

Leisure & Practice:

An Exploratory Study on the Impact of Leisurely Museum Visits on Museum Professionals

Taline A. Kuyumjian

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Committee:

Jessica J. Luke

Meena Selvakumar

Mark Windschitl

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University of Washington

ABSTRACT

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Taline A. Kuyumjian

Chair of the Supervisory Committee:
Jessica J. Luke, PhD
Senior Lecturer
Museology

The purpose of this exploratory research study was to understand how museum professionals experience being a visitor in museums and how their experiences may or may not influence their museum practice. Findings from this study were intended to start conversations about how professionals conceive the museum experience and the assumptions they bring to it based on their personal museum-going experiences. As a qualifier to participate in this research study, participants needed to have a leisurely museum visit scheduled, be a current museum employee and have at least five years paid experience working in museums. Data were collected through a two-part web-based reflective questionnaire administered to 25 individuals.

Findings revealed that participating museum professionals are a unique visitor group which had a hard time separating leisurely visits to museums from their professional practice; experiences in both environments were continually contributing to and shaping the way the other was understood. Participants were not fully aware of the bias they brought to their practice from their leisurely visits. Further, affirmative experiences during leisurely visits and through subsequent conversations regarding the leisurely visit appeared to be of great personal value to the sample in regards to their professional confidence.

Participating museum professionals thought deeply and critically about their leisurely museum visits, and took these experiences with them into their practice. This analysis on how museum professionals leisurely visit museums, how their practice is impacting their visits and how their visits are impacting their work serves as a foundation for further conversations surrounding this phenomenon.

Key words: Museum Professionals, Visitor Identity, Visitor Motivations, Professional Development, Critical Museology, Workplace Learning

DEDICATION & ACKNOWLEDGEMENTS

Everything that this work represents is dedicated to my family. To my dad, The Greatest, for reading every draft and always encouraging me, even when I wasn't in the mood to follow your advice. To my mom, for finding the time to listen whenever I needed to ramble and whose faith has been a humble reminder to have patience. To Ani for being my constant. To Tamar for reminding me to live a little. And to Nora, whose fearlessness inspires me every day. I love you. Meow.

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CHAPTER 1: INTRODUCTION

“For those who have worked in museums for years, it’s difficult to appreciate just how overwhelming and novel these settings can be for most people” (Falk J. H., 2009, p. 96)

Museums are multifaceted institutions that service a variety of needs within a community. On any given day, a museum functions as a tourist destination, offers a place to enjoy a leisurely day with friends and family of all ages, provides readily accessible educational resources and serves as a hub for community programming. In addition, as evidenced in the quote from Falk above, a museum can also be a very overwhelming space for many visitors. Existing research has documented the nature of the museum experience for a wide range of visitors, but there is very little research that has focused on museum staff as visitors. Specifically, the relationship between museum professionals’ leisure-time use of museums and how, if at all, it influences their assumptions about, and perceptions of, the visitor experience has not yet been explored.

There is now a need to connect the dots between leisure-time museum visits and professional practice. By investigating how museum staff experience museums the field can better understand how their own museum-going might influence the assumptions professionals have about the larger visitor experience. Relevant research exists. For example, studies have focused on the value of site-visits to peer institutions as a means of professional development for museum staff. Results from this research reveal that museum professionals use peer institutions as a resource to inform their practice (Bartels, November/December 2009; Sutterfield & Middlebrooks, 2000; Zoffel, November/December 2009). During strategic planning for its expansion, senior leadership from the Exploratorium in San Francisco, California, actively sought out five peer organizations to visit when restructuring its visitor recruitment and

relationship-building efforts (Bartels, November/December 2009). In addition, Silverman (2010) looks at the relationship between visitors' leisurely museum visits and their work ethic. She argues that the impact from these leisure time visits can lead to enhanced work competence. Doctors, police officers, soldiers, lawyers and court judges have begun to utilize museums as a means of refining observation, description and interpretation skills as applied to their various professions. Silverman further discusses that these museum visits reinforce the visitor's sense of identity. In doing so, she builds a connection with Falk's work and the visitor's opportunities to enact roles that appear specific to the museum setting.

In *Identity and the Museum Visitor Experience* (Falk J. H., 2009) the concept of visitor motivations is introduced. Although visitors can shift through a variety of identities throughout their visit, it is important to focus on identity that visitors have upon entering a museum to better meet their visitor needs. Falk (2009) discusses the meaning making happening in museums and hints that it is largely influenced by staff's intent: "As with any system, our understanding depends on the lens through which we look at that system" (p. 23). Given the importance of a visitor's starting identity and the role of staff in shaping the museum experience, it is essential to look at those identities as a museum professional might wear them. Specifically, what identity they wear when entering a museum. Although a museum professional could easily be an Explorer, Facilitator, Experience Seeker or Recharger, there is a strong likelihood that museum staff largely falls under the Professional/Hobbyist category.

