to measure the connection between the visitor and contemporary art created through dialogue is, “In your experience as a guide, how often does dialogue help visitors have an emotional response to the art that you discuss?” No participants said visitors never have an emotional response. 22.2% of participants said they *are not sure* of visitors’ emotional response. 61.1% said visitors *sometimes have an emotional response*, 11.1% said visitors *frequently have an emotional response*, and 5.6% of participants said visitors *always have an emotional response* (Figure 41). Participants were given the option to share an example below. One participant said, “Again contemporary work provokes an immediate reaction as our visitors like or dislike a piece often because they either feel an emotional connection or they do not and then they would like to understand this more rationally and wish to discuss it.”

In your experience as a guide, how often does dialogue help visitors have an emotional response to the art that you discuss?

18 responses

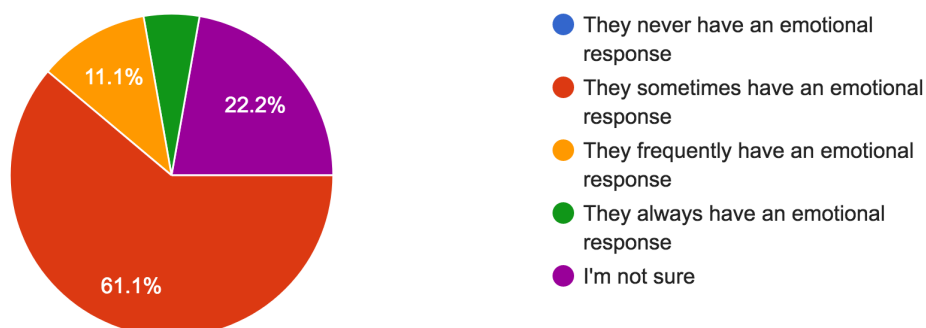


Figure 40. Guide Impression of Level of Emotional Response (n=18)

The next question that the researcher asked was, “Are you comfortable facilitating dialogue in public tours?” All participants answered Yes. The following question asked, “In your experience as a guide, is there a particular type of visitor that responds better to dialogue than others?” The researcher coded the answers to this question in six different ways. 2 answered in the *visitors in a familiar group* category, 3 answered in the *children* category, 3 answered in the *museum goers* category, 6 answered in the *no type in particular* category, 2 answered in the *outgoing people* category, and 2 answered in the *other* category. See the table below (Figure 42) for a description of the codes and examples.

Category	Example	Number of Responses
Visitors in a familiar group	“Visitors who are with friends, or fellow students with whom there's a comfort level. Then there's	2

	the extrovert who is always happy to talk.”	
Children	“Kids are the best! Adults are mostly responsive, but often just want to get information and are slow to share.”	3
Museum goers	“I have done Art is Tasty for a number of years. The attendees are people that often are repeats to this program. They are very comfortable talking about works and looking in depth.”	3
No type in particular	“I never know who will participate.”	6
Outgoing personalities	“Yes, more outgoing personality types and those with some confidence of their knowledge and opinions. Less promising are those visitors who want to stay in the passive "student" role.”	2
Other	Other	2

Figure 41. Guide Impression of Type of Visitor that Best Responds to Dialogue (n=18)

In order to give participants a final chance to share any additional thoughts they might have about dialogue in public tours, the researcher ended the survey by asking, “Please share additional thoughts about using dialogue in public tours.” The guides’ thoughts varied greatly, but overall they shared positive thoughts about dialogue.

Several participants remarked on the success of combining conversation with facts about works of art. One participant shared, “I try to know as much as I can about the work, the artist, the cultural context etc. and feed facts into the dialogue that seem to be relevant to the conversation at the time without overwhelming them with my ‘expertise’.”

Chapter Five: Analysis & Conclusions

Introduction

The purpose of this study was to answer the following research question; *Are dialogue-based public tours a very effective way for art museums to connect visitors with contemporary art?* The researcher completed two types of studies in order to answer this question. The following discussion will be organized in a way that analyzes both of these studies independently, and then brings their meaning together in the conclusion.

Discussion

The first study, which incorporates the Self-Guided visitor survey and the Art Chat Visitor Survey at the Carnegie Museum of Art, compares the connection between the visitor and the works of art in two different forms of interpretation of the same Exhibition.

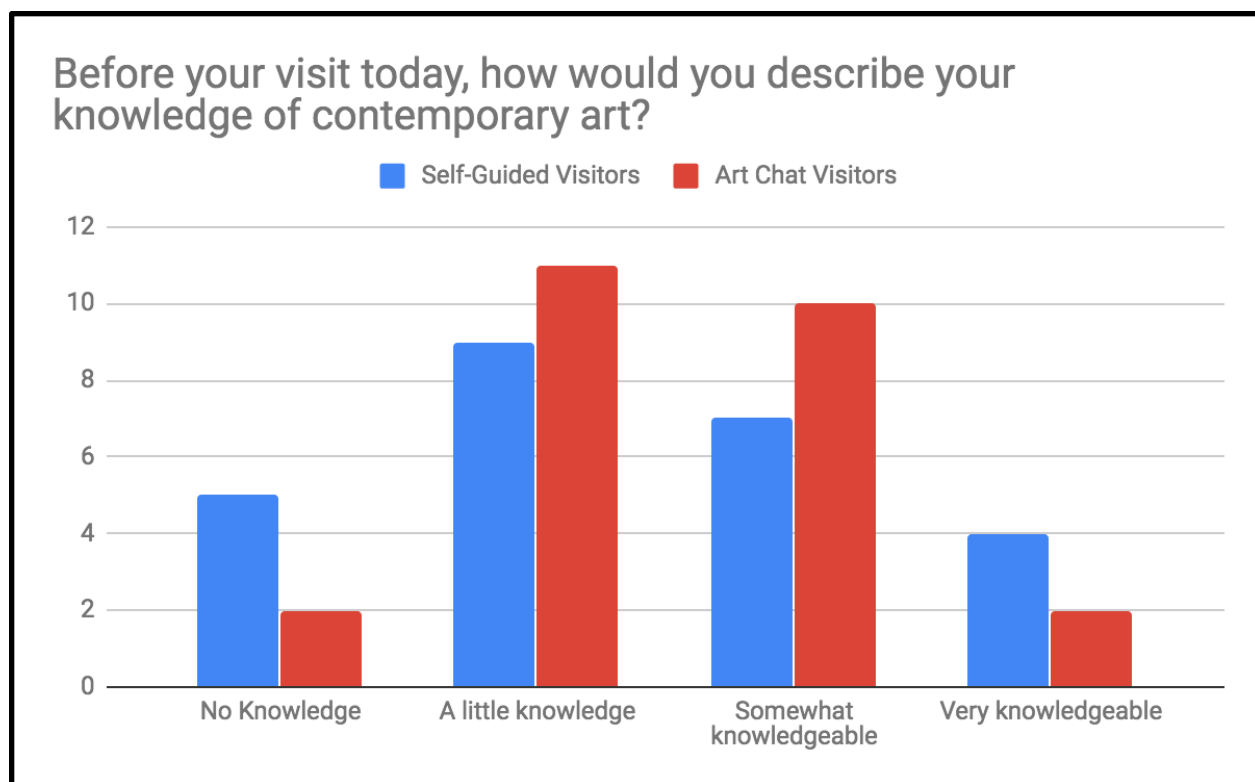


Figure 42. Comparison of Art Chat and Self-Guided Knowledge of Contemporary Art

Both participant groups were asked to share their knowledge of contemporary art prior to their Museum visit. Overall, the distribution shows that the Self-Guided visitors varied more while the majority of Art Chat visitors were *a little* and *somewhat knowledgeable* (see Figure 41). This shows many visitors that elected to participate in the dialogue-based public tour were at least *A little knowledgeable* about contemporary art before their experience. It also shows that the majority of participants, both Self-Guided and Art Chat, walked into the Carnegie International Exhibition with between *A Little Knowledgeable* and *Somewhat Knowledgeable*. This is significant, because it means that nearly all participants were more likely to have the tools to connect with contemporary art already.

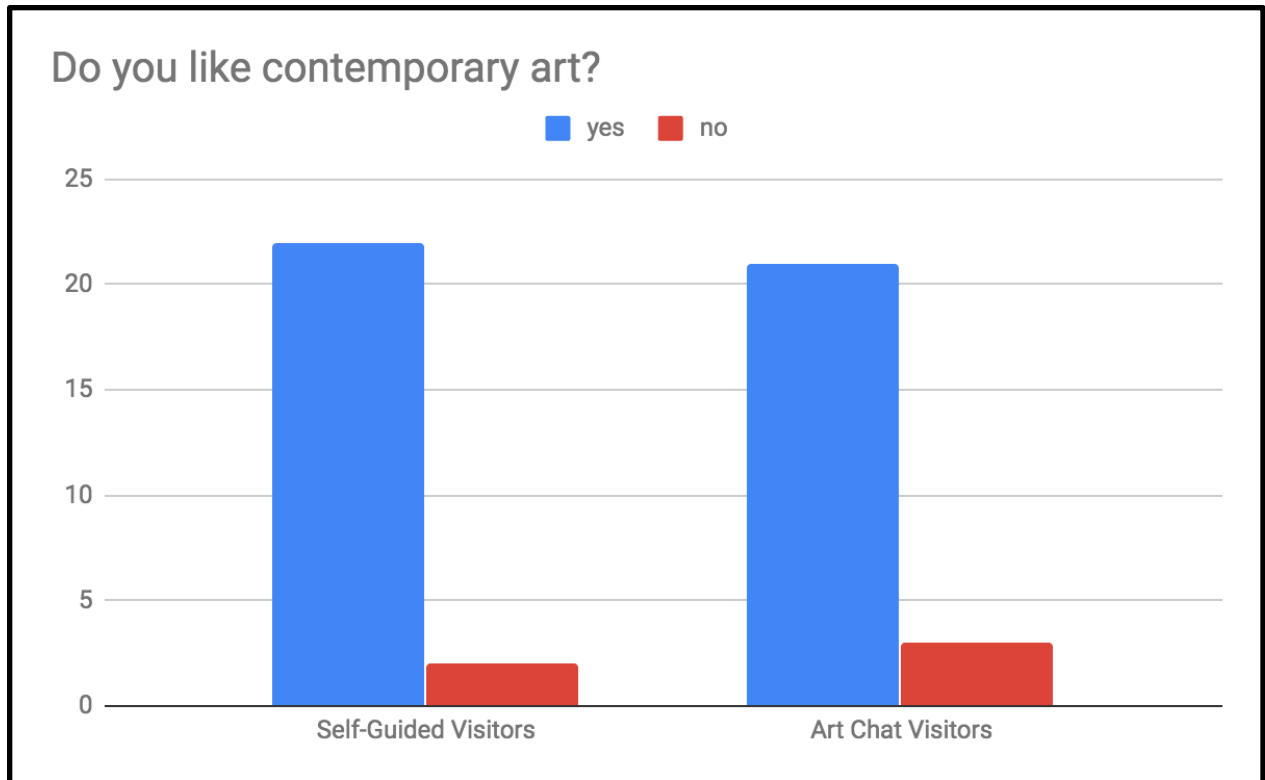


Figure 43. Comparison of Self-Guided and Art Chat Visitors Liking of Contemporary Art

In order to understand the participants' previous emotions about contemporary art, the researcher asked both visitors groups, "Do you like contemporary art?" Overwhelmingly, participants answered they do like contemporary art (Figure 44). It is logical that a visitor who does not like contemporary art would not be motivated to attend a public tour or an exhibit of just contemporary art. Again, this is significant because both groups are more likely to connect with the artworks since they have positive association with contemporary art.

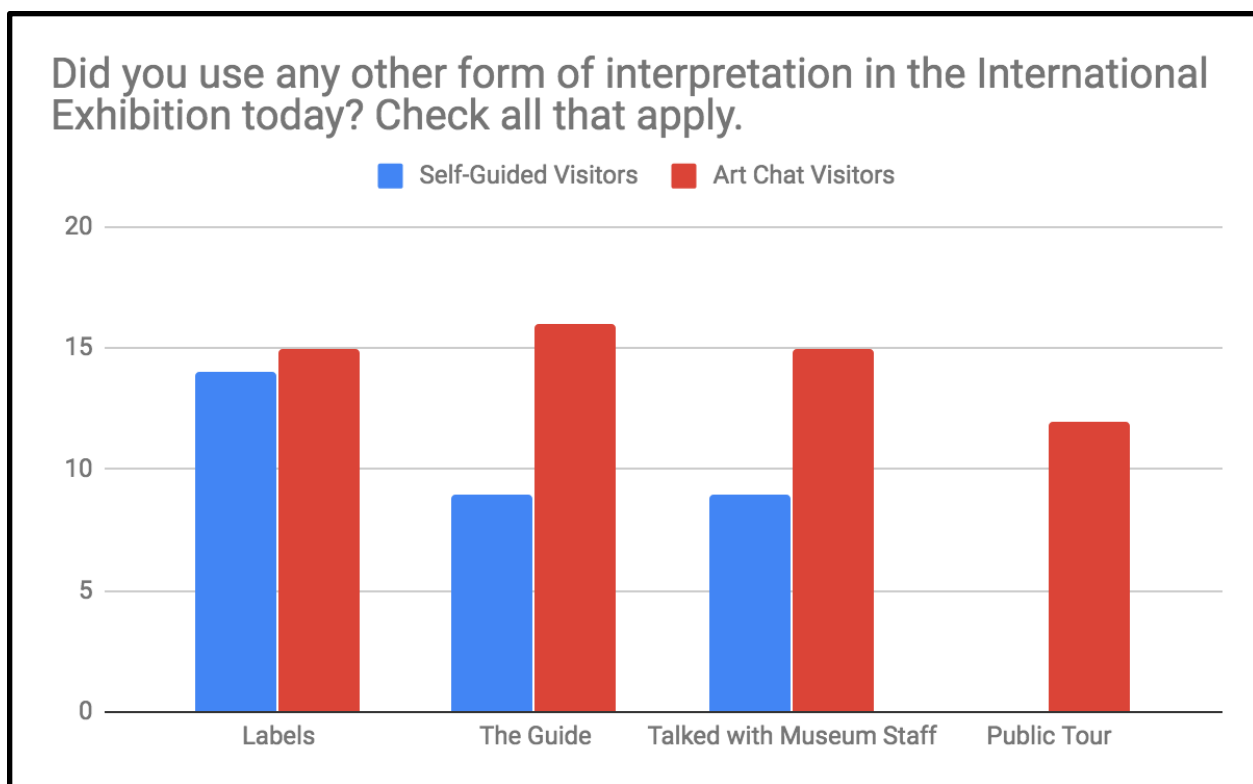


Figure 44. Comparison of Types of Interpretation used by Self-Guided and Art Chat Visitors

The following question was “check all that apply.” It should be noted that “The Guide” option might have been confusing to participants. *The Guide* is the guidebook that provides the majority of interpretive information about the works of art.⁵⁰ Despite this, visitors may have confused this option for speaking with a docent that guides visitors through the exhibit. Due to the lack of clarification within this question, the data may be skewed. In addition, only 12 Art Chat participants marked that they attended a Public Tour during their visit, although all 25 did participate (Figure 45). Despite this possible discrepancy, Art Chat visitors were more likely to use more kinds of interpretation than Self-Guided visitors. This is significant because it shows that Art

⁵⁰ “The Guide,” Carnegie Museum of Art, <https://cmoa.org/publication/the-guide/#>.

Chat visitors were more likely to seek tools of interpretation in the Carnegie International Exhibition, both prior to and during their Art Chat experience.

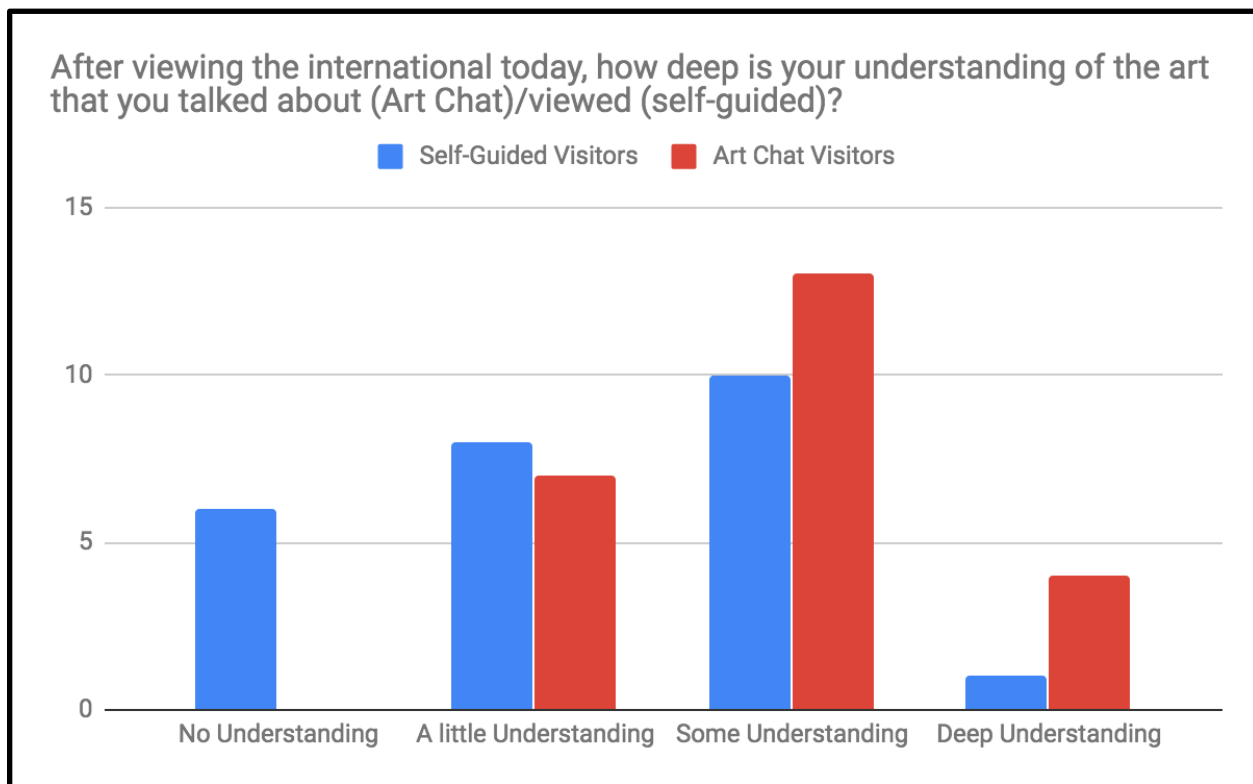


Figure 45. Comparison of Self-Guided Visitors' v. Art Chat Visitors' Understanding of Art

When comparing the level of understanding that visitors had after viewing compared (Self-Guided visitors) to talking about the works of art (Art Chat participants), it is clear that Art Chat participants finished their experience with a greater understanding of the works of art (Figure 46). The majority of Self-Guided participants are distributed between *No Understanding* to *Some Understanding*. Art Chat Participants are completely distributed between *A Little Understanding* and *Deep Understanding*. This means that all Art Chat participants left with at least *Some Understanding*. As described in Chapter Two: Review of Literature, Understanding is used to describe transfer, one of the four terms that the researcher used to define a

connection between the visitor and the work of art. Understanding is when someone grasps a piece of information and can use it in other ways. As Richard LaChapelle writes, Transfer is the ability to use a new piece of information and apply it to another context.⁵¹ Not all Self-Guided participants reached Transfer potential after their visit while all Art Chat participants did reach Transfer potential.

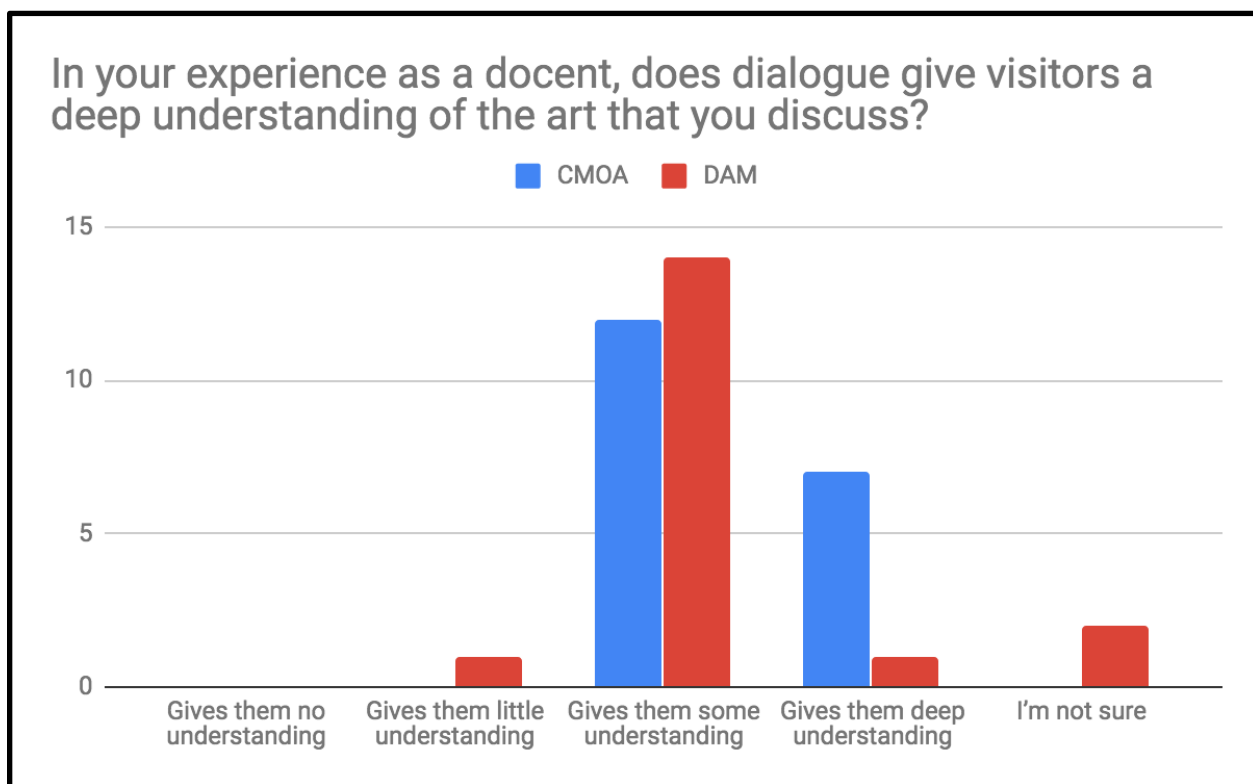


Figure 46. Comparison of Level of Understanding between Docents and Guides

When comparing the guide and docent responses about deeper understanding of the works of art discussed, it is clear that dialogue gives visitors *some or deep understanding* of the works of art to visitors interacting with the docents or guides (Figure 45). This is again conclusive with the Art Chat and Self-Guided visitor data,

⁵¹ Richard LaChapelle, "Non-Expert Adults Informing," in *From Periphery to Center: Art Museum Education in the 21st Century*, ed. Pat Villeneuve (Virginia: National Art Education Association, 2007).

proving the dialogue-based experiences about Contemporary Art lead to greater visitor understanding, and in turn create a greater potential for connection between visitors and artworks.

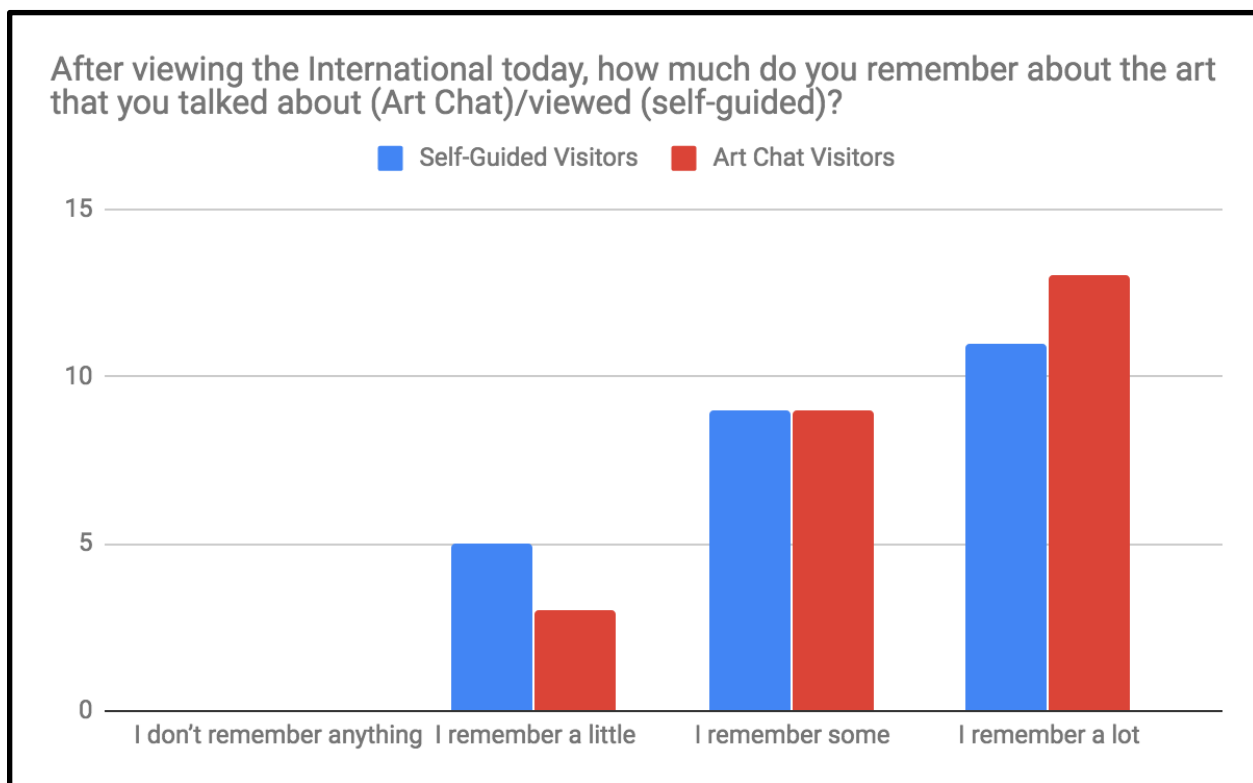


Figure 47. Comparison of Visitors' Memory after Art Chat v. Self-Guided

Memory is another tool that the researcher used to define the connection between the visitor and the work of art. When comparing the two studies, results are fairly similar. The main difference is that Art Chat visitors remembered slightly more after their experience (Figure 48). These results are inconclusive, and show that ultimately, the Carnegie International Exhibition was memorable to participants of Art Chat and Self-Guided visitors.

When comparing the docent and guide responses to the ways in which dialogue assists in remembering works of art discussed (Figure 49), the two groups were split. A

majority of CMOA Docents said that dialogue helps with remembering works of art, while many DAM guides said they were not sure. Both groups remarked that they

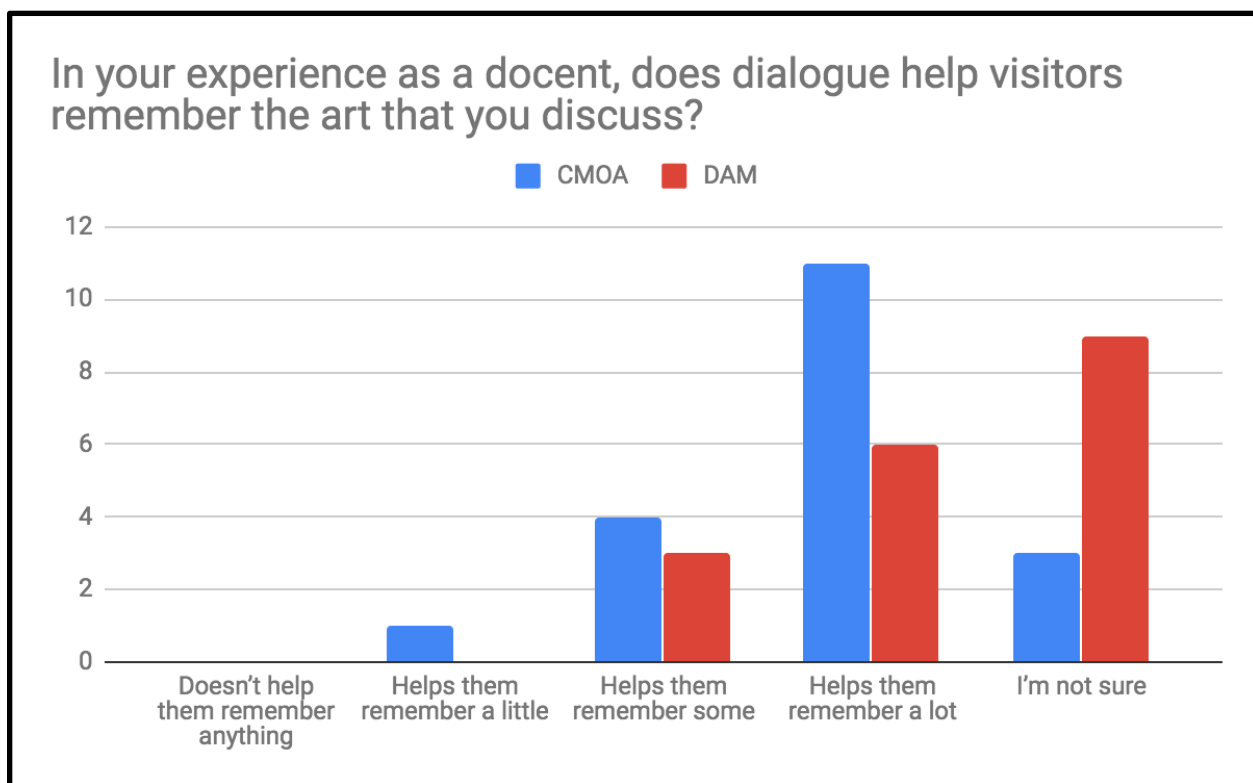


Figure 48. Comparison of Memory Between Docents and Guides

needed a post-visit evaluation to really know the truth about this. Perhaps this means that CMOA docents build more follow-up questions into their programming during the process. While many responses said they were not sure, not a single participant said the dialogue-based tour *Doesn't help them remember anything*. Many docents and guides said *I'm not sure* for this question. Although it is not a direct answer, it perhaps shows that their responses were careful. They would rather say they do not know over answering falsely.

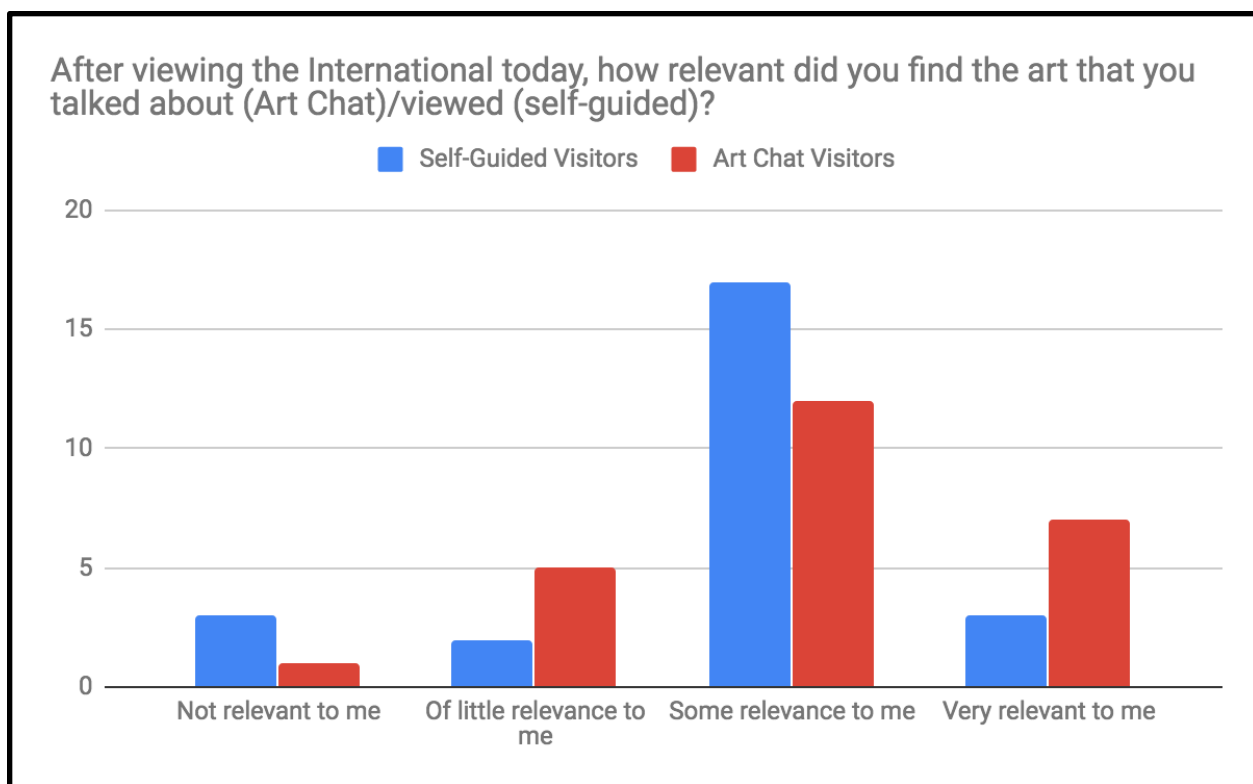


Figure 49. Comparison of Relevancy Between Art Chat and Self-Guided

When comparing the relevance of the works of art between Art Chat participants and Self-Guided visitors, more Art Chat participants said it was very relevant to them, while more Self-Guided participants said they found some relevance in the works of art they viewed (Figure 50). This data is inconclusive, as 5 Self-Guided and 5 Art Chat participants recorded *Not Relevant* or *Of Little Relevance*, and 20 Self-Guided and 19 Art Chat participants said *Some Relevance* and *Very Relevant*. Edith MacDonald says, as referenced in Chapter Two: Review of Literature, relevancy is what allows visitors to understand works of art, and sets a foundation for an emotional response.⁵² In

⁵² Edith MacDonald, "Increasing Visitor Engagement in a Contemporary Art Exhibit Through a Participatory Activity," Museum of New Zealand Te Papa Tongarewa. 2018. https://www.tepapa.govt.nz/sites/default/files/tuhinga29_7-art-engagement.pdf.

addition, Nina Simon says, ““Nothing is relevant to everyone.”⁵³ Therefore, the fact that the majority of both Self-Guided and Art Chat participants felt the works of the Carnegie International were relevant to them is positive.

Despite the inconclusive data gathered from the Carnegie International Exhibition data, the docent and guide survey data tells a different story (see Figure 49).