While these areas of research are relevant, they do not directly speak to the ways in which leisure time museum-going influences museum professionals' practice. Levy's (2007) definition of the term "leisure" is being used: "For the Greeks, leisure was the highest good, the ultimate aim of human life, and work was a lesser, though still necessary, form of activity. This

prioritization was directly reflected in their language: their only word for work could be translated literally as ‘not-leisure’” (p. 3). Levy’s definition ties the concept of leisure to an individual’s frame of mind and approach to the activity at hand. When considering the role of museum visits in this research, it is important to understand why and how leisurely museum visits differ from those that are part of the work experience. It has to do with the frame of mind that participants are in when approaching their visit, and how that mindset informs the responses provided to the post-visit questionnaires used in data collection. Stepping back and gaining insight into the relationship between professional practice and leisure time museum visits for professionals will allow the field to better understand that professionals may bring personal bias from their own museum experiences into their practice.

PURPOSE STATEMENT

The purpose of this exploratory research study is to understand how museum professionals experience being a visitor in museums and how their experiences may or may not influence their museum practice. Findings from this study are intended to start conversations about how professionals conceive the museum experience and the assumptions they bring to it based on personal museum-going experiences. The following research questions guide this study:

1. During recreational visits to museums, what does the visitor experience look like for museum professionals?
2. In what ways are a museum professional’s recreational visits to museums, and their visitor experience, impacted by their work?
3. What assumptions, if any, are museum professionals bringing to their work based on their own visitor experiences?

IMPLICATIONS

These research questions are particularly relevant as museums continue to evolve in the 21st century. What the future of the field holds is uncertain, but it is theorized that it will likely include a more dynamic, human space that connects individuals to objects, and subsequently to each other (Smith, 2011). The text *In Principle, In Practice: Museums as Learning Institutions* (Falk, Dierking, & Foutz, 2007) posits that the future of museums will require strengthening bonds with visitors and creating an environment which is more conducive for informal learning, an expression of leisure time activity.

From a practical standpoint, professionals who are involved with program planning, strategic planning and exhibition design have the most to gain from this research, as well as the strongest connection to visitors through their roles. It is important to acknowledge that professional development for museum professionals is a growing trend. Further, dissemination of such practices is limited. In recent decades the field has begun to build networks and communities of interest/practice within specific discipline areas (i.e., Association of Science-Technology Centers, Center for Advancement of Informal Science Education). This study is situated within this growing realm of professional development extends it further. Understanding how professionals partake in leisurely museum-going activity will help the field better understand the viewpoint of visitors, who are ultimately the true beneficiaries of this study. With this, the museum field can begin to shape its future as a collaborative, relationship-based body of professionals that are in turn constructing museums to be the same.

CHAPTER 2: LITERATURE REVIEW

Museums are multifaceted institutions that service a variety of needs within a given community. While a broad range of research focusing on visitors has been done, research looking inward at staff – research that explores why individuals work in museums, their motivators, how they experience museums and what benefits they may perceive from these visits – is relatively rare. By understanding how museum professionals visit museums in their leisure time, one can better understand the potential influences on their professional practice, and in turn how those influences shape the experiences they create for visitors.

Two types of literature were significant in informing this study: direct studies which focus primarily on professionals, and indirect studies which focus more on visitors. Within those overarching areas more targeted topics were researched. This literature review reflects the following areas of scholarship:

- Direct Studies
 - Formal Professional Development
 - Informal Professional Development
 - Workplace Learning
 - Museum Visits Informing Professional Practice
 - Future Planning for Museums
- Indirect Studies
 - Visitor Motivations & Identities
 - Social Impacts of Museum Visits
 - Meaning Making in Museums
 - Visitor Attentiveness

This literature review was designed to gather information on areas that may influence how museum professionals inform their understanding of the visitor experience. The works referenced in this review illustrate that this conversation is still relatively new to the field; in fact, a majority of the works referenced were published within the last 15 years. While there is

certainly older material related to leisure activity, visitor experiences and professional development, there is now a pressing need to update key terms and understandings to more accurately reflect the practices and goals of the 21st century museum (Davey, 2005). With this call to action, it is important to look inward, at museum professionals, to understand the role they play in the larger discussion about the future of museums and the communities they serve.

STUDIES & LITERATURE DIRECTLY INFORMING THIS RESEARCH

Research and literature discussed in this section directly addresses both museum professionals and the value of museum visits, either in leisure time or in a professional capacity. By reviewing these areas of research, the literature provides background information on the unique group being studied. Further, it confirms that comprehensive analysis of their leisurely experiences in museums is currently missing from the larger body of literature.