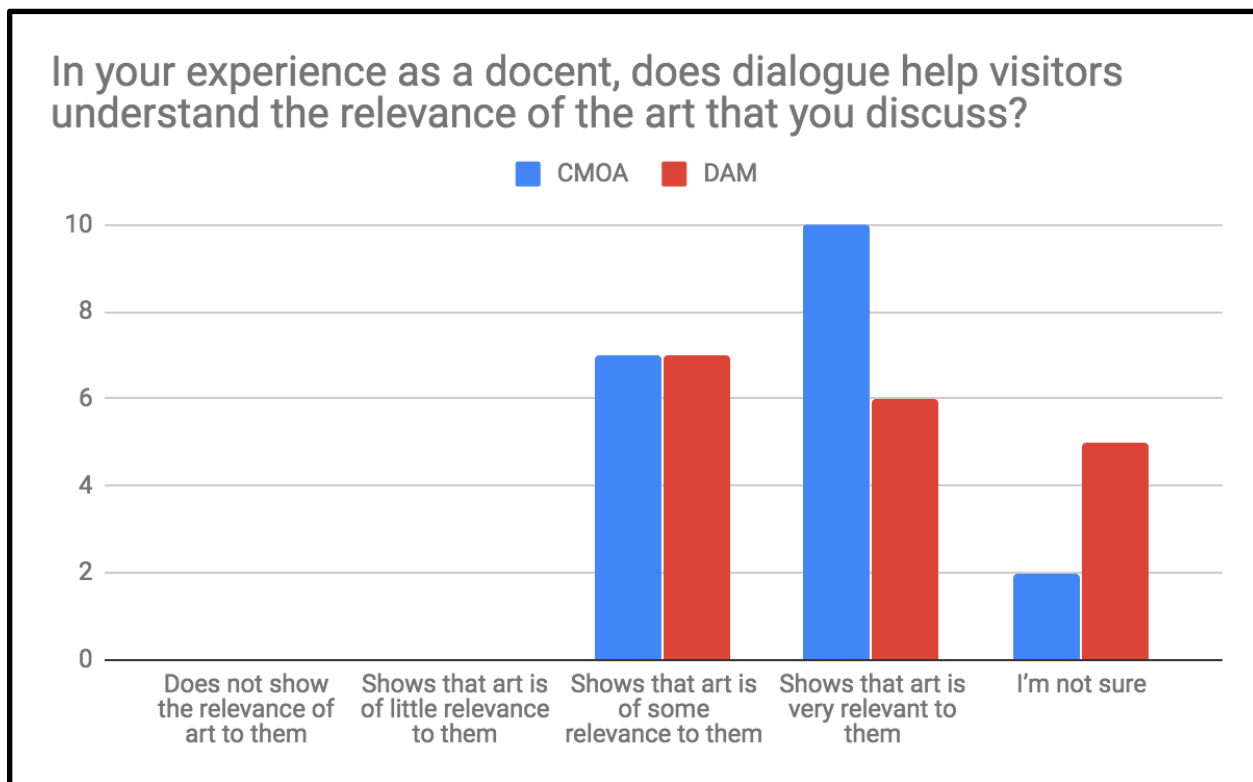


Figure 50. Comparison of Relevancy Between Art Chat and Self-Guided

When comparing the CMOA docent data and the DAM guide data about how dialogue helps visitors understand, it is clear that both groups believe dialogue is an effective tool in helping visitors to understand works of art (figure 51). CMOA Docents and DAM guides base their observations on multiple visitors' experiences, rather than

⁵³ Nina Simon, “The Art of Relevance” (presentation, Philadelphia Cultural Alliance Annual Meeting, Philadelphia, PA, September 24, 2018).

just one visitor. When compared to the Art Chat and Self-Guided data, the answer is still inconclusive in this thesis research, it does show that contemporary art is extremely relevant to visitors. That finding, at the very least, should encourage art museums to provide more interpretation and focus on their contemporary works, as it is relevant to their visitors.

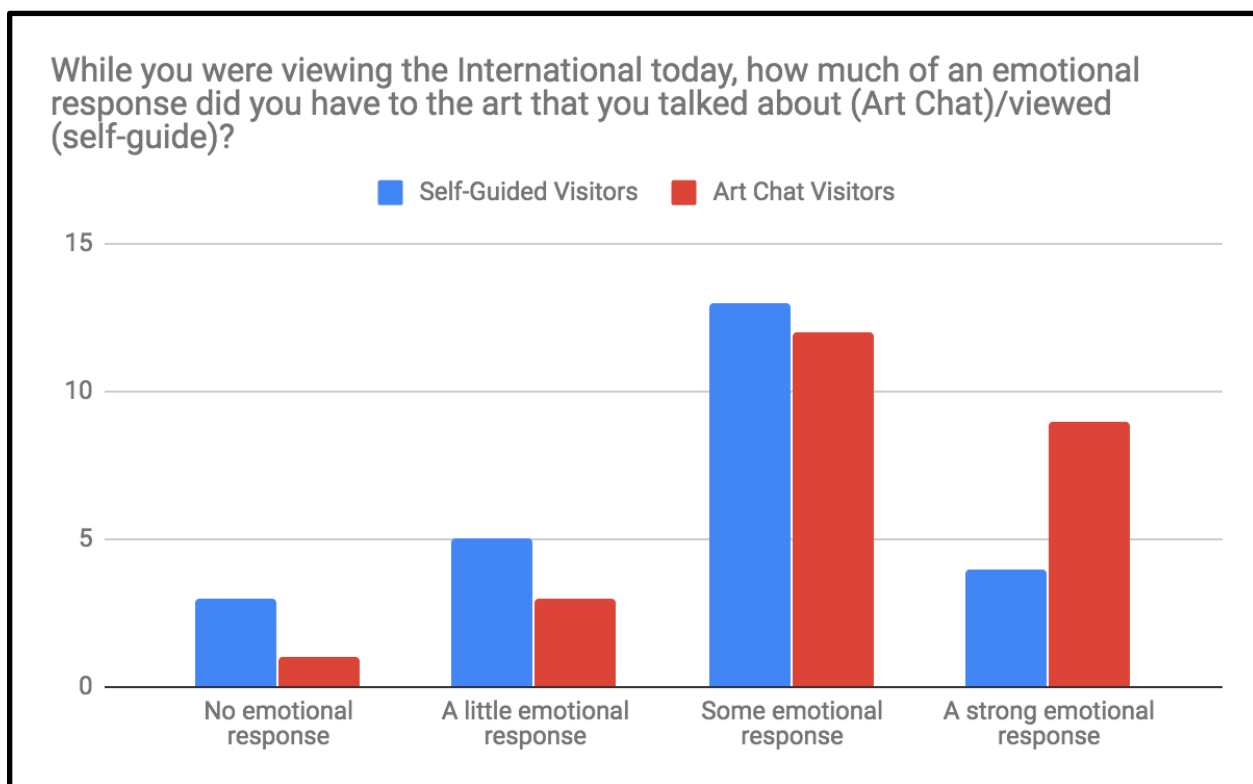


Figure 51. Comparison of Emotional Response Between Art Chat and Self-Guided

When comparing the level of emotional response recorded between Art Chat and Self-Guided, it is clear that more Art Chat participants felt an emotional response (Figure 52). 8 Self-Guided participants and 4 Art Chat participants said they felt *No* or *A little emotional response*, while 17 Self-Guided and 21 Art Chat participants said they felt between *Some* and *A strong* emotional response. Conversation is encouraged in a dialogue-based public tour, which perhaps elicited more conversation and therefore

emotional response from participants. As explained in Chapter Two: Review of Literature, emotion is a necessary element for gauging the level of connection that a visitor has with a work of art. Burnham and Kai-Kee share that emotion is key in their dialogue-based approach, saying, “We know that the encounter with artworks is as much a matter of the heart as of the mind, that learning about artworks is motivated and held together by emotion as much as intellect.”⁵⁴ Eliciting an emotional response from the visitor sustains the participants’ interest in the work of art, and therefore creates a greater likelihood for a connection. Art Chats created a stronger emotional response in the Carnegie International Exhibition visitors than the Self-Guided experience did.

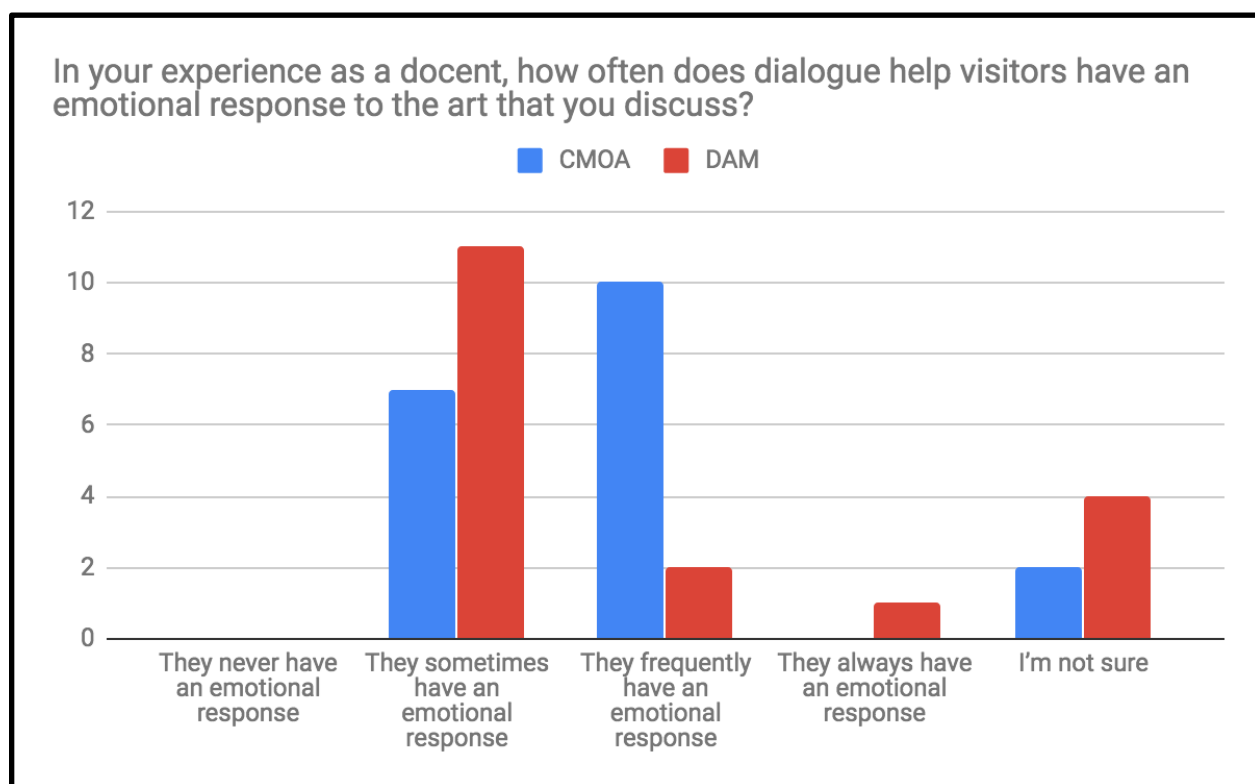


Figure 52. Comparison of Emotional Response Between Docents and Guides

⁵⁴ Rika Burnham, Elliot Kai-Kee, *Teaching in the Art Museum* (Los Angeles: The J. Paul Getty Museum, 2011), page 15.

When viewing the data from both CMOA docents and DAM guides about emotional response levels in their visitors, it is clear that both groups believe their dialogue-based experiences cause visitors to have at least some emotional response (Figure 53). Docents and guides did say *I'm not sure*, but not a single participant said *Visitors never have an emotional response*. The docent and guide data is conclusive with the Art Chat and Self-Guided data, proving that dialogue-based public tours of Contemporary Art are likely to elicit an emotional response from visitors, and therefore, are more likely to foster a connection between the visitor and the work of art.

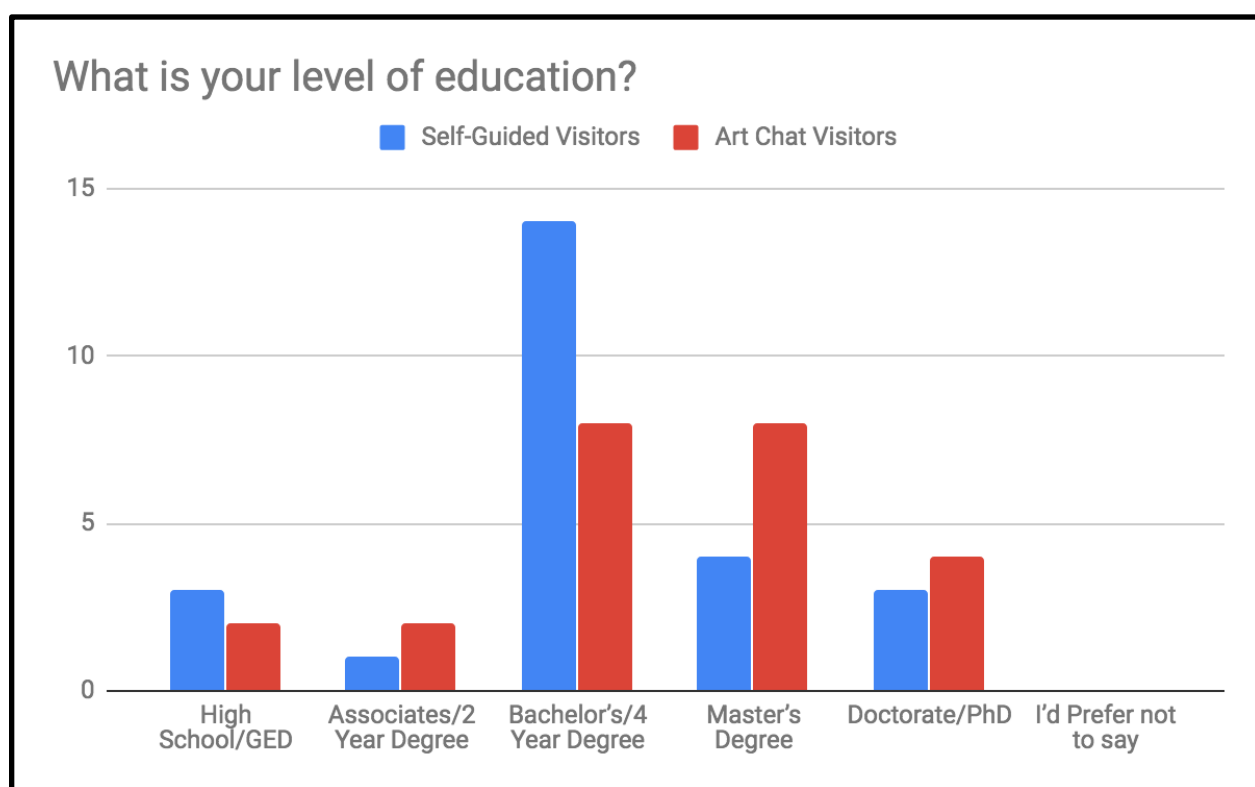


Figure 53. Art Chat and Self-Guided Visitors' Education Levels

When comparing the level of education between Art Chat and Self-Guided visitors, it is clear that Art Chat visitors are more educated than Self-Guided visitors (Figure 52). In the above chart Self-Guided visitors are skewed to the left with less

education, while Art Chat participants are skewed to the right with more education. The majority of Self-Guided participants had some college education, but more of those with higher degrees participated in the Art Chat public tour. This is perhaps because those with less education were intimidated by the prospect of talking about contemporary art with others. Overall both Self-Guided and visitors and Art Chat participants were extremely educated.

Conclusions

The researcher hypothesized that dialogue-based tours facilitated by a volunteer or museum staff person are a highly effective form of interpretation for daily visitors to art museums. In order to define “connection,” the researcher used four terms and formulated questions based on these four terms, elaboration, satisfaction, relevancy and transfer.

The data shows that visitors’ level of understanding of contemporary artworks is increased after a dialogue-based public tour. One Art Chat participant said, “My understanding includes a nice blend of the staff, other visitors and my own interpretation of the art.” In addition, one DAM Guide said, “I have found that usually discussion/dialogue will enable the visitor to probe more deeply and gain access to the ideas of the group members who often have interesting insights into a work from their individual experience.” These qualitative results, combined with the quantitative results, show that visitors’ level of understanding of contemporary artworks is increased after a dialogue-based public tour.

In addition, the data shows that visitors are likely to have an emotional response to contemporary artworks after a dialogue-based public tour. One self-guided visitor said, “My distraction with the work stifled my emotional response.” This visitor did not have the tools to approach the works of art, and therefore was distracted. An Art Chat participant said, “The more that was discussed, the more I became pulled in to the work.” Both of these findings, increased level of understanding and emotional response, prove two of the four categories that the researcher used to define connection.

The results for relevancy as well as memory were inconclusive, as both self-guided visitors and Art Chat visitors answered similarly. The data about remembering works of art was inconclusive. Both Self-Guided and Art Chat participants indicated that they remembered the artworks, while docents and guides said dialogue-based experiences were likely to cause their participants to remember the artworks discussed. Similarly, the questions about relevancy resulted in inconclusive findings. The artworks were both relevant to Self-Guided and Art Chat participants, and the docents and guides indicated that dialogue helped visitors see the artworks were relevant to them.

Another finding is that Art Chat participants were more likely to share a full-sentence, well developed idea in their open-ended responses when compared to Self-Guided visitors. Figure 54 compares the amount of responses given for optional answers between Art Chat participants and Self-Guided visitors. Not only did Art Chat participants share more answers, they were better developed. For example, one Self-Guided visitor said, when asked what they understand about the works of art, “Some

of the materials and references from popular culture. When asked the same question, one Art Chat participant said, “I learned about Vietnamese coffee industry and about Colombian forests under threat. Neon exhibit was pure fun.” Of these examples, the Self-Guided visitor understood references to popular culture, while the Art Chat visitor understood references to another country. This perhaps shows that after participating in the dialogue-based Art

	What do you understand?	What do you remember?	What was relevant to you?	What was your emotional response?
Self-Guided	6	9	6	9
Art Chat	15	10	9	12

Figure 54. Number of Optional Answers in Art Chat participants v. Self-Guided visitors

Chat public tour, visitors had a greater capacity to verbalize their understanding. This is a sign of both understanding through transfer, as well as memory through retention.