FORMAL PROFESSIONAL DEVELOPMENT

Many fields actively encourage their professional body to pursue additional knowledge and skills to better inform their practice. Sutterfield and Middlebrooks (2000) synthesize current trends and needs for professional development within informal learning science institutions in their effort to identify best practices. They suggest that teachers and educators, both in museums and in schools, are tightly scheduled and have little opportunity to travel outside the institution for professional development. The authors stress the need for staff to talk informally with their peers about individual, institutional and field practice. They also encourage museum staff to spend time engaging in dedicated museum activities to recharge their practice. Sutterfield and Middlebrooks advocate for a liberal arts approach towards pursuing professional development opportunities whereby staff members can strengthen their skill-set by studying diverse institutions and relate them to their own work. The authors discuss the liberal arts approach and

cite the now-defunct one-day Humanities Seminars in Science Museums as an exemplar. The authors state: “Although these grant-supported programs have officially ended, they continue to influence the field through publications, sessions at Annual Conference, and the ongoing work of those who participated in them” (Sutterfield & Middlebrooks, 2000).

Science-based institutions have been field-wide leaders in their efforts to examine professional development for museum staff. In an article for *Dimensions*, Row (September/October 2003) draws connections between professional development in science museums and how the visitor experience is shaped. Row focuses specifically on free-choice professional development experiences, i.e., those chosen by the individual, and discusses the need for staff to make informed decisions about activities that will enhance what they bring to their practice. Snowdon and Yusoff (2003) use the development of the Petrosains Science Discovery Center as an example for setting standards for ongoing training and skill development centered on gallery experiences. There is a strong emphasis on the museum professional actually entering exhibition spaces and interacting with visitors. Those experiences are crucial to the institution’s success and the individual success of its staff. The article points out that, since many staff members are promoted from within the Science Center, exposing them to multifaceted experiences in diverse venues is necessary for optimum professional growth and success within the Science Center. These articles support Boylan’s (2011) identification of the field’s need for such broader development. Boylan references standards set by the International Council of Museums, quoting conference notes from as far back as 1955 which indicate that this type of training should occur within other museums, via seminars and conferences.

Within the museum field, site visits are often a component of professional development. When planning new engagement strategies for the Exploratorium in San Francisco, Bartels

(November/December 2009) noted that site visits to peer institutions were essential in informing future practice. Exploratorium staff launched a nation-wide search with the specific goal of identifying museums producing exceptional innovations and new ideas. The search identified five institutions: New York University for its Interactive Technology Program; the American Visionary Art Museum for its relationship with its neighborhood; Millennium Park for the way it engages patrons in outdoor play; The City Museum's irreverence for convention; and lastly, the vibrant community environment fostered at the Seattle Public Library. Visits and ongoing conversations between Exploratorium leadership and the five peer institutions selected exposed the Exploratorium planners to more dynamic, varied ways to attract new visitors and strengthen relationships with current patrons.

INFORMAL PROFESSIONAL DEVELOPMENT

Increasingly, research looks at informal learning environments and the types of activities, leisure and otherwise, that people voluntarily choose. A study from Berg and Youn Chyung (2008) examines the relationship between informal learning and learning organizations, as well as the perceived factors that may affect informal learning engagement. Within the context of their study, learning organizations are defined as a type of organizational culture which is marked by its processes and the extent to which it both enhances employees' learning and facilitates the transfer of learning to others. Berg and Youn Chyung acknowledge that their research is, in part, influenced by Cross' (2007) work, writing: "80% of workplace learning occurs through informal means, only 20% of what organizations invest in learning is dedicated to enhancing informal learning" (Berg & Youn Chyung, 2008, p. 2). The articulated goal of their study was to "[investigate] factors that influence informal learning in the workplace and the types of informal learning activities people engage in at work" (p. 1). Within this overarching

goal were two areas of interest: analyzing informal learning engagement in relation to learning organization characteristics, and analyzing the perceived factors that affect this engagement.¹ To understand this, Berg and Youn Chyung administered an anonymous online survey in which 125 professionals opted to participate. Although a correlation between informal learning engagement and learning organization characteristics was not found, they found that older workers were more likely to engage in informal learning. The findings also revealed personal and environmental factors that workers perceived as influencing their informal learning activities. Notably, their research highlights that informal learning has a direct relationship to workplace performance (Berg & Youn Chyung, 2008). Interestingly, the study also revealed that participants gained more knowledge related to their practice by engaging in informal learning activities than from formal training.