Museums can easily implement dialogue-based public tours of contemporary art with readily-available resources. Volunteer docents, usually already familiar with the collections, can be trained in dialogue-based methods. There are several resources available to museum educators to aid in this training, including *Teaching in the Art Museum* by Rika Burnham and Elliot Kai-Kee. Some anecdotal recommendations based on observation include;

- Dialogue-based public tours should last between 30-45 minutes. Facilitators should not plan on using dialogue the entire time, as this can be exhausting for the visitor. The tour should include an introduction, as well as context about the collection.
- Visitors' expectations must be managed. Facilitators should clearly introduce dialogue to the participants before the tour starts, so visitors are not disappointed by lack of lecture. If possible, facilitators should converse with participants beforehand in order to understand their background and particular interests.
- Artworks selected should be as diverse as possible in order to hold the greatest potential of relevance to the most visitors. Facilitators may tailor the works in the tour based on the visitor backgrounds shared at the beginning. This may make for a more meaningful experience for everyone.

Overall, the data proves the researcher's hypothesis partially correct; understanding and emotional response were both increased and overwhelmingly recorded through dialogue-based public tours of contemporary art. One Self-Guided visitor recognized this during his visit. At the end of the survey, when asked what could have improved his experience, he said, "Should have been with a docent!"

Chapter Six: Application to the Field

The analysis and conclusions to this original research are relevant to the museum education field in several ways. These findings may add to best practices in the field of art museum public tours of contemporary art, as well as other dialogue-based experiences of art.

As discussed in the previous chapter, highly educated people visited the Carnegie International Exhibition and participated in both surveys. The Carnegie Museum of Art, as well as all art museums that display contemporary art, should make an effort to engage those with less education in their contemporary art exhibitions. It should be noted that the Carnegie Museum of Art supports existing programming in this capacity. Perhaps the sample size prevented an accurate read of education levels, or perhaps the Museum needs to increase efforts in this category.

Many visitors remarked that they desired more in-gallery interpretation in the Carnegie International Exhibition. The Museum should consider including more than simple tombstone labels in the next Carnegie International Exhibition, and perhaps apply this desire for greater in-gallery interpretation to the permanent collection installations. In addition, all exhibitions of contemporary art should consider increasing interpretation for visitors as an attempt to increase visitor engagement within the gallery.

Another interesting finding that can influence the field is the attitude that docents have towards dialogue. The field of museum education has evolved significantly in the past 20 years. As mentioned in the literature review, lecture-style

teaching which was once the norm is no longer considered to be the most effective way of engaging visitors with objects. Anecdotally, many museum educators believe that docents like to lecture, and resent methods where the visitor speaks more. Despite this, docents and guides overwhelmingly shared that they enjoy using dialogue-based facilitation in their public tours (see Question 4 in Appendices G and H). Perhaps it is a misconception that docents are opposed to this type of facilitation. If museums start implementing a dialogue-based method as the norm during their docent training programs, then perhaps it will become the new normal for volunteer docents.

Most importantly, by sharing the benefits of using dialogue-based interpretation in public tours of contemporary art, the researcher hopes to inspire more art museum educators to incorporate this method in their regular interpretation of contemporary art. Docents and volunteers are incorporated into existing public tour programs. Aside from training, making the switch to dialogue-based methods for public tours is not an expensive change, and therefore is more attainable. The researcher hopes that art museums will start with volunteer docents and guides to begin this interpretation, as the data shows its effectiveness.

Chapter Seven: Implications for Further Research

During the research process, it became apparent to the researcher that additional study should be conducted on this topic. Although the data was conclusive after some analysis, a helpful additional step is to conduct the same two studies on groups with a much larger sample size. It would be interesting to collect this data within other docent or guide groups from art museums nationally and globally, as well as visitor groups that participate in dialogue-based public tours about contemporary art nationally and globally. The benefit of having a greater sample size is that the data will be a more accurate representation of experiences. In addition, with a greater variety of institutions represented, the researcher can compare trends between different types of art museums (i.e. university art museums, small art museums, medium art museums, large urban institutions). This comparison could show dialogue-based methods are more effective for creating connection in a particular type of institution. It would be beneficial to survey both facilitators and participants of the same exact dialogue-based public tour to understand how the educator's perception of the experience compares to the outcome.

After reviewing the level of education of participants, it would be valuable to research the ways in which dialogue-based methods affect people with less education and people with more education. As Falk and Dierking state in their *Contextual Model of Learning*, "At a very fundamental level, in the absence of appropriate prior knowledge, interests, and beliefs, no one would ever go to museums and no one would

ever learn anything there if they did.”⁵⁵ In order for a visitor to feel comfortable participating in a program in a museum, they must have some experience that gives them confidence or interest in the subject. It would be interesting to research the ways in which dialogue-based experiences can be more accessible to those without prior knowledge, experience or education, and how these experiences can be marketed to those without interest. Similarly, it would be interesting to see how dialogue-based methods of learning about contemporary art can be used to engage visitors that do not express interest in contemporary art. Representation is key in creating an inclusive museum environment.⁵⁶ This means representation in both staff as well as collections. It is important for museums to remember that the more they include people of color in their staff and collections, the more inclusive the institution will become.

This study only looks at the use of dialogue-based public tours of contemporary art in art museums, however, this method can apply to contemporary art in a variety of settings. Public art is everywhere, and it would be beneficial to study how effective dialogue-based public tours are in interpreting public art. For example, Mural Arts Philadelphia⁵⁷ supports public murals in the city, and facilitates programming around the works of art. How does this organization fit a need that is missing in other cities? In addition, dialogue is already incorporated in many cities’ method of developing public art. The National Endowment for the Arts says, “While public art by its nature

⁵⁵ John Falk and Lynn Dierking, “The Contextual Model of Learning.”

⁵⁶ Stuart Deets, “On Basketball and Art Museums,” <https://new.artsmia.org/stories/on-basketball-and-art-museums-why-seeing-yourself-on-the-wall-matters/>.

⁵⁷ “Tours,” Mural Arts Philadelphia, https://www.muralarts.org/tours/?_sft_tour_type=walking.

encourages dialogue with the public, the dialogue is at its fullest when the community is engaged in a project's design and creation from the very start."⁵⁸ Public art may encourage dialogue in a casual, informal way, but how does this translate to organizations that facilitate interpretation of public works?

Programming for memory care groups in art museums often incorporates facilitated conversations which include questioning and observation. It would be interesting to complete a study of how many memory care programs already use dialogue-based methods in their approach to contemporary art, and how effective they are at creating a positive experience. The goal of connection to the works of art is slightly different for memory care groups, as the connection is focused on the present experience rather than a lasting connection.

Finally, although the researcher defined connection to a work of art for the purposes of this study, it would be interesting to expand upon the definition of a connection between a visitor and a work of art, and why it is important. Perhaps a visitor survey which asks visitors to define in their own terms what this connection means would be a useful form of data collection for this continued study. Creating a standard definition for the connection between visitor and work of art would be useful across the field of museum education.

⁵⁸ "Community Art: A Look at Public Art in America," National Endowment for the Arts, published 2018, <https://www.arts.gov/NEARTS/2018v2-community-art-look-public-art-america>.

Appendix A: Art Chat Visitor Survey

Please answer this survey about **your Art Chat experience**.

1. Before your visit today, how would you describe your knowledge of contemporary art?
 - a. No knowledge
 - b. A little knowledgeable
 - c. Somewhat knowledgeable
 - d. Very knowledgeable
2. How frequently do you go to art museums with contemporary art?
 - a. 0-1 time a year
 - b. 2-3 times a year
 - c. 3-5 times a year
 - d. More than 5 times a year
3. Do you like contemporary art?
 - a. No
 - b. Yes

Please explain why or why not:

4. Did you use any other form of interpretation in the International Exhibition today?
Check all that apply.

☐ Labels ☐ The Guide ☐ Talked with museum staff ☐ Public tour

5. After Art Chat today, how deep is your **understanding** of the art that you talked about?

No understanding	A little understanding	Some understanding	Deep understanding
------------------	------------------------	--------------------	--------------------

Optional: What do you understand?

6. After Art Chat today, how much do you **remember** about the art that you talked about?

I don't remember anything	I remember a little	I remember some	I remember a lot
---------------------------	---------------------	-----------------	------------------

Optional: What do you remember?

7. After Art Chat today, how **relevant** did you find the art that you talked about?

Not relevant to me	Of little relevance to me	Some relevance to me	Very relevant to me
--------------------	---------------------------	----------------------	---------------------

Optional: What was relevant to you?

8. During Art Chat today, how much of an **emotional response** did you have to the art that you talked about?

No emotional response	A little emotional response	Some emotional response	A strong emotional response
-----------------------	-----------------------------	-------------------------	-----------------------------

Optional: What was your emotional response?

9. What is your motivation for visiting the Carnegie International Exhibition today? Please check all that apply:

- ☐ My friend/family brought me with them
- ☐ Curiosity
- ☐ To be social
- ☐ To view something specific
- ☐ It's important to experience
- ☐ I did not come to see the International Exhibition
- ☐ Other _____

10. What is your level of education?

- a. High School diploma/GED
- b. Associates Degree/2 year college
- c. Bachelor's Degree/4 year college
- d. Master's Degree
- e. Doctorate/PhD
- f. I'd prefer not to say

11. Who are you visiting with today?

- a. By myself
- b. Significant other
- c. Family
- d. Friends

12. What would have enhanced your experience with the art today? Please explain in 1-2 sentences.

13. What is your age range?

- a. 18-29
- b. 30-39
- c. 40-49
- d. 50-59
- e. 60-69
- f. 70-79

g. 80+

14. What is your zip code? _____

Appendix B: Self-Guided Visitor Survey

Please answer this survey about **your Carnegie International Exhibition experience**.

1. Before your visit today, how would you describe your knowledge of contemporary art?
 - a. No knowledge
 - b. A little knowledgeable
 - c. Somewhat knowledgeable
 - d. Very knowledgeable
2. How frequently do you go to art museums with contemporary art?
 - a. 0-1 time a year
 - b. 2-3 times a year
 - c. 3-5 times a year
 - d. More than 5 times a year
3. Do you like contemporary art?
 - a. No
 - b. Yes

Please explain why or why not:

4. Did you use any form of interpretation in the International Exhibition today? Check all that apply.

☐ Public Tour ☐ The Guide ☐ Talked with museum staff ☐ Labels

5. After viewing the International today, how deep is your **understanding** of the art that you saw?

No understanding	A little understanding	Some understanding	Deep understanding
------------------	------------------------	--------------------	--------------------

Optional: What do you understand?

6. After viewing the International today, how much do you **remember** about the art that you saw?

I don't remember anything	I remember a little	I remember some	I remember a lot
---------------------------	---------------------	-----------------	------------------

Optional: What do you remember?

7. After viewing the International today, how **relevant** did you find the art that you saw?

Not relevant to me	Of little relevance to me	Some relevance to me	Very relevant to me
--------------------	---------------------------	----------------------	---------------------

Optional: What was relevant to you?

8. While you were viewing the International today, how much of an **emotional response** did you have to the art that you saw?

No emotional response	A little emotional response	Some emotional response	A strong emotional response
-----------------------	-----------------------------	-------------------------	-----------------------------

Optional: What was your emotional response?

9. What is your motivation for visiting the Carnegie International Exhibition today? Please check all that apply:

- ☐ To view something specific
- ☐ Curiosity
- ☐ It's important to experience
- ☐ My friend/family brought me with them
- ☐ To be social
- ☐ I did not come to see the International Exhibition
- ☐ Other _____

10. What is your level of education?

- a. High School diploma/GED
- b. Associates Degree/2 year college
- c. Bachelor's Degree/4 year college
- d. Master's Degree
- e. Doctorate/PhD
- f. I'd prefer not to say

11. Who are you visiting with today?

- a. By myself
- b. Significant other
- c. Family
- d. Friends

12. What would have enhanced your experience with the art today? Please explain in 1-2 sentences.

13. What is your age range?

- a. 18-29
- b. 30-39
- c. 40-49
- d. 50-59
- e. 60-69
- f. 70-79
- g. 80+

14. What is your zip code? _____

Appendix C: Delaware Art Museum Guide Survey

Dialogue - A teaching method that uses conversation, deep looking, and layered information to explore works of art.

1. How many years have you been a guide at the Delaware Art Museum? _____
2. How frequently do you use dialogue in your public tours?
 - a. Never
 - b. 1 stop per tour
 - c. Multiple stops per tour
 - d. All stops per tour

3. When you tour contemporary art, do you use dialogue?
 - a. Yes
 - b. No

Please explain why/why not you chose to use dialogue as a strategy for engaging with contemporary art?

4. In your experience as a guide, does dialogue give visitors a deep understanding of the art that you discuss?
 - a. Gives them no understanding
 - b. Gives them a little understanding
 - c. Gives them some understanding
 - d. Gives them deep understanding
 - e. I'm not sure

Please provide an example if possible:

5. In your experience as a guide, does dialogue help visitors remember the art that you discuss?
 - a. Doesn't help them remember anything
 - b. Helps them remember a little
 - c. Helps them remember some
 - d. Helps them remember a lot
 - e. I'm not sure

Please provide an example if possible:

6. In your experience as a guide, does dialogue help visitors understand the relevance of the art that you discuss?
 - a. Does not show the relevance of art to them

- b. Shows that art is of little relevance to them
- c. Shows that art is of some relevance to them
- d. Shows that art is very relevant to them
- e. I'm not sure

Please provide an example if possible:

7. In your experience as a guide, how often does dialogue help visitors have an emotional response to the art that you discuss?
- a. They never have an emotional response
 - b. They sometimes have an emotional response
 - c. They frequently have an emotional response
 - d. They always have an emotional response
 - e. I'm not sure

Please provide an example if possible:

8. Are you comfortable facilitating public tours with dialogue?

9. In your experience as a guide, is there a particular type of visitor that responds better to dialogue than others?

10. Please share additional thoughts about using dialogue in public tours:

Appendix D: Carnegie Museum of Art Docent Survey

Dialogue - A teaching method that uses conversation, deep looking, and layered information to explore works of art.

1. How many years have you been a docent at the Carnegie Museum of Pittsburgh?

2. How frequently do you use dialogue in your public tours?
 - a. Never
 - b. 1 stop per tour
 - c. Multiple stops per tour
 - d. All stops per tour

3. When you tour contemporary art, do you use dialogue?
 - a. Yes
 - b. No

Please explain why/why not you chose to use dialogue as a strategy for engaging with contemporary art?

4. In your experience as a docent, does dialogue give visitors a deep understanding of the art that you discuss?
 - a. Gives them no understanding
 - b. Gives them a little understanding
 - c. Gives them some understanding
 - d. Gives them deep understanding
 - e. I'm not sure

Please provide an example if possible:

5. In your experience as a docent, does dialogue help visitors remember the art that you discuss?
 - a. Doesn't help them remember anything
 - b. Helps them remember a little
 - c. Helps them remember some
 - d. Helps them remember a lot
 - e. I'm not sure

Please provide an example if possible:

6. In your experience as a docent, does dialogue help visitors understand the relevance of the art that you discuss?
- a. Does not show the relevance of art to them
 - b. Shows that art is of little relevance to them
 - c. Shows that art is of some relevance to them
 - d. Shows that art is very relevant to them
 - e. I'm not sure

Please provide an example if possible:

7. In your experience as a docent, how often does dialogue help visitors have an emotional response to the art that you discuss?
- a. They never have an emotional response
 - b. They sometimes have an emotional response
 - c. They frequently have an emotional response
 - d. They always have an emotional response
 - e. I'm not sure

Please provide an example if possible:

8. Are you comfortable facilitating public tours with dialogue?

9. In your experience as a docent, is there a particular type of visitor that responds better to dialogue than others?

10. Please share additional thoughts about using dialogue in public tours:

Appendix E: CMOA Art Chat Survey Raw Data

Question 1: Before your visit today, how would you describe your knowledge of contemporary art?

Survey #	1. Before your visit today, how would you describe your knowledge of contemporary art?
1	Somewhat knowledgeable
2	Somewhat knowledgeable
3	Somewhat knowledgeable
4	Somewhat knowledgeable
5	Somewhat knowledgeable
6	Very knowledgeable
7	A little knowledge
8	A little knowledge
9	Very knowledgeable
10	No knowledge
11	A little knowledge
12	Somewhat knowledgeable
13	Somewhat knowledgeable
14	Somewhat knowledgeable
15	A little knowledge
16	Somewhat knowledgeable
17	A little knowledge
18	A little knowledge
19	No knowledge
20	A little knowledge
21	A little knowledge
22	A little knowledge
23	Somewhat knowledgeable
24	A little knowledge
25	A little knowledge

Question 2: How frequently do you go to art museums with contemporary art?

Survey #	2. How frequently do you go to art museums with contemporary art?
1	3-5 times a year
2	3-5 times a year
3	2-3 times a year
4	2-3 times a year
5	More than 5 times a year
6	More than 5 times a year
7	3-5 times a year
8	2-3 times a year
9	More than 5 times a year
10	2-3 times a year
11	More than 5 times a year
12	More than 5 times a year
13	2-3 times a year
14	2-3 times a year
15	2-3 times a year
16	0-1 time a year
17	0-1 time a year
18	0-1 time a year
19	0-1 time a year
20	2-3 times a year
21	0-1 time a year
22	2-3 times a year
23	More than 5 times a year
24	More than 5 times a year
25	3-5 times a year

Question 3: Do you like contemporary art?