The emergence of discipline-specific websites for museum professionals has led to a new form of informal professional development. A remedial evaluation of the website ExhibitFiles (Tisdal Consulting, 2013) describes its growing importance as a resource for exhibition design professionals. The website was identified as a tool that supports and enhances respondents' professional network. The web-based resource enables them to stay current on trends, provides inspiration and informs professionals of new projects among their peers. The remedial evaluation also reports that having a collaborative platform for peers to review and share insights on the field, such as ExhibitFiles, is as important a form of professional development as attending conferences, workshops and holding membership in professional associations. The access to case studies and informal reviews from peers' exhibits serves as a source of inspiration and research for their personal practice in lieu of site visits. Whether at the direction of leadership or for

¹ Senge (1990) states that learning organizations have five key characteristics: systems thinking, personal mastery, mental models, a shared vision, and team learning.

personal research, it is clear that visits to other institutions are viewed as a resourceful means of informing museum practice.

INFORMAL EDUCATION RELATED TO WORKPLACE LEARNING

In addition to informal learning and structured professional development opportunities, an interest in workplace learning has emerged. Leading this research are scholars from the University of Toronto in the Workplace Learning and Social Change Program (Ontario Institute for Studies in Education, 2014). Recent publications from the Program highlight how the words “work” and “paid employment” have become synonymous and analyze the impact this has on the type of learning that one participates in (Livingstone, Mirchandani, & Sawchuk (Eds.), 2008). Although the research is not specific to any one field, the findings aid in informing this research study. For example, in a study conducted in 1998 it was discovered that 60% of adults who were employed in the year prior were actively involved in some form of job-related informal learning. When the study was repeated in 2004 the number increased to over 85% (Livingston, 2008). In the 1998 study an average of 6 hours per week were reportedly spent in employment-related informal activities; in 2004 the number decreased to 5 hours per week. Researchers inferred:

[When] respondents are given extensive opportunities to identify job-related informal learning, they try to distinguish explicit informal learning from other activities, recognize both the time constraints of multiple other activities in the 168-hour week, and are very unlikely to regard learning as a ‘seamless web’ occupying most of their paid work time. (Livingston, 2008, p. 18).

Essentially, many workers are hesitant to make connections between their non-paid work activities and their paid-work activities. Although the two may inform each other, Livingston finds that workers are trying to make a clear distinction between the two when forced to articulate how their time is spent. Livingston (2008) reiterates this when stating: “While there is evidently very wide participation in informal learning related to diverse interests, the incidence

of work-related informal learning appears to be considerably greater – if learning related to both paid and unpaid work is included” (p. 19). Workplace learning is the learning that occurs formally and informally while workers are paid and unpaid. It can inform work being done for compensation (i.e. a job) as well as unpaid labor (e.g. housework).

Complementary to the emerging research on workplace learning is the idea of “Reflecting on Practice.” Spearheaded by the Lawrence Hall of Science from the University of California, Berkeley, this program seeks to “[Immerse] informal educators in discussions about, reflections on, and applications of research and theory on learning and teaching science” (2014). The program structure is designed to enhance a shared knowledge base and language among participating educators. Throughout this sharing process, practices are made public and educators can gain a better understanding of and reflect on their personal beliefs, goals and actions related to their individual practice. Reflecting on Practice exists as an independent website and online community. After creating a username, members gain access to the website and connect with peer scientists and educators committed to improving their knowledge about and ability to communicate regarding science with the public (University of California, Berkeley, 2014). Although formal evaluation of the theory discussed and online community supporting reflective practice has not yet been conducted, the presence of such resources whose goal is to understand practice in intentional and meaningful ways indicates that this is a growing interest area for professionals. Reflecting on Practice relates to this research study because museum professionals have significant crossover with educators. Museum professionals could benefit richly through emulating such practices and are moving towards it through the influx of discipline-specific blogs and websites.

MUSEUM VISITS INFORMING PROFESSIONAL PRACTICE

A summative evaluation of ExhibitFiles (Tisdal Consulting, 2013) reports that the feature of the website that users are participating in the most is reviews of exhibits, which occurred both as work-related visits and as visits occurring during the museum professionals' personal time. Although the final report was not available on Informal Science at the time this literature review was conducted, a report overview was posted to the website. This report overview provides insight on ExhibitFiles and touches on the findings presented in the final document. The overview indicates that the online community is successful in its attempt to generate and share knowledge about best practices in the field. The area that garners the most user contribution is the independent reviews of exhibitions. The evaluation details on Informal Science state that the presence of such reviews means that exhibition designers are actively exploring examples of exhibits in a variety of museums, looking for ideas and inspiration. This summative evaluation is important to this research, because the presence and popularity of these reviews indicate that museum professionals have an interest, if not a need, to know what their peers are accomplishing and are gaining this information either through site visits or reviews of sites.

FUTURE PLANNING FOR MUSEUMS

As museums progress further into the 21st Century, museums and museum professionals are striving to shape themselves into institutions that meet the growing demands of visitors. Saumarez Smith tackles this topic head-on in his article "The Future of Museums" (2011). The primary message Saumarez Smith communicates that the future of museums is unknown, but will likely include a more dynamic, human space that connects individuals to objects, and subsequently each other. Saumarez Smith notes that keeping the museum experience special and

personal is what will allow museums to thrive. Within the context of this research study, it is important to consider how museum professionals begin to shape these experiences for the future, by examining the experiences they currently participate in and value, those which may inform their practice.

Science museum professionals are beginning to look at professional development as a means of building community relationships while increasing the capacity of leadership (Zoffel, November/December 2009). Zoffel provides a brief analysis of the Noyce Leadership Institute. The Institute is a fellowship program for museum leaders which is designed to deepen community involvement for institutions, as well as encourage mentorship relationships among staff and institutions. A hallmark of the fellowship is its focus on self-assessment and awareness. Participants at the Institute are challenged to evaluate their comfort zones and to identify ways in which to challenge themselves. Zoffel witnesses a change in the fellowship participants; through gained confidence in their professional identity, they are able to forge stronger relationships with their community.

STUDIES & LITERATURE INDIRECTLY INFORMING THIS RESEARCH

The studies and literature discussed in this section are predominately focused on visitors, but contain findings that can indirectly inform professionals. These works aid in providing context for why museum professionals should be regarded as a distinctive visitor group which has unique needs and interests in their leisurely museum visits.

VISITOR MOTIVATIONS & IDENTITIES

To date, there is little to no research on the leisure-time behavior of museum professionals. The closest contribution to this specific topic comes from Simon (2009), a museum professional, who responds in her blog to the then recently published *Identity and the*

Museum Visitor Experience (Falk J. H., 2009). Simon begins by reviewing Falk's five identity needs and articulating how visitors under those identity-headings use museums to satisfy their needs. Because Falk situates his identities in the larger conversation about leisure activity and American life, Simon recounts her leisure-time activities and identity needs being met when engaging them. She is quick to assert that museums are not a place for her to explore, seek experiences, recharge, pursue hobbies or facilitate social experiences, all categories of identity motivations put forth by Falk. She attributes this to the lack of opportunities for adults to be outside, be physically active or take risks within a museum. Simon acknowledges that some of her identity needs are met in museums, but admits that museums fall lower on her list of choices to satisfy those needs than other leisure time options. Further, she challenges Falk's identity categories, questioning if they cannot be achieved better by other activities. In the blog post, she tasks readers – peers in the museum field – to articulate what their leisure identity is. Simon concludes her post with pointed questions to her museum colleagues: “How do you spend your leisure time? How does it reflect your personal identity? And where do museums fit in?” (2009). Research exploring these questions has not yet been conducted.

It is essential to this research study to understand how key visitor motivators may apply to museum professionals. Situating museum professionals within the context of these motivators is crucial because current literature projects outward and actively removes staff from the conversation:

[We] need to appreciate that every visitor is a unique individual, and each is capable of having a wide range of very different visitor experiences... Finally, it demands that we come to accept that the long-term meanings created by visitors from their time in museums are largely shaped by short-term personal, identity-related needs and interests rather than by the goals and intentions of the staff. (Falk J. H., 2009, p. 35)

Falk is correct – each visitor is unique and brings with them a lifetime of experiences which shape their visits. This research seeks to understand how those visits change when shaped by the

museum professional and what the potential impacts post-visit may be. Professionals/Hobbyists are specific interest because of how Falk defines them. He explains:

For many Professionals/Hobbyists, the visit is not an excursion but a job to get done. What factors are important to these visitors? Clearly, prior knowledge, experience, and interest are important, so too are interactions with professional staff and at least indirectly, orientation. (Falk J. H., 2009, p. 228)

Although this is not yet proven, Falk's description of Professionals/Hobbyist could very well apply to museum professionals. For individuals who work in the field, visiting museums could easily serve a dual function of satisfying personal interests as well as professional interests.

SOCIAL IMPACTS OF MUSEUM VISITS

Museum visits influence professional life for more than just educators; visiting museums can impact an individual's well-being which may in turn impact work ethic. Silverman (2010) views the value of museums through a lens of social impact. The third chapter of her text, "From Body to Soul," discusses the health and wellness benefits of visiting a museum. She talks about them as locations which are ideal for relaxation and introspection, which foster competence. Although Silverman frames this within the context of general visitors, or "the community," it is worth considering this from the viewpoint of the museum professional. These individuals could gain similar benefits from leisure time visits and activities in a museum setting.