Survey #	3. Do you like contemporary art?
----------	----------------------------------

#	
1	Yes
2	Yes
3	Yes
4	Yes
5	Yes
6	Yes
7	Yes
8	
9	Yes
10	Yes
11	Yes
12	Yes
13	Yes
14	No
15	Yes
16	Yes
17	Yes
18	Yes
19	No
20	No
21	Yes
22	Yes
23	Yes
24	Yes
25	Yes

Please explain why or why not:

Survey	
#	Please explain why or why not:

1	
2	It's really interesting to see different styles of art and different culture that they
3	come with.
4	Opens new concepts and artistic expression
5	Some of it! I think a total absence of more traditional painting may have turned
6	off to visiting art museums - they could feel intimidated or feel stupid because
7	they think they don't understand
8	It requires a different level of investigation
9	
10	That is too black or white. It really depends on the type of art.
11	It's fresh!
12	
13	
14	Tough question overall, I think contemporary/post-modern art tends to lean
15	too heavily on conceptual concerns without wowing me aesthetically.
16	It makes me stretch
17	Some
18	I'm starting to like it more, the more I learn about it through museum tours or
19	self-guided tours
20	I love how it allows for artists to express themselves and how diverse it is.
21	I don't find it appealing
22	Seems random without any real intent
23	
24	I find the creativity of contemporary art interesting. Don't always understand it!
	Like to learn the artists intended message.
	It challenges me, opens my thinking to new ideas or seeing the same issues
	differently.

25	I like the exposure to and variety of backgrounds and world views that contemporary art allows me.
----	--

Question 4: Did you use any other form of interpretation in the International Exhibition today? Check all that apply.

Survey #	4. Did you use any other form of interpretation in the International Exhibition today? Check all that apply.
1	Talked with Museum Staff
2	Labels, The Guide
3	Labels
4	Talked with Museum Staff
5	Labels, The Guide, Talked with Museum Staff, Public Tour
6	Labels, The Guide, Talked with Museum Staff, Public Tour
7	The Guide
8	The Guide, Public Tour
9	Labels, Talked with Museum Staff, Public Tour
10	The Guide
11	Labels, The Guide, Talked with Museum Staff, Public Tour
12	Labels, The Guide, Talked with Museum Staff, Public Tour
13	Labels, Talked with Museum Staff
14	Public Tour
15	Labels, The Guide, Talked with Museum Staff, Public Tour
16	Labels, The Guide, Talked with Museum Staff
17	Labels, Talked with Museum Staff, Public Tour
18	Labels, The Guide, Talked with Museum Staff, Public Tour
19	The Guide, Talked with Museum Staff
20	The Guide
21	
22	The Guide, Talked with Museum Staff
23	Labels, The Guide, Public Tour
24	Labels, The Guide

25	Labels, Talked with Museum Staff, Public Tour
----	---

Question 5: After Art Chat today, how deep is your understanding of the art that you talked about?

Survey #	5. After Art Chat today, how deep is your understanding of the art that you talked about?
1	Some understanding
2	Some understanding
3	Some understanding
4	Some understanding
5	Some understanding
6	Deep understanding
7	A little understanding
8	A little understanding
9	Deep understanding
10	A little understanding
11	Some understanding
12	Deep understanding
13	Some understanding
14	Deep understanding
15	Some understanding
16	Some understanding
17	Some understanding
18	A little understanding
19	Some understanding
20	A little understanding
21	A little understanding
22	Some understanding
23	A little understanding
24	

25	Some understanding
----	--------------------

Optional: What do you understand?

Survey #	Optional: What do you understand?
1	The historical/colonial/gendered contexts of the work.
2	
3	More about the artist
4	There seems to be no limit to concepts, techniques and materials
5	
6	It is nice to have a docent's knowledge to help navigate the works
7	
8	
9	
10	
11	
12	The perspective of others is always fascinating
13	Those artworks took a certain degree of social class (or connections to upper class people) to make
14	Deeper understanding of process and it is always good to have to stand in front of a piece for awhile.
15	
16	Motivation of artists
17	I learned about Vietnamese coffee industry and about Colombian forests under threat. Neon exhibit was pure fun.
18	more of how the artists use their art to express their culture
19	
20	Some of the Klimnek issues
21	
22	themes
23	Guide was most knowledgable about the installation in the Hall of sculpture

24	Totally illuminated Post Commodity and now I really appreciate it. Others are explained by still don't resonate with me
25	My understanding includes a nice blend of the staff, other visitors and my own interpretation of the art

Question 6: After Art Chat today, how much do you remember about the art that you talked about?

Survey #	6. After Art Chat today, how much do you remember about the art that you talked about?
1	I remember some
2	I remember some
3	I remember a lot
4	I remember a lot
5	I remember some
6	I remember a lot
7	I remember some
8	I remember some
9	I remember a lot
10	I remember a little
11	I remember a lot
12	I remember a lot
13	I remember a lot
14	I remember a lot
15	I remember a lot
16	I remember a little
17	I remember some
18	I remember some
19	I remember some
20	I remember a lot
21	I remember some
22	I remember a lot
23	I remember a little

24	I remember a lot
25	I remember a lot

Optional: What do you remember?

Survey #	Optional: What do you remember?
1	
2	
3	Materials, artist
4	The Bochners
5	Bachman is a Pittsburgh artist using text as art, "Untitled" tall person is work of styrofoam pieces, etc
6	Details of Mel Bochner's approach
7	
8	
9	
10	
11	The process and materials in some of the pieces
12	Who the artist was and how much their installation of work mattered
13	
14	
15	
16	The lists of art that was rejected. The Vietnam coffee experience. Immersion of stimuli.
17	
18	The Brazilian art is all done from memory and also depicts animals affected by deforestation
19	
20	Most of the paintings
21	
22	

23	Unfortunately I remember what the guide got wrong. Cage did not only do music without sound. Installation art is not what he described the music room to be.
24	
25	

Question 7: After Art Chat today, how relevant did you find the art that you talked about?

Survey #	7. After Art Chat today, how relevant did you find the art that you talked about?
1	Very relevant to me
2	Some relevance to me
3	Some relevance to me
4	Of little relevance to me
5	Some relevance to me
6	Very relevant to me
7	Some relevance to me
8	Of little relevance to me
9	Very relevant to me
10	Of little relevance to me
11	Very relevant to me
12	Very relevant to me
13	Some relevance to me
14	Some relevance to me
15	Some relevance to me
16	Very relevant to me
17	Very relevant to me
18	Of little relevance to me
19	Of little relevance to me
20	Not relevant to me
21	Some relevance to me
22	Some relevance to me

23	Some relevance to me
24	Some relevance to me
25	Some relevance to me

Optional: What was relevant to you?

Survey #	Optional: What was relevant to you?
1	
2	
3	Personal issues
4	
5	I liked the idea from Singh that "my life is a museum"
6	It shows the ever changing world and how artists
7	
8	
9	
10	
11	
12	Always be open to newer viewpoints
13	I'm fascinated by information and meaning, and how it can be conveyed, not conveyed, or extracted or understood by the viewer. Modern art tends toward the latter two categories
14	
15	Art and contemporary challenges, climate change
16	
17	The importance of understanding how environmental issues are affecting the whole world
18	
19	
20	
21	
22	My interest in history and the relation to message of some of the exhibits

23	I'm looking forward to reading the Guide to learn. I'm sure it is relevant, just didn't learn from the guide.
24	
25	

Question 8: During Art Chat today, how much of an emotional response did you have to the art that you talked about?

Survey #	8. During Art Chat today, how much of an emotional response did you have to the art that you talked about?
1	A strong emotional response
2	Some emotional response
3	Some emotional response
4	Some emotional response
5	Some emotional response
6	A strong emotional response
7	A little emotional response
8	Some emotional response
9	A strong emotional response
10	Some emotional response
11	Some emotional response
12	A strong emotional response
13	A little emotional response
14	A strong emotional response
15	Some emotional response
16	A strong emotional response
17	A strong emotional response
18	Some emotional response
19	A little emotional response
20	No emotional response
21	Some emotional response
22	Some emotional response

23	Some emotional response
24	A strong emotional response
25	A strong emotional response

Optional: What was your emotional response?

Survey #	Optional: What was your emotional response?
1	I spend a lot of time thinking about colonialism/imperialism/power structures - the exhibit (particularly ART LABOR) was meaningful to me.
2	
3	
4	Acceptance to multiple neuro inputs
5	How everyone's creativity takes different forms
6	The works were very interesting and memorable
7	
8	
9	
10	
11	
12	The more that was discussed, the more I became pulled in to the work
13	Mostly frustration. Art for the wealthy irritates me.
14	
15	Awe!
16	
17	Worry about what's happening to the planet, fun with the Neon exhibit
18	I felt saddened by the state of our forests and the house made me nostalgic
19	
20	
21	
22	Especially regarding the Kilimnic exhibit to wealth and its use and the implication of the consequences of generating and sustaining wealth

23	I couldn't really access the decorative installation and/or Josiah without more education/explanation
24	
25	I loved the links to Pgh history and rich culture represented in the Hall of Sculpture and Karen Kilimnick's exhibit was visually appealing to me

Question 9: What is your motivation for visiting the Carnegie International Exhibition today? Please check all that apply.

Survey #	9. What is your motivation for visiting the Carnegie International Exhibition today? Please check all that apply.
1	My friend/family brought me with them, Curiosity, To be social
2	It's important to experience, my passion in art
3	It's important to experience
4	Curiosity, It's important to experience
5	
6	docent (associate)
7	My friend/family brought me with them
8	My friend/family brought me with them, I did not come to see the International Exhibition
9	To view something specific, It's important to experience
10	I did not come to see the International Exhibition
11	My friend/family brought me with them, Curiosity, It's important to experience
12	International - 3rd visit and regular visits
13	My friend/family brought me with them, Curiosity, Artistic self reflection
14	My friend/family brought me with them
15	My friend/family brought me with them, Curiosity, It's important to experience
16	My friend/family brought me with them, Curiosity, To be social, It's important to experience
17	Curiosity, It's important to experience
18	Curiosity
19	To view something specific, The International exhibit
20	To view something specific, It's important to experience

21	My friend/family brought me with them, To be social, It's important to experience
22	It's important to experience
23	It's important to experience
24	Curiosity
25	My friend/family brought me with them, Curiosity, To be social, I like visiting the Carnegie museum as often as I have time

Question 10: What is your level of education?

Survey #	10. What is your level of education?
1	Bachelor's Degree/4 year college
2	Bachelor's Degree/4 year college
3	Master's Degree
4	Doctorate/PhD
5	
6	Associates Degree/2 year college
7	Bachelor's Degree/4 year college
8	Master's Degree
9	Bachelor's Degree/4 year college
10	Doctorate/PhD
11	Master's Degree
12	Master's Degree
13	High School diploma/GED
14	Bachelor's Degree/4 year college
15	Master's Degree
16	Master's Degree
17	Bachelor's Degree/4 year college
18	High School diploma/GED
19	Associates Degree/2 year college
20	Master's Degree

21	Doctorate/PhD
22	Bachelor's Degree/4 year college
23	Doctorate/PhD
24	Master's Degree
25	Bachelor's Degree/4 year college

Question 11: Who are you visiting with today?

Survey #	11. Who are you visiting with today?
1	Friends
2	Friends
3	Friends
4	Significant other
5	
6	Family
7	Family
8	Family
9	By myself
10	Family
11	Significant other
12	Significant other
13	Family
14	Family
15	Friends
16	Family
17	Family
18	Family
19	Significant other
20	Friends
21	Friends
22	Friends

23	Friends
24	Friends
25	Family

Question 12: What would have enhanced your experience with the art today? Please explain in 1-2 sentences.

Survey #	12. What would have enhanced your experience with the art today? Please explain in 1-2 sentences.
1	
2	Maybe more tour guide
3	Don't know
4	More informative wall notes
5	
6	
7	Try to get more people to talk.
8	
9	Completely satisfied.
10	Program about the artist on display
11	Labels near the works. Using the Guide is cumbersome. Print is too small. The docent was great, made it very engaging.
12	Everything was perfect today. This may not happen every visit, but today it did!
13	Greater variety of artists and art. There is more than there has been, but there could still be more.
14	Art Chat people helped a lot with the pieces we looked at. Mostly, more time to spend with the exhibition would have helped.
15	More guidance, which I hope to experience in a guided group later on.
16	
17	A better plan guide sheet- the one I got is hard to follow and very hard to read (older eyes)
18	I seeing more of it with more explanations
19	It was great, very informative

20	More time with the guide
21	
22	No comment - excellent experience
23	I found the art guide uneducated about the artists and unhelpful to bringing me into/providing access to better understand the artists and/or creators point
24	Art Chat was so helpful and necessary! The guide very helpful but Art Chat is so much more. Look forward to the full tour.
25	I am a slow processor and would have enjoyed a little more time to take in and discuss exhibits

Question 13: What is your age range?

Survey #	13. What is your age range?
1	18-29
2	18-29
3	70-79
4	70-79
5	
6	50-59
7	18-29
8	40-49
9	60-69
10	50-59
11	60-69
12	70-79
13	18-29
14	60-69
15	60-69
16	70-79
17	70-79
18	18-29
19	70-79

20	70-79
21	70-79
22	70-79
23	60-69
24	50-59
25	18-29

Question 14: What is your zip code?

Survey #	14. What is your zip code?
1	15213
2	15206
3	02138
4	02138
5	
6	15044
7	45202
8	17402
9	95054
10	17402
11	15215
12	
13	16221
14	15221
15	18471
16	15221
17	15213
18	14901
19	15120
20	15120
21	45005

22	45005
23	44122
24	44122
25	15232

Appendix F: CMOA Self-Guided Raw Data

Question 1: Before your visit today, how would you describe your knowledge of contemporary art?

Survey #	1. Before your visit today, how would you describe your knowledge of contemporary art?
1	Very knowledgeable
2	Somewhat knowledgeable
3	A little knowledge
4	No knowledge
5	Somewhat knowledgeable
6	A little knowledge
7	Somewhat knowledgeable
8	Somewhat knowledgeable
9	Very knowledgeable
10	No knowledge
11	Somewhat knowledgeable
12	A little knowledge
13	A little knowledge
14	Very knowledgeable
15	A little knowledge
16	A little knowledge
17	Very knowledgeable
18	No knowledge
19	A little knowledge
20	No knowledge
21	Somewhat knowledgeable
22	A little knowledge
23	A little knowledge
24	Somewhat knowledgeable

25	No knowledge
----	--------------

Question 2: How frequently do you go to art museums with contemporary art?

Survey #	2. How frequently do you go to art museums with contemporary art?
1	More than 5 times a year
2	More than 5 times a year
3	2-3 times a year
4	2-3 times a year
5	2-3 times a year
6	0-1 time a year
7	More than 5 times a year
8	More than 5 times a year
9	More than 5 times a year
10	0-1 time a year
11	2-3 times a year
12	2-3 times a year
13	3-5 times a year
14	3-5 times a year
15	3-5 times a year
16	2-3 times a year
17	More than 5 times a year
18	More than 5 times a year
19	2-3 times a year
20	2-3 times a year
21	3-5 times a year
22	More than 5 times a year
23	2-3 times a year
24	3-5 times a year
25	2-3 times a year

Question 3:

Survey #	3. Do you like contemporary art?
1	Yes
2	Yes
3	Yes
4	Yes
5	Yes
6	Yes
7	Yes
8	Yes
9	Yes
10	Yes
11	Yes
12	Yes
13	Yes
14	Yes
15	Yes
16	Yes
17	Yes
18	No
19	Yes
20	Yes
21	No
22	Yes
23	
24	Yes
25	Yes

Please explain why or why not:

Survey #	Please explain why or why not:
----------	--------------------------------

1	It's a good way to view what people around the world are thinking about (gives perspective), as art is often used to reflect the times.
2	
3	Always interesting
4	It's strange
5	It's life changing, every time
6	
7	Thought provoking; takes one outside of comfort. Exposure to other thought processes and cultural impact of socio political ideologies, etc.
8	
9	Former art teacher/BFA
10	
11	
12	Feel something new
13	It makes me feel like I'm learning new ways to see things
14	It's progressive towards open inner communication with self and others
15	I like to look at objects or images that make me think about current issues, themes or personal experiences
16	I enjoy seeing new ideas and how artists incorporate more modern technology into their expressions
17	
18	I prefer art I understand
19	Contemporary art reflects the modern world
20	The art is very bizarre and unsettling. it make me feel comforted in a way.
21	Do not want to have to have "art" explained to me
22	
23	
24	It makes me think and brings our certain emotions
25	

Question 4: Did you use any other form of interpretation in the International Exhibition today? Check all that apply.

Survey #	4. Did you use any other form of interpretation in the International Exhibition today? Check all that apply.
1	Labels
2	Labels
3	The Guide
4	Talked with Museum Staff
5	The Guide
6	The Guide
7	Labels, The Guide, Talked with Museum Staff
8	Talked with Museum Staff
9	Labels, The Guide, Talked with Museum Staff
10	
11	
12	
13	Labels
14	Labels, Talked with Museum Staff
15	Labels, The Guide, Talked with Museum Staff
16	Labels, Talked with Museum Staff
17	Labels
18	Labels
19	Labels, The Guide
20	Labels
21	Labels, Talked with Museum Staff
22	The Guide, Talked with Museum Staff
23	Labels, The Guide
24	
25	

Question 5: After viewing the international today, how deep is your understanding of the art that you talked about?

Survey	5. After viewing the international today, how deep is your understanding of the
--------	---

#	art that you talked about?
1	Some understanding
2	Some understanding
3	No understanding
4	No understanding
5	Some understanding
6	A little understanding
7	Some understanding
8	Some understanding
9	Some understanding
10	A little understanding
11	No understanding
12	A little understanding
13	A little understanding
14	Deep understanding
15	A little understanding
16	A little understanding
17	Some understanding
18	No understanding
19	Some understanding
20	A little understanding
21	Some understanding
22	Some understanding
23	A little understanding
24	No understanding
25	No understanding

Optional: What do you understand?

Survey	
#	Optional: What do you understand?

1	
2	
3	Very strange
4	
5	How I experienced it/interpreted it
6	
7	Some pieces were obscure but created an informative emotional response bordering on disturbing while others informed on the struggles of societies
8	
9	
10	
11	
12	
13	
14	That art can transcend for space to space even when it is still
15	Some of the materials and references from popular culture
16	
17	
18	
19	
20	I feel as if I have seen some of how an artist feels, just from a long gaze.
21	
22	
23	
24	
25	

Question 6: After viewing the International today, how much do you remember about the art that you talked about?

Survey #	6. After viewing the International today, how much do you remember about the art that you talked about?
----------	---

1	I remember a lot
2	I remember some
3	I remember a little
4	I remember some
5	I remember a lot
6	I remember a lot
7	I remember a lot
8	I remember some
9	I remember a lot
10	I remember some
11	I remember a little
12	I remember some
13	I remember a lot
14	I remember a lot
15	I remember a lot
16	I remember some
17	I remember some
18	I remember a little
19	I remember a lot
20	I remember a little
21	I remember a lot
22	I remember some
23	I remember a little
24	I remember some
25	I remember a lot

Optional: What do you remember?

Survey #	Optional: What do you remember?
1	
2	

3	
4	
5	Light, color, texture
6	
7	
8	
9	The rejected works were a wonderful idea. I enjoyed the history of the process
10	
11	
12	
13	
14	The various aspects of the art forms as music improvisation intertwined
15	Neon room with films, multi-panel convos geometric paintings, figurative paintings, the room with leaves, the drawings
16	The neon installation and how that intrigued me
17	
18	Glass house
19	
20	I remember I like the very deep dark shades
21	The neon house - ceramic wall of waves
22	
23	
24	
25	Ceramic mosaic wall, creepy pinnochio and gnomes

Question 7: After viewing the International today, how relevant did you find the art that you talked about?

Survey #	7. After viewing the International today, how relevant did you find the art that you talked about?
1	Some relevance to me
2	Some relevance to me

3	Not relevant to me
4	Of little relevance to me
5	Very relevant to me
6	Some relevance to me
7	Some relevance to me
8	Some relevance to me
9	Some relevance to me
10	Some relevance to me
11	Some relevance to me
12	Some relevance to me
13	Some relevance to me
14	Very relevant to me
15	Some relevance to me
16	Some relevance to me
17	Some relevance to me
18	Not relevant to me
19	Some relevance to me
20	Some relevance to me
21	Some relevance to me
22	Very relevant to me
23	Some relevance to me
24	Of little relevance to me
25	Not relevant to me

Optional: What was relevant to you?

Survey #	Optional: What was relevant to you?
1	
2	
3	
4	

5	It was a window into the world as it currently exists
6	
7	Coffee exhibit seeing how our daily indulgences has positive and negative impact on lives of others
8	
9	
10	
11	
12	
13	
14	I'm a performance artist
15	Paintings and installations apply to my work and interests, a lot of it make me think about my own relationships
16	
17	
18	
19	
20	The exhibition nightmares, specifically the "lucky ones"
21	The detail of the women rug- the "wave"
22	
23	
24	
25	

Question 8: While you were viewing the International today, how much of an emotional response did you have to the art that you talked about?

Survey #	8. While you were viewing the International today, how much of an emotional response did you have to the art that you talked about?
1	Some emotional response
2	A strong emotional response
3	A little emotional response
4	No emotional response

5	A little emotional response
6	Some emotional response
7	A strong emotional response
8	A little emotional response
9	A strong emotional response
10	No emotional response
11	A little emotional response
12	Some emotional response
13	Some emotional response
14	Some emotional response
15	Some emotional response
16	Some emotional response
17	Some emotional response
18	No emotional response
19	A strong emotional response
20	Some emotional response
21	Some emotional response
22	Some emotional response
23	A little emotional response
24	Some emotional response
25	Some emotional response

Optional: What was your emotional response?

Survey #	Optional: What was your emotional response?
1	
2	
3	
4	
5	My distraction with the work stifled my emotional response
6	

7	Varies with each piece. Uncomfortable, disturbing at times, joyful awe and confusion.
8	
9	
10	
11	
12	
13	The rainforest-cataloging paintings were upsetting because of current threats to the Amazon
14	Continual confirmed feelings
15	Happy about beauty in diverse parts of the world, sad that we sometimes ignore lessons from the past
16	
17	
18	
19	The colors were bright, naturally alluring to my eyes. yet, I felt deeply unsettled. It aroused deep thoughts within me.
20	The video in the wall, made me feel upset
21	
22	
23	
24	Confused, laughter, creeped out
25	admiration and confusion

Question 9: What is your motivation for visiting the Carnegie International Exhibition today? Please check all that apply.

Survey #	9. What is your motivation for visiting the Carnegie International Exhibition today? Please check all that apply.
1	My friend/family brough me with them
2	To view something specific
3	My friend/family brough me with them, It's important to experience
4	Wife's birthday

5	It's important to experience, I come for every International!
6	My friend/family brought me with them, Curiosity, It's important to experience
7	It's important to experience, This is my third visit, my daughter is in TAC, I come every weekend when possible
8	It's important to experience
9	Curiosity
10	My friend/family brought me with them
11	Curiosity
12	Curiosity, It's important to experience
13	My friend/family brought me with them, To view something specific, It's important to experience
14	Colleague performance
15	It's important to experience
16	My friend/family brought me with them, Curiosity, It's important to experience
17	My friend/family brought me with them
18	My friend/family brought me with them
19	My friend/family brought me with them, Curiosity, To view something specific, It's important to experience
20	I did not come to see the International Exhibition
21	It's important to experience, Have attended all but 3 of the 57 Exp
22	It's important to experience
23	Curiosity
24	It's important to experience
25	Art

Question 10: What is your level of education?

Survey #	10. What is your level of education?
1	Bachelor's Degree/4 year college
2	Doctorate/PhD
3	Doctorate/PhD
4	High School diploma/GED

5	Master's Degree
6	Master's Degree
7	Bachelor's Degree/4 year college
8	Doctorate/PhD
9	Bachelor's Degree/4 year college
10	Bachelor's Degree/4 year college
11	Bachelor's Degree/4 year college
12	Master's Degree
13	Bachelor's Degree/4 year college
14	Associates Degree/2 year college
15	Bachelor's Degree/4 year college
16	Bachelor's Degree/4 year college
17	Master's Degree
18	High School diploma/GED
19	Bachelor's Degree/4 year college
20	High School diploma/GED
21	Bachelor's Degree/4 year college
22	Bachelor's Degree/4 year college
23	Bachelor's Degree/4 year college
24	Bachelor's Degree/4 year college
25	Bachelor's Degree/4 year college

Question 11: Who are you visiting with today?

Survey #	11. Who are you visiting with today?
1	Friends
2	Family
3	Significant other
4	Significant other
5	By myself
6	Family

7	Significant other
8	Significant other
9	Significant other
10	Significant other
11	Significant other
12	Significant other
13	Family
14	Friends
15	Significant other
16	Significant other
17	Significant other
18	Family
19	Significant other
20	Significant other
21	Friends
22	Friends
23	Family
24	Significant other
25	Significant other

Question 12: What would have enhanced your experience with the art today? Please explain in 1-2 sentences.

Survey #	12. What would have enhanced your experience with the art today? Please explain in 1-2 sentences.
1	
2	
3	
4	Understanding it more
5	Less stress from work. If my wife had been with me.
6	Was not able to find guidebooks except for one exhibit. I wanted to know more but couldn't find information.

7	Nothing :)
8	Turn off walkie-talkies
9	
10	More information on the artist selection process
11	Cant think of anything off the top of my head
12	
13	I would have liked a little more background on each piece near the installations themselves. Some context would be nice.
14	Confirmation of a whole society
15	More extensive wall labels giving on artists bio, media and relevant information
16	I would have liked more labels with explanations of the art, like a traditional museum setup
17	I fo like wall text over the guide to carry around
18	
19	Honestly, nothing could have enhanced my experience. This has been a wonderful experience.
20	A more interactive display, I like darker lighting, with lights above paintings
21	More detailed explanation of the pieces
22	Should have been with a docent!
23	
24	Nothing, I always enjoy coming here and the exhibits.
25	Descriptions of the work

Question 13: What is your age range?

Survey #	13. What is your age range?
1	30-39
2	30-39
3	30-39
4	30-39
5	50-59

6	50-59
7	40-49
8	70-79
9	40-49
10	30-39
11	40-49
12	30-39
13	18-29
14	60-69
15	18-29
16	18-29
17	40-49
18	80+
19	18-29
20	18-29
21	70-79
22	70-79
23	50-59
24	40-49
25	40-49

Question 14: What is your zip code?

Survey #	14. What is your zip code?
1	94108
2	15206
3	15668
4	15668
5	15215
6	15217
7	15217

8	15213/33434	
9		15143
10		15143
11		15237
12		15237
13		98102
14		12550
15		16830
16		16830
17		14222
18		33437
19		15222
20		15632
21		15668
22		15668
23	07675	
24		15206
25		15206

Appendix G: CMOA Docent Raw Data

Question 1: How many years have you been a Docent at the Museum?

	How many years have you been a Docent at the Museum?
1	2
2	1
3	three
4	34 years
5	16 years
6	23
7	10 years
8	Just became one in September 2018
9	2
10	17
11	5
12	10
13	9
14	8
15	7
16	17 years
16	5 YEARS
18	2003 first classes 2005 activated so 14 years doing tours
19	9

Question 2: How frequently do you use dialogue in your public tours?

	How frequently do you use dialogue in your public tours?
1	Multiple stops per tour
2	All stops per tour
3	All stops per tour
4	All stops per tour
5	Multiple stops per tour

6	Multiple stops per tour
7	All stops per tour
8	All stops per tour
9	All stops per tour
10	Multiple stops per tour
11	Multiple stops per tour
12	Multiple stops per tour
13	Multiple stops per tour
14	One stop per tour
15	All stops per tour
16	All stops per tour
16	Multiple stops per tour
18	Multiple stops per tour
19	Multiple stops per tour

Question 3: When you tour contemporary art do you use dialogue?

	When you tour contemporary art do you use dialogue?
1	Yes
2	Yes
3	Yes
4	Yes
5	Yes
6	Yes
7	Yes
8	Yes
9	Yes
10	Yes
11	Yes
12	Yes
13	Yes
14	Yes

15	Yes
16	Yes
16	Yes
18	Yes
19	Yes

Question 4: Please explain why/why not you chose to use dialogue as a strategy for engaging with contemporary art?

	Please explain why/why not you chose to use dialogue as a strategy for engaging with contemporary art?
1	It helps the viewer to invest in the observation and analysis of the piece in ways that straight facts cannot. Many visitors can be intimidated by art, contemporary art in particular.
2	It gets viewers to slow down and truly consider what they are looking at and what they see.
3	Dialogue engages the visitors with the work and helps them make connections on their own - that is the best way for them to learn and retain. I've seen this from experience.
4	Ask open ended questions that give the visitor an opportunity to take ownership. Some times people don't want to talk and then you have to use other strategies to engage.
5	Many visitors feel that contemporary is not especially understandable without some guidance.
6	Learning what visitors see and think first allows me to tailor our approach to their current attitudes and level of acceptance of contemporary art.
7	Visitors have thoughts and questions that add greatly to understanding.
8	We use Visual Thinking Strategies. I ask questions that engage the viewers by asking them to describe what they see and to support their observations
9	Lively participation is fun for visitors, and VTS offers a versatile framework for facilitating memorable conversations. For me as a docent, it's informative to experience even familiar works through the eyes and hearts of visitors, many of whom are excited to discover meaning in works they didn't initially like when we share reactions and validate their observations.
10	I use dialogue to allow visitors to articulate and validate their personal experiences with the art.

11	I believe that dialogue helps the viewer to see and understand contemporary art and make sense of it in their own way.
12	Contemporary art is something that needs to be discussed. Asking them what they see and what in the piece help them reach that conclusion, gets them to really look at the piece and that is why we engage the public.
13	I use it to let the viewer know that their opinions matter, especially about contemporary art, which is often more challenging to "get".
14	Question is hard to answer. Many public tours of CMOA's permanent collection end in the Cubism/Futurism era, because there's often not enough time to get into the Contemporary Art end of the galleries. For CI57 tours, there's a lot of information to convey, especially artists' "big ideas". People taking CI57 tours want information and are generally not interested in docents continually asking others what they see or think. In my observation, generally adult visitors take tours to LEARN. The larger the group, the less likely a docent will hold visitors' interests if they are asking for visitor participation & comments. Maybe once on a tour, but not as a regular method. I've had a few visitors tell me they found it annoying when a previous docent-led tour kept asking questions & encouraging participation in a group discussion.
15	Puzzling out the work and sharing thoughts together after deep looking results in a rich interpretation of the work that, I believe, can not be attained through lecture.
16	Dialogue allows viewers to share ideas and reactions to the works
16	Many visitors are baffled by contemporary art. They are looking for information and dialogue. It is difficult (due to time constraints) to engage in as much dialogue with a very large tour group.
18	to help engage visitors who do not especially like contemporary art
19	It helps the visitor look more closely and to understand the art better.

Question 5: In your experience as a docent, does dialogue give visitors a deep understanding of the art that you discuss?

	In your experience as a docent, does dialogue give visitors a deep understanding of the art that you discuss?
1	Gives them some understanding
2	Gives them some understanding
3	Gives them deep understanding
4	Gives them some understanding

5	Gives them some understanding
6	Gives them deep understanding
7	Gives them deep understanding
8	Gives them some understanding
9	Gives them deep understanding
10	Gives them some understanding
11	Gives them some understanding
12	Gives them some understanding
13	Gives them some understanding
14	Gives them some understanding
15	Gives them deep understanding
16	Gives them deep understanding
16	Gives them some understanding
18	Gives them some understanding
19	Gives them deep understanding

Please provide an example if possible:

	Please provide an example if possible:
1	This is hard to gauge, but on many occasions, I have had good conversations with visitors over pieces that they may have dismissed upon first reaction.
2	The Jackson Pollock is a good example. We often hear a three year old can do it but after discussion most viewers feel differently.
3	6th graders this week - Van Gogh was brought to life for them as we discussed how the artist used the elements of art to express his emotions. They were excited and engaged and I believe they will remember this experience.
4	Your question is too specific. There are different levels of understanding depending on the visitor. Example- at top of steps entrance to Heinz galleries stand back and look at Sarah Crowner piece. What do you see? Answers-Waves, movement, color variation, I feel I'm at the beach etc. What decisions has she made about the placement of the piece?Answers-Three sides surrounded by white walls, horizontal, one side abuts wall, not centered on wall, at eye level. Move forward and take a second look. Answers rough, flaws, texture etc. Sarah loves to stage her art. She is pulling you into the CI. Time to enter. Are you surprised by

	what you see inside the gallery? Why or why not? Most people are excited by her dramatic staging.
5	
6	I use an all-white minimalist work to get visitors to figure out that "nothing" might actually have "something" to stimulate a response.
7	Bruce Galleries: Artist, Karen Kliminik. Visitors connected the paintings of mansions, collaged numerous cats, and vapid wealth with a video of war. The video images of war included Nazi parties and soldiers marching and singing. They said there was no reality check with the horror of war or with the lives of everyday people.
8	I have been told by persons taking my tour that the method causes them to really look at the artworks and that helps them to retain what they saw.
9	I witnessed surprisingly candid, yet civil conversations among visitors with polar views on socio-economic, political and racial issues when I facilitated 20/20 public tours. These diverse visitors would never have spoken to each other, especially about sensitive issues, without VTS prompting, and I believe that many left the museum better informed and perhaps more empathetic.
10	Viewing Joan Mitchell, describing my own reaction, just enjoying the color, the feelings or images that might emerge, moves visitors to tune in to their reactions and to "understand" that that reaction is the reality to tune into.
11	I've had visitors on a discussion-based tour say, "I get contemporary art better now."
12	
13	
14	It's helpful if people point out things in a painting, particularly if it's something I had not noticed. Again, this type of tour is great for small groups (6 or less people), when the tour is more a "conversation".
15	Many of the works in the CI 57 are first met with puzzlement , but after sharing observations through dialogue, interpretations of the work emerge. Saba Innab's work, for example.

16	The docent can share information about the artist and art work that helps the viewer to better understand the concepts behind the art work.
16	In an ideal world, there would be unlimited time to engage in dialogue with visitors, but the typical tour experience requires the docent/group to keep moving through the galleries. My goal is for the visitor to do his/her own exploration of the artist/work after arousing their curiosity through dialogue.
18	
19	

Question 6: In your experience as a docent, does dialogue help visitors remember the art that you discuss?