MEANING MAKING IN MUSEUMS

The frequency of museum visits may also have an impact on how a leisurely trip to a museum is experienced. Hood (2004) discusses those who actively choose not to visit museums and the impact that has on the museum. By focusing on how individuals choose to allocate their leisure-time and energy, the field can better understand the potential for these non-visitors to become future-visitors. The conversation around leisure-time activities changes from

demographics to values, attitudes, perceptions, interests, expectations and satisfactions. Hood contrasts these “non-visitors” with “loyalist visitors.” The latter group finds visits to museums satisfying. They tend to place a high value in making sure their leisure activities include such qualities as: an opportunity to learn; the challenge of a new experience; and the knowledge that they are spending their time doing something worthwhile. Despite the fact that there is no formal research linking or comparing the loyalist visitor to the museum professional studied by Falk (2009), the activities that loyalist visitors value has a high likelihood of aligning with the interests of museum professionals.

Spock (1999) discusses the notion of meaning making and how to foster meaning making experiences through a series of narratives, both from his past experiences and that of his peers. As current professionals in the museum field, Spock and his peers respond to influential museum experiences they had as leisurely visitors. Anecdotally, he discusses the profound impact these visits had in shaping experiences for others in their profession. Spock quotes a colleague in his article who describes seeing her professional fears and hopes realized through visiting a museum. The colleague notes: “The exhibitor overcame our most familiar limitation – the lack of deep resources – by unselfconsciously allowing her personal interests and passions to read through” (Spock, 1999, p. 32). For these individuals, the museums they experience and the museum experiences they create are informed by their shifting identities of museum professional versus off-duty museum professional. There is an implicit personal connection between museum visits and individual identity for museum professionals.

In an article that critically examines current measurement tools to assess meaning making Worts (2006) comments that museums are capable of facilitating major cultural change. A formal definition of “meaning making” or “museum meaning” is not given, yet Worts highlights

a need for programs to respond to cultural dynamics and the evolving needs of a community on an individual, communal and museum level. The caveat is that there must be a willingness to examine the assumptions surrounding what museums do and how impact is measured. Janes (2012) takes this call to action further by stating: “Museums have inadvertently arrived at a metaphorical watershed where it is now imperative to ask broader questions about why they do what they do, to confront a variety of admittedly unruly issues, and to propose some new choices” (p. 508). In order to push museums into the future a critical analysis of what it is that museums are doing and how these decisions are being informed must be conducted. Janes challenges museum staff by encouraging them to step away from the familiar and traditional in their approach to their work. He calls for an infusion of emotion, imagination, intuition and reflection in the workplace. In harnessing these traits, the museum can evolve into a more mindful, meaningful place, serving the needs and interests of a greater segment of the community and attracting a broader range of patrons

VISITOR ATTENTIVENESS

A conversation between Pino Monaco and Theano Moussouri (2009) addresses Generic Learning Outcomes and the perceived benefits gained from visiting or using a museum. By working with visitors to understand how interactions with a collection, program or museum website may have the subtle benefit of shifting a visitor’s knowledge base or skill-set, museums can better refine their practice. Moussouri reflects on her practice and shares her observation that organizational culture and assessing intended learning outcomes has strongly guided how program developers conceptualize visitors. The simple act of exposure, of actually being in the museum, has the power to inspire new connections for visitors, while presenting the museum as an enjoyable environment. Moussouri encourages museum professionals think critically about

identifying intended outcomes and taking measures internally to ensure that programs and spaces are aligned accordingly. She also asserts that motivations for museum visits are closely linked with learning outcome. Although Monaco and Moussouri do not specifically link the Generic Learning Outcomes to professional development, the team constantly asserts that evaluation of learning outcomes will have a direct impact on refining institutional practice. In other words, performing evaluation is a latent, or indirect, form of professional development.