	In your experience as a docent, does dialogue help visitors remember the art that you discuss?
1	Helps them remember some
2	Helps them remember a lot
3	Helps them remember a lot
4	Helps them remember some
5	Helps them remember a lot
6	Helps them remember a lot
7	Helps them remember some
8	Helps them remember a lot
9	Helps them remember a lot
10	Helps them remember a lot
11	Helps them remember a lot
12	Helps them remember a lot
13	I'm not sure
14	Helps them remember a little
15	I'm not sure
16	Helps them remember a lot
16	Helps them remember some
18	I'm not sure
19	Helps them remember a lot

Please provide an example if possible:

	Please provide an example if possible:
1	Again, this is difficult to gauge, but I believe that if someone can make a personal connection with an artwork, they will have a greater investment in retaining information about it.
2	At the end of the tour, I am always surprised that there are always people who remember great details about specific pieces.
3	Hard to say without a follow up visit to check what they retained, but connections are made by visitors during our time together which are referred to later during the allotted time and they do remember and incorporate earlier information.
4	Yes
5	Hard to answer since we rarely hear from visitors after their visit.
6	Discussing Doris Salcedo's sculpture made from furniture pieces that belonged to someone who died in Columbia's cocaine cartel 'wars' causes people to remember that some art is very personal, political, and/or metaphorical.
7	Visitors remember art and artists which surprised them, such as Da Corte's installation and Postcommodity's installation.
8	At the end of my tours, I try to ask for favorite pieces from the tour and why. The why tells me that they remember what they saw.
9	Recently, a mother and daughter who participated in a public Crossroads tour last summer recognized me in the gallery and reported that they had been coming regularly to discuss (not just look at) art since they did the tour with me. (I was thrilled!).
10	Visitors connect better when they have some understanding of what an artist may aim for or be expressing. Visitors express an aha experience with a piece in response to learning more and expressing the new understandings they've reached.
11	I always ask students at the end of a tour which work was their favorite; it's almost always a work we discussed rather than one we just looked at.
12	Yes because you aren't just throwing information at them
13	I'm not sure if it helps them remember because I don't see them again...but I assume it would help somewhat

14	It's helpful if the docent brings up the comment that someone made and uses it to expand upon or to make a connection to another work of art. EX: "Remember the comment made previously about Jane Doe's use of bold patterns in her paintings? Notice how this artist also uses bold patterns."
15	I do know that visitors remember the works during the tour because connections are often made among the works seen. I don't know if dialogue helps visitors remember the art after they leave the exhibition.
16	The dialogue helps the viewer relate to the work they are looking at and they will remember it longer.
16	I had the pleasure of doing a Carnegie International Art Chat with four visitors that had been on one of my tours of the permanent collection last summer. They returned for the CI prompted by my suggestion that they do so. Our conversation revealed that they were steadily increasing their comfort and interest in exploring art.
18	sometimes it seems to help and if they explain some things they have noticed it's a good thing
19	One question I ask at the end of the tour is "Of the pieces that we've seen on the tour, which one are you going to remember the most 3 weeks from now?" That gets them to focus on the one that has made the greatest impact.

Question 7: In your experience as a docent, does dialogue help visitors understand the relevance of the art that you discuss?

	In your experience as a docent, does dialogue help visitors understand the relevance of the art that you discuss?
1	Shows that art is of some relevance to them
2	Shows that art is very relevant to them
3	Shows that art is of some relevance to them
4	Shows that art is very relevant to them
5	Shows that art is very relevant to them
6	Shows that art is of some relevance to them
7	Shows that art is very relevant to them
8	Shows that art is very relevant to them
9	I'm not sure
10	Shows that art is very relevant to them

11	Shows that art is very relevant to them
12	Shows that art is of some relevance to them
13	Shows that art is of some relevance to them
14	I'm not sure
15	Shows that art is very relevant to them
16	Shows that art is very relevant to them
16	Shows that art is of some relevance to them
18	Shows that art is of some relevance to them
19	Shows that art is very relevant to them

Please provide an example if possible:

	Please provide an example if possible:
1	With our current Crossroads installation, there are many opportunities to allow visitors to place artwork within the context of what was happening in the wider world when it was created. I give most of the credit for this to curator Eric Crosby who has created easy points of entry and reference for us docents.
2	They always have touch points even though they themselves did not know the connections. I had a WWII veteran on a tour who was quite moved by contemporary art after the tour, even though he said first thing that he "wasn't a believer" in art.
3	We often talk about how important it is to see the art in person and in a space where you can compare and contrast - highlighting the importance of the museum space.
4	Again depends on visitor. I've had many personal reactions to Lucy Skaer - discarded cigarette butts, loneliness, indicative of the sadness in today's world, man's inhumanity to man, etc.
5	In guiding visitors through CI 57, many visitors used the term "made it come alive for me"
6	Our conversations will hopefully open minds to parts of life that are relevant to people, but I can't predict that the visitors will be ready to acknowledge particular relevance to their individual lives.
7	Da Corte - Visitors were thoughtful about depictions of America (tension of joy and sinister at the same time); Postcommodity - effect of industry on the lives of people.

8	Sometimes viewers say "I really understand this now" or I never knew this artist's life was like mine
9	Nearly everyone can find a connection to something if we give them time and encouragement and prompting.
10	What I say helps visitors discover the relevance, but if what I say is in a conversational tone, visitors are more likely to verbalize and to integrate the new insights.
11	I try to make this a major focus of the dialogue. They way things like: "That reminds me of (a place or experience);" "This captures an issue that is really important to me."
12	Yes, because as you have the conversation with them you are also giving information that helps put it into context for them.
13	I think it has value in illustrating the relevance that the artist was trying to show, even more than relevance to the audience
14	I don't understand what you mean by relevance. Relevance to their personal life? Or relevance to the political environment? Question is too vague, and I cannot think of how to respond.
15	The Encyclopedia of Invisibility by Tavaris Strachan, for example.
16	In the dialogue they can share their understand and appreciation of the art being presented.
16	This is difficult to gauge because many people are not willing to reveal that art has some relevance to them. May be more likely to occur in a group of people with shared experiences or people who already know and trust one another.
18	in the Karen Kliminik exhibit in the CI 57 some visitors found some work that I didn't notice, like some sheep in her photow were not sheep but goats or a pig with a cow head.
19	The relevance is not always obvious and after an explanation the piece has more of an impact. Ex: Postcommodity at CI 57

Question 8: In your experience as a docent, how often does dialogue help visitors have an emotional response to the art that you discuss?

	In your experience as a docent, how often does dialogue help visitors have an emotional response to the art that you discuss?
1	They sometimes have an emotional response
2	They frequently have an emotional response

3	They frequently have an emotional response
4	They frequently have an emotional response
5	They sometimes have an emotional response
6	They frequently have an emotional response
7	I'm not sure
8	They frequently have an emotional response
9	They frequently have an emotional response
10	I'm not sure
11	They sometimes have an emotional response
12	They sometimes have an emotional response
13	They sometimes have an emotional response
14	They sometimes have an emotional response
15	They frequently have an emotional response
16	They frequently have an emotional response
16	They sometimes have an emotional response
18	They frequently have an emotional response
19	They frequently have an emotional response

Please provide an example if possible:

	Please provide an example if possible:
1	On occasion, I have seen people making a personal connection with artwork through conversation, including emotional responses.
2	I had a group of 11th graders get very emotional about the Anocona alterpeice and quite worried about "that homeless guy".
3	One young visitor, when asked whether or not she would want to display a specific autobiographical art work we were discussing in her home, she said she would feel like she was being disrespectful to the artist since it was so moving and personal for him - and she felt that.
4	See above example.
5	In my most recent tours, the emotional response most frequent is pleasure or joy in seeing and getting some connection with a work of art. The piece by Yugi Agematsu is a great example of visitor involvement, both intellectual and emotional

6	Salcedo's piece often provokes emotional responses. German Neo-Expressionist art can do the same thing as it deals with the meaning of being German in our post-Holocaust world. Even Van Gogh's struggles with mental and physical illnesses can stimulate emotional responses.
7	I find people more thoughtful than emotional.
8	I love this. Crying. Visual excitement.
9	Most people react non-verbally to something, even if they don't want to chat.
10	Sometimes visitors don't connect and don't want to speak. Dialogue only sometimes encourages an emotional response.
11	"I find this work very moving." "I find this disturbing."
12	you never really know what piece may touch a memory or emotion for someone.
13	If I ask the audience whether or not they would feel comfortable "stepping into" a particular scene, (whether a painting of an event, a landscape,...) they will tell me; when I follow up with a question as to why or why not, they state whether it is fear, shyness, claustrophobia,... that guides their response.
14	I don't know if they get emotional responses from one another. I hope they can sense some emotion from the way I talk about a work of art I particularly love or revere. The way that we point out certain aspects of a work of art in an enthusiastic and positive way may certainly influence someone's emotions. An example from a student tour: one urban grade school male student (4th grade?) walked down the steps with me and exclaimed: "I'm going to go home and do me some Pointillism!!"
15	Lynette Yiadom -Boakye's works frequently elicit an emotional response.
16	The emotional response can be either positive or negative, but getting the viewer involved is the most important part of the dialogue.
16	Visitors may have an emotional response that is not apparent to the docent. I have occasionally witnessed an obvious emotional response or a visitor will share the emotional impact of a work of art.
18	sometimes people get excited
19	Character exploration is always a good way of creating an emotional response. The visitor often can make a personal connection. Ex: Lynette Yeadon-Boakye in CI 57

Question 9: Are you comfortable facilitating public tours with dialogue?

	Are you comfortable facilitating public tours with dialogue?
--	--

1	yes
2	Love it
3	Yes
4	It is rewarding when people share ideas.
5	Most definitely although, at times, visitors are reluctant to share their responses. They are not confident of their own responses, even though I would urge them to validate their responses.
6	Very much so. There's nothing worse than a museum tour where I'm simply told what to see and think. Therefore, I try to NOT do that for our visitors.
7	Yes.
8	Yes, although I still am relatively new
9	Yes. (I'm uncomfortable giving tours without dialogue.)
10	Yes, but many visitors don't want to speak and don't enjoy others' speaking.
11	yes
12	yes
13	pretty much
14	I know how to do it, but feel it should be limited to one or two works, maximum. And even then, if you have a group of 25-30 people, not used. The group needs to HEAR the docent, and when visitors are asked to participate in a conversation, you will lose the group.
15	yes - I never lecture
16	Yes
16	Absolutely!
18	yes
19	yes

Question 10: In your experience as a docent, is there a particular type of visitor that responds better to dialogue than others?

	In your experience as a docent, is there a particular type of visitor that responds better to dialogue than others?
1	Children and open-minded adults
2	The hardest to engage are usually Senior high school students.

3	School groups. It can be hard with smaller groups of adults in the museum for the public tour.
4	The academics who thrive on information sometimes don't want to hear what others have to say. Also sometimes the visitor wants to cover too many pieces in an hour. Discussion takes time!!!
5	Visitors who are interested in the type of art that you are discussing.
6	People who have been given respectful acceptance/acknowledgement for their contributions and ideas/feelings seem to respond better to dialogue.
7	Mixed group of adults.
8	Yes, but you can never tell by looking who that is going to be. My ultimate goal is to reach everyone in my group-even a person who may be hesitant to share observations at first.
9	Unless the group is very large, I try to get everyone to react to something using varied see, think, wonder prompts. Sometimes, those who don't participate are discouraged by a member of their own group or family; others seem to prefer to listen and look and nod; some expect one-way entertainment from docents.
10	No. I am particularly surprised at who responds with insights that go beyond mine: they may be not stylish, appear not particularly well-educated; I am often surprised by the varied "types" who respond most authentically.
11	Hard to say; I don't think it can be categorized because dialogue is an individual preference and skill. With adults, some want to talk and some do not. With students, younger ones tend to talk more than older students, but they don't necessarily go deeper. In addition, it is hard to know what goes on in people's minds, so asking questions matters even if they do not respond verbally. One of the important aspects of being a docent is knowing how far you can go with dialogue with each individual/group.
12	Someone who is comfortable in an art museum setting and / or someone who isn't uncomfortable sharing their opinion.
13	sometimes it can open up the eyes and understanding of infrequent museum visitors, shedding light on something that they might not have even thought of as art...but people who are really into art may find it easier to engage in a discussion
14	Someone that has looked at art in different museums and loves to make comments about their observations.
15	I think all visitors that I have interacted with respond well to dialogue.

16	Some visitors are shy and hesitate to share their ideas. The docent can encourage them to share as the tour progresses and they feel more comfortable with the group.
16	Younger children are more open/less guarded. Visitors who are more comfortable sharing thoughts and reactions verbally. Visitors who are more knowledgeable about art.
18	People that like to talk and respond
19	Children always respond better

Question 11: Please share additional thoughts about using dialogue in public tours:

	Please share additional thoughts about using dialogue in public tours:
1	I hear all of the time that tours at CMOA are much richer than those of similar institutions, and have experienced this myself. In my opinion, our IIVTS approach plays a big role in this. The approach seems to work for everyone, including those who may be reluctant to speak up, as well as those who have a solid art background who frequently add wonderful information to the tour. Everyone likes to feel that their thoughts have value.
2	How much information and what type is determined by the group. The objective is to get them to engage
3	Have had great success, but it is specific to the group - so it is important for a docent to be able to read the group and play to what you have been given. Some people still really want information-based lecture tours
4	If at first you don't succeed, try try again. Don't give up the dialogue ship!!!
5	In our culture, the general public is accustomed to passive viewing as on TV...therefore some times when it is very difficult to evoke responses from the visitors
6	Figuring out when to pursue dialogue versus when to provide information only is a skill that improves with practice. If I'm not comfortable with a particular work, I tend to be cautious about engaging in a free and open dialogue about that piece because my own discomfort will possibly influence the visitors' responses to it. Luckily, our curators provide so many opportunities for leading conversations, there is always something else that is interesting and engaging to use for tours.

7	It puts people at ease. When I just lecture, visitors become quiet and they don't contribute. I always learn something from our group tours. For example, in Singh's gallery there are many tied bundles each presented as a framed photograph. A visitor from India told our group that it is common to wrap one's belongings in a bundle to travel because many do not have suitcases. That is interesting! It moved the conversation forward.
8	People never remember all the facts. But they remember what they feel. The more you engage them, the more they feel.
9	One visitor told me his wife dragged him to the museum and begged him to join her on the tour. He was dreading the hour tour, but, at the end, he reported that he couldn't wait to come back because contemporary art is "great" when you get to talk about it.
10	I have mixed feelings about "dialogue." If I am the visitor, I want knowledge and information from a docent which may include stories. I do not want to listen to stabs at "getting it" from a variety of visitors who know less than I do. As a docent, I want to engage visitors, helping them feel free to question and to share their ideas and reactions, but I do not want to turn the discussion over to the visitors.
11	1. I think that dialogue is very important to improving the visitors' experiences and helping them to connect with the art. It takes a lot of practice and skill to judge your audience and think on your feet. I prepare for dialogue on every tour, but you never know how it will actually go. That's the fun and the challenge. 2. I answered the above questions in general, but groups and individuals do vary considerably. Sometime dialogue goes no where or they just want you to tell them about the art. Other times, the dialogue goes in amazing directions you had not anticipated.
12	I find it is easier to use dialogue once I know if they are museum goers or interested in art, which I can usually find out by having a quick conversation with them before the tour starts
13	Dialogue makes the experience feel warmer, more real-it sends a message that sharing opinions creates more meaning, and that the audience is really valued. But if not careful, too much can eat up the time allowed to a tour.
14	Limit it to small adults groups (6 people or less) that can converse easily and everyone can HEAR one another. Know the goals of the tour. Some visitors want to see the highlights of the collection, and it takes every minute of the 60 minute tour to cover only 6 galleries of art. If we have a tour with only a few people, you have to ask them what THEY are interested in seeing and then go from there. Public tours are tailored to the group's interests and the skills of each docent.

15	Dialogue engages all visitors, even those who do not actively contribute. So many insights and different perspectives emerge when visitors share their thoughts. Woven into the tour, these contributions enrich and enhance the experience.
16	The dialogue makes the tour more interesting for both the docent and the viewer.
16	It is critically important to the visitor experience to be welcoming and encouraging of dialogue. However, it is also critical that the docent respect that some visitors will choose to be quiet and that should not be interpreted as disengagement or failure.
18	it' always good if visitors are involved
19	It is easier to have a dialogue with smaller groups.

Appendix H: Dialogue in Public Tours: DAM Guide Data

Question 1: How many years have you been a Guide at the Museum?

	How many years have you been a Guide at the Museum?	
1	14 years	
2		4
3		19
4	Almost ine	
5	31 + years	
6		17
7	1/2 year	
8	<1	
9	About 20 years	
10	One	
11		30
12		3
13		15
14	one	
15	3 years	
16	one	
17	7 months	
18		3.5

Question 2: How frequently do you use dialogue in your public tours?

	How frequently do you use dialogue in your public tours?
1	Multiple stops per tour
2	All stops per tour
3	All stops per tour
4	All stops per tour
5	Multiple stops per tour
6	Multiple stops per tour

7	Multiple stops per tour
8	All stops per tour
9	Multiple stops per tour
10	All stops per tour
11	Multiple stops per tour
12	All stops per tour
13	All stops per tour
14	Multiple stops per tour
15	Multiple stops per tour
16	Multiple stops per tour
17	Multiple stops per tour
18	Multiple stops per tour

Question 3: When you tour contemporary art do you use dialogue?

	When you tour contemporary art do you use dialogue?
1	Yes
2	Yes
3	Yes
4	Yes
5	Yes
6	Yes
7	Yes
8	Yes
9	Yes
10	Yes
11	Yes
12	Yes
13	Yes
14	Yes
15	Yes
16	Yes

17	Yes
18	Yes

Question 4: Please explain why/why not you chose to use dialogue as a strategy for engaging with contemporary art?

	Please explain why/why not you chose to use dialogue as a strategy for engaging with contemporary art?
1	I think it's the most effective way to engage the audience.
2	Most pp don't like contemporary art. Getting them to express any response to contemporary (mostly non representational) Art begins to break down the barrier to appreciation.
3	main reason is to encourage people to look carefully and relay to the group "What they see"
4	More fun more interesting
5	to engage the audience. They are more comfortable if you approach contemporary art in an inclusive way. It gives the visitor a voice, Dialogue is a conversation between and among people, not a one-sided commentary.
6	A conversation with the visitor makes the experience better.
7	Contemporary art, especially, needs a deeper analysis, shared viewpoints, and personal interpretation, guided by some information, to make sense of it
8	More personal engagement with visitors is rewarding to me and anyway, I would not be able to memorize a script and deliver it in an interesting way. I don't make a good robot.
9	This is an area where often adults (my usual age group) are sometimes reluctant to speak and I think it is important to have their ideas and to encourage their responses to the works.
10	I want visitors to engage with the work, to look closely. I can encourage them to make their own meaning and also give information about the work of art and the artist.
11	build self esteem via art..

	It's my experience that people on a tour don't want to simply hear a guide rattle on about a piece.
	It would also help if you explained the term "Contemporary". If it's art that is produced in the last 2 or 3 years, we don't have much of that at DAM. We call
12	Contemporary being post-WW II.
13	I use dialogue as a way to explore all works
14	I like to engage the person about what they see and why.
	By asking visitors to engage in a discussion they bring their own perspectives and
15	ideas. This enriches the experience for everyone.
	Visitor perceptions probably vary more widely with respect to contemporary art than with older works, so it is very valuable to check in with them to find out what
16	they are experiencing.
	Helps to understand how we "see", what our interpretations are, as they relate to
17	each other as well as the known intentions of the artist.
	I don't see where the type of art factors into the decision to use dialog. It is the personality and receptivity of the group that determines if I will use dialog. My goal is to engage in dialog with all visitors, at all age levels, when viewing all types of art. However, I will back off if I sense the visitor's discomfort with participating in dialog. But in general, encouraging the visitor to express their views about the art is more of an experience (John Dewey) for them, than simply having them be passive receivers of information from me via lecture. It's also an established tenet of education that learning is better accomplished, and will have a more lasting effect, by "doing" than simply "listening" - the former accomplished by having the
18	visitor express their views and answer questions.

Question 5: In your experience as a guide, does dialogue give visitors a deep understanding of the art that you discuss?

	In your experience as a guide, does dialogue give visitors a deep understanding of the art that you discuss?
1	I'm not sure
2	Gives them some understanding
3	Gives them some understanding
4	Gives them a little understanding
5	Gives them some understanding
6	Gives them some understanding

7	Gives them some understanding
8	Gives them some understanding
9	Gives them some understanding
10	Gives them some understanding
11	Gives them some understanding
12	Gives them some understanding
13	Gives them some understanding
14	Gives them some understanding
15	Gives them deep understanding
16	Gives them some understanding
17	Gives them some understanding
18	I'm not sure

Please provide an example if possible:

	Please provide an example if possible:
1	I believe the larger issue is learning to look at ALL art, and guests should leave with more tools to do that.
2	Oppression is a contemporary painting in our museum. It's a strange human like form being held down by a large black boot, full of ugly garish colors. When examined and explained that the artist was attempting to bring the abuse of his govt to light, viewers can appreciate the success of the work, even tho they may not like looking at it.
3	dialogue in the contemporary gallery is very important because the art often relates to person interpretation. The Motherwell painting is an piece I always ask "what do you see".
4	They learn to look. Feel free to offer comment. Not be intimidated by art.
5	If you engage your visitor, all benefit from the art discussed.
6	
7	Depending on the time allotted to the piece, the view would certainly come away from a discussion with a much better understanding of what the artist was trying to say. "Deep" understanding takes some time and continuing thought on the part of the viewer, sometimes hours/days later; e.g., a social justice painting.

8	People frequently mention aspects of the work or ask questions that I have not heard or considered before. Everybody's understanding is their own. Any spoken dialogue is at most a tiny sample of their understanding.
9	This varies considerably, but I have found that usually discussion/dialogue will enable the visitor to probe more deeply and gain access to the ideas of the group members who often have interesting insights into a work from their individual experience.
10	
11	learning to see and experience from each other
12	
13	I'm not sure what you mean by understanding. I do see visitor empowered to think about and explore art.
14	
15	When we looked at works about the 1968 riots
16	The George Rickey kinetic sculpture, Three Rectangles, can seem like just a gimmicky mechanical device but further dialogue usually reveals that it shows literally infinite visual presentations along the three dimensions of space and the fourth dimension of time, plus it varies by sun and wind conditions.
17	Talking about the historical context of a work helps viewers understand the reason why different elements exist in the work and how they relate to the narrative.
18	I have no data to give a valid response. I think I can achieve an equal level of understanding by lecturing vs. guiding them towards this understanding via dialog - but again it's about trying to provide a more memorable and rewarding experience for the visitor if they are active participants in the tour.

Question 6: In your experience as a guide, does dialogue help visitors remember the art that you discuss?

	In your experience as a guide, does dialogue help visitors remember the art that you discuss?
1	I'm not sure
2	I'm not sure
3	Helps them remember a lot
4	Helps them remember a lot
5	Helps them remember a lot

6	I'm not sure
7	Helps them remember a lot
8	I'm not sure
9	Helps them remember a lot
10	I'm not sure
11	I'm not sure
12	Helps them remember some
13	I'm not sure
14	Helps them remember some
15	I'm not sure
16	Helps them remember some
17	Helps them remember a lot
18	I'm not sure

Please provide an example if possible:

	Please provide an example if possible:
1	It's always amazing to stand in front of a work and listen to what people see first and how they discover as dialogue continues.
2	If a concept is discussed, like an element of art, they can often see and identify the technique used in another work.
3	I can only say "How well they remember a work" by how well they remember the work by the summery discussion at the end of the tour. Often guests have played back comments one the work that we've had Ann in depth discussion about during the tour. I can't say if this is retained , but I would hope so.
4	Most come away able to relate their experience in front of one or two works
5	Learning is visual and when accompanied by interesting or discussed facts, it reinforces what we are seeing.
6	I do not know
7	Looking closely at the stitching on a quilt and discussion of how those stitch lines take you eye through the piece is completely different from looking at the overall design. A viewer may look at other quilts differently in the future.

8	I don't really know what visitors remember. I wish I had way of measuring that. Based on my experience as a museum visitor, I am inclined to believe that it helps them remember both the experience and the art.
9	The fact that people have engaged in a discussion about a work helps them to recall it. "Queen's Closet" in our contemporary gallery provides a good instance of this as once they have looked at it and then discovered that it is about an actual historical figure, they are always keen to look at it more closely.
10	To know this, I'd have to follow up With visitors after their visit.
11	I do not know what they say after a tour
12	The public tours that we conduct on the weekends are a way to give the visitors an overview of the museum's collections and the lay of the land. Anytime someone asks a question or gives an opinion they connect more with the art before them. But some people are not forthcoming about their opinions - they still have them and may connect with a particular piece - but choose to keep it to themselves.
13	I do see students retain information when they return in multiple visit situations. But do most visitor remember? How could I measure this when it is a one off visit?
14	I saw a visitor who had been on one of my tours who remember our dialogue about La Bella Mano
15	When we looked at works about the 1968 police riots some visitors had lived through that period and shared stories with others that were triggered by looking at paintings.
16	(i am speculating about "some" memory because I've never had the opportunity to follow up with a visitor about the durability of their experiences)
17	When moving on to next scheduled gallery, students often repeat what they learned in the last gallery and apply to newly introduced work.
18	I don't know how can one answer this question with any degree validity without being able to survey and compare populations of visitors from past tours, some of who were lectured vs. those who participated in dialog? I have no data on this question.

Question 7: In your experience as a guide, does dialogue help visitors understand the relevance of the art that you discuss?

	In your experience as a guide, does dialogue help visitors understand the relevance of the art that you discuss?
1	Shows that art is of some relevance to them

2	I'm not sure
3	Shows that art is very relevant to them
4	Shows that art is of some relevance to them
5	Shows that art is very relevant to them
6	Shows that art is very relevant to them
7	Shows that art is very relevant to them
8	Shows that art is of some relevance to them
9	I'm not sure
10	Shows that art is of some relevance to them
11	Shows that art is very relevant to them
12	Shows that art is of some relevance to them
13	I'm not sure
14	Shows that art is of some relevance to them
15	Shows that art is very relevant to them
16	I'm not sure
17	Shows that art is of some relevance to them
18	I'm not sure

Please provide an example if possible:

	Please provide an example if possible:
1	Certainly any work with a narrative can offer a perspective. If the work deals with social or historical issues it can speak volumes.
2	Retail you it can provide understanding of relevance to an audience of a Serbian time period. But to them individually, I don't know.
3	the discussion often brings about personnel responses to what they see.
4	Hopper's Summertime is relevant to how people feel alone in a city
5	We all view the art, but see it through our own eyes and experiences. Most would be able to see something that they could compare and contrast to their own experience.
6	post tour conversation proves this point

7	Understanding of a particular piece may depend on the experience of the viewer and how much they invest in thinking it through. Shared viewpoints broaden one's conception of the subject; e.g., is "Oppression" about racial oppression, effect of drug abuse, depression, or...? One might dismiss drug abuse as not relevant to them, but depression? Maybe?
8	Dialogue emphasizes aspects of the work that visitors find personally relevant.
9	I would hope that it does show relevance as that is one of the goals one is looking for, but it is not always possible to tell if this has been the case. I feel if there is enthusiasm to discuss an artwork, this in itself indicates that people do feel relevance.
10	I can ask if this is relevant
11	yes
12	By engaging in Dialogue we Guides help the visitor realize that they know more about art than they thought they did. Some pieces will resonate, while others will not - not all art is relevant to all people.
13	Once again I cannot measure this. I can see their reactions and amount of engagement but cannot judge understanding relevance.
14	The "relevance" is more learning to "see" and "look" than about the art piece itself.
15	Yes
16	(I'm not sure what you mean by "relevance." By my understanding of the term, a given work might be highly relevant or completely irrelevant to a given visitor. Yet even a seemingly irrelevant work might offer a new and engaging visual experience. Does that make it "relevant?")
17	A specific activity planned for students in conjunction with a work of art is made relevant after having a conversation about the work.
18	see previous answer about achieving equal understanding with lecture vs dialog

Question 8: In your experience as a guide, how often does dialogue help visitors have an emotional response to the art that you discuss?

	In your experience as a guide, how often does dialogue help visitors have an emotional response to the art that you discuss?
1	I'm not sure
2	I'm not sure
3	They sometimes have an emotional response

4	They frequently have an emotional response
5	They sometimes have an emotional response
6	They sometimes have an emotional response
7	They sometimes have an emotional response
8	They sometimes have an emotional response
9	They always have an emotional response
10	They sometimes have an emotional response
11	I'm not sure
12	They sometimes have an emotional response
13	They frequently have an emotional response
14	They sometimes have an emotional response
15	They sometimes have an emotional response
16	They sometimes have an emotional response
17	They sometimes have an emotional response
18	I'm not sure

Please provide an example if possible:

	Please provide an example if possible:
1	I think it's difficult to measure strangers emotions.
2	Hard to judge an emotional response. There is often an aha moment.
3	can't think of a particular instance.
4	Marooned by Pyle makes people feel sad
5	Most likely their response is on a personal level, however, some might share a specific thought.
6	again, continued conversation
7	More people will express positive or happy emotional responses rather than difficult emotions. Or maybe just a dismissive "I don't like it" type of response.
8	I think that emotional response can be somewhat contagious in a small group; the guide is part of the group. Some works always elicit an emotional response, others not so much.

9	Again contemporary work provokes an immediate reaction as our visitors like or dislike a piece often because they either feel an emotional connection or they do not and then they would like to understand this more rationally and wish to discuss it.
10	We can ask How does this make you feel?
11	open ended questions
12	Not possible
13	I once have a tour to a group of bilingual students. One student, who was a Spanish speaker, was moved to participate in his native language. I do not speak Spanish so his teacher translated for me.
14	One young woman recognized how she herself looked like a PRB model!
15	Yes
16	The emotions that I'm hoping to elicit are excitement and delight at seeing more than they initially saw by casual inspection of a work. For example, Andrew Wyeth's Tenant Farmer is seemingly a narrative or landscape, yet when visitors perceive it as a portrait, the depth and complexity of Wyeth become obvious.
17	Paintings which display a certain mood accompanied by a story elicit many children to act out an emotion.
18	see previous answer

Question 9: Are you comfortable facilitating public tours with dialogue?

	Are you comfortable facilitating public tours with dialogue?
1	Yes.
2	Yes
3	absolutely.
4	Prefer a dialogue
5	Yes!
6	yes
7	Yes. People add so much to a discussion and learn more than just information about the artist, piece, or historical framework.

8	yes, it's really the only way that I could do it. If I am guiding a group that does not seem to want to dialogue, I take them to some of the "don't miss" works, give a short intro and make myself available for questions while they look. This would be after telling them about the 4 collections and trying to find out what interests them most.
9	Yes
10	Yes
11	yes
12	Yes
13	Yes
14	I do my best to have this kind of "conversation" while looking together
15	Yes
16	Yes
17	Yes
18	Yes, when the group is receptive. If a majority of the group are shy, then no, I would be very uncomfortable trying to encourage them in dialog, as that would make them feel uncomfortable and yield a negative experience for them, which is contrary to our goals.

Question 10: In your experience as a guide, is there a particular type of visitor that responds better to dialogue than others?

	In your experience as a guide, is there a particular type of visitor that responds better to dialogue than others?
1	Visitors who are with friends, or fellow students with whom there's a comfort level. Then there's the extrovert who is always happy to talk.
2	Children are more eager to participate, but once you get adults into it, they will engage.
3	I have done Art is Tasty for a number of years. The attendees are people that often are repeats to this program. They are very comfortable taking about works and looking in depth.
4	No
5	If the guide is comfortable with the art and the tour, most visitors - adults and children - will respond to the art.
6	I never know who will participate.

7	Kids are the best! Adults are mostly responsive, but often just want to get information and are slow to share.
8	I think it depends on the nature and mood of the individual visitor without respect to age, group identity, size of tour etc. Some people are willing, even eager to talk about what they are seeing. There are other people who seem to prefer listening to dialogue without saying much. (Sometimes they warm up into the tour.) I have noticed that, especially with family groups, the tour can be a bonding experience. Parents like to hear their partners and kids expressing feelings about the art.
9	Those visitors of any age who are willing to look without pre-conceptions of what they think/feel art should be are often those who most willingly respond to dialogue,
10	If I invite visitors to tell me what they see, they do!
11	visitors all have questions..never to embarrass the visitor
12	Those folks that know each other and come through as a group can be very opinionated (please note that I said can be) And it makes a difference if the Guide shows the visitors works they themselves like or know something about the art or the artist. The guide is more engaged and the visitor is as well.
13	I believe all visitors will dialog. It is up to me to create a safe space and find a connection so each can be moved to respond. And response and engagement is not always oral.
14	One with some knowledge of art but it doesn't need to be a lot
15	Usually someone who is comfortable in museums. Kids in school groups that come often or older adults who are happy to share their experiences.
16	Yes, more outgoing personality types and those with some confidence of their knowledge and opinions. Less promising are those visitors who want to stay in the passive "student" role.
17	Children
18	Extroverts

Question 11: Please share additional thoughts about using dialogue in public tours:

	Please share additional thoughts about using dialogue in public tours:
1	I think dialogue should be coupled with information. The real trick is to create the need for information with clever dialogue. ALWAYS a great question is the stimulus for great dialogue. GOOD LUCK!

2	Most adults expect to be lectured. We have to be careful that we do cover the artist, type of work, background, etc as it can be too easy to just dialogue about what people see.
3	I think open dialogue is very important. Success with this technique is when you get a sustained conversation going with a number of people.
4	Mix conversation with elements of art and art history
5	There is nothing more boring and defeating that to have a tour where no one participates. Our Guides do their best at engaging the visitor and hopefully, they will return!
6	No more thoughts
7	There is always some way to get viewers involved in a deeper understanding of what they're looking at. It may not be apparent during the tour, but planting the seed of seeing art in a different way is well worthwhile.
8	I try to know as much as I can about the work, the artist, the cultural context etc and feed facts into the dialogue that seem to be relevant to the conversation at the time without overwhelming them with my "expertise".
9	Generally this is a useful tool and often helps convey both information and a sense of understanding about an artwork. One does have to be sensitive to those visitors who may have had past experiences with the subject/theme of a piece which they have found disturbing and may therefore be reluctant to discuss it with others.
10	It's a form of active learning and engagement.
11	art is the focus, but critical thinking skills and dialogue are part of the process
12	this survey should distinguish between adult and children's tours. Every tour is open dialogue - But i don't expect small kids to get a deep understanding of the art shown, the tour aids do a job connecting students to art. And if the kids are real little, it's about interaction with their grownups through the activity/art. Sorry but I don't get the point of this survey - every Guide at the Del Art Museum better be comfortable giving tours that have two-way conversation in them. I see that you distinguish public tours - is this entire survey about the weekend tours of adults that the Guides give and we should not include any 'private' tours that we give to students and and 'public' tours we give for little kids (Glory of Stories).
13	I primarily lead tours for school students. I do not know if you consider them "public tours". If not, throw out my comments.
14	Guides like myself still need more practice and coaching in using effective dialogue

15	I think this is a very good techniques for guides to engage the visitor and gain a deeper understanding of the works.
16	Sometimes it works and sometimes it doesn't. Guides need to be able to improvise on the spot and steer towards what the visitor prefers.
17	The majority of my tours have been with grades 3-5. I think dialogue helps them understand this is not their classroom where much of what they are learning is an absolute...math, history. Here in the museum, everyone's opinion, everyone's perception is valid. They love stories. But they want to be heard too.
18	I always engage in non-art related small talk with the group before the tour starts which gives me insight into the personality of the participants and helps me gauge their receptivity to an interactive tour approach. As mentioned previously, a similar understanding of the art can be gained with lecture vs. dialog. But the latter approach with the right person lends itself to a more fulfilling experience for the visitor.

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