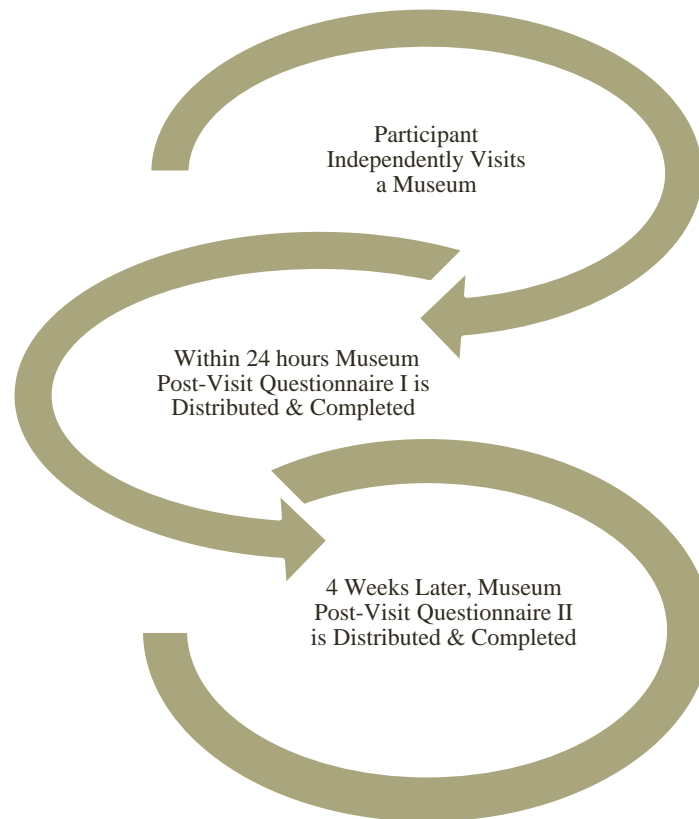
Museum visits can take a different shape when done for pleasure rather than for work. Anderson, Storksdieck and Spock (2007) discuss how museum visits are shaped, how they are understood and what can be gained from these visits. The authors state: “Visitors tend to rehearse memories of their museum experiences when they discuss and relive their visits with others. Visits that spur conversations are thus more likely to create sustained memories” (p. 202). Museum visits are not static events; they evolve and transform overtime. By understanding the long-term impacts that museum visits have on visitors, museums can not only improve the visitor experience, but also the subsequent and evolving impact of that experience in shaping future museum experiences.

CHAPTER 3: METHODS

The purpose of this exploratory research study was to better understand how museum professionals experience being a visitor in museums and how their experiences may or may not influence their museum practice. Findings from this study are intended to start conversations about how professionals conceive the museum experience and the assumptions they bring to it based on their own personal museum-going experiences.

A two-part web-based questionnaire was used to gather data. The questionnaires were reflective in nature and administered following a participant's independently planned museum visit (see Figure 1 below).

FIGURE 1: DATA COLLECTION FLOWCHART



DATA COLLECTION PROCEDURES

All participants in this study were current museum professionals, representing a broad range of institutions, nation-wide and internationally. For the purpose of this study, the following requirements were set forward:

1. Participant was currently employed by a museum
2. Participant had at least five years of paid experience working in museums
3. Participant was planning a leisure-time visit to a museum (other than the one in which they were employed) on or by March 10, 2014²

An open call to participate in the research study was posted on the researchers' LinkedIn and Facebook pages. In addition, both the researcher and her Thesis Committee Chair emailed eligible participants within their social networks, informing them of the study. Potential participants were also encouraged to forward the call to qualifying colleagues. Further, the call to participate was published in the January 2014 issue of *Museum Education Monitor* and posted to the March 2014 *Museum Educators of Puget Sound Newsletter*. Appendix A provides a copy of each call described above.

A total of 48 individuals responded to the call; a total of 33 respondents were eligible for participation; a total of 25 respondents chose to participate in the study. All of these participants completed both questionnaires. After confirming those qualifiers were met, participants shared the date of their upcoming museum visit with the researcher. The researcher kept a log of visit dates in Microsoft Excel and created a questionnaire distribution schedule for each participant. While consistency was largely maintained in the distribution of both questionnaires to each participant, due to differences in personal schedules and visit dates, data collection varied slightly among the sample. These variances manifested in the turnaround time for each questionnaire. Participants were asked to complete Museum Post-Visit Questionnaire I within 3

² Original call to participate, as seen in Appendix A, listed a final visit deadline of March 8, 2014. This deadline was extended to include an extra weekend in an effort to garner additional participants.

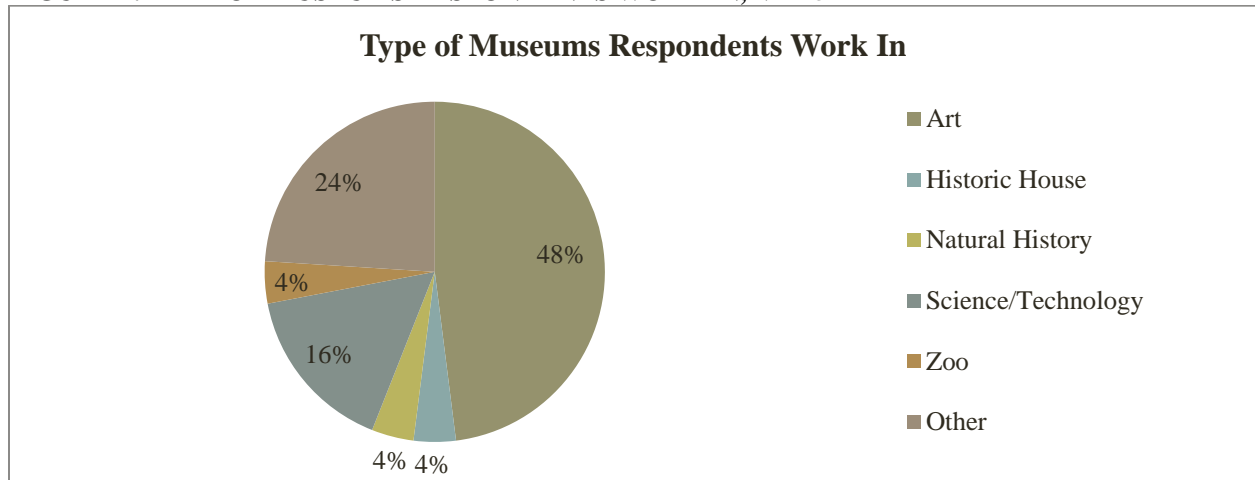
days of their museum visit; responses ranged from day-of to 1.5 weeks. Participants were asked to complete Museum Post-Visit Questionnaire II within a week of receipt; responses ranged from day-of to 3 weeks.

Museum Post-Visit Questionnaire I was emailed to participants through Survey Monkey following their leisurely museum visit. This questionnaire asked pointed questions about the nature of the museum visit, probing at how museum professionals visit museums, what they looked at, what they did and if they were able to separate their professional roles from that of being a visitor in a museum. See Appendix D for this instrument.

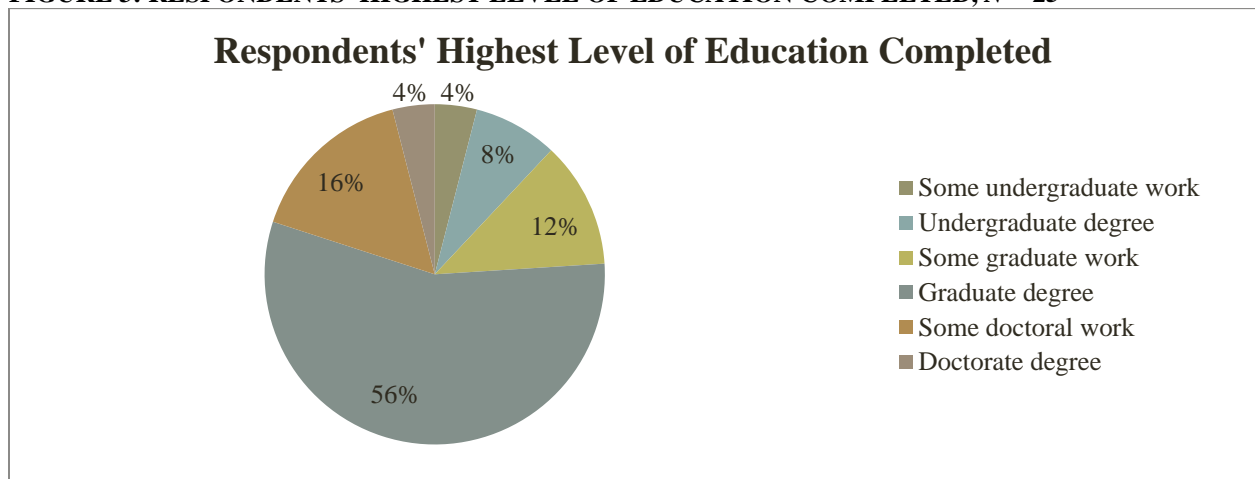
Museum Post-Visit Questionnaire II was distributed to participants four weeks following their museum visit, again via email and through Survey Monkey. This questionnaire asked participants to reflect on their recent museum visit within the context of their work environment, seeking to understand if and how their visit may have impacted their practice. See Appendix E for this instrument.

SUBJECTS AND SAMPLING

Participants represented to a broad range of institutional focuses, longevity in the field, educational backgrounds, seniority and geographic locations. Among the sample, institution types represented include: Art, Historic House, Natural History, Science/Technology, Zoo and Other. Figure 2 provides a statistical breakdown of each museum type represented. Participants who selected “Other” indicated that they worked for multi-focused organizations such as a “Natural History, History and Art” museum or an “Art, Science and Technology” museum.

FIGURE 2: TYPE OF MUSEUMS RESPONDENTS WORK IN, $N = 25$ 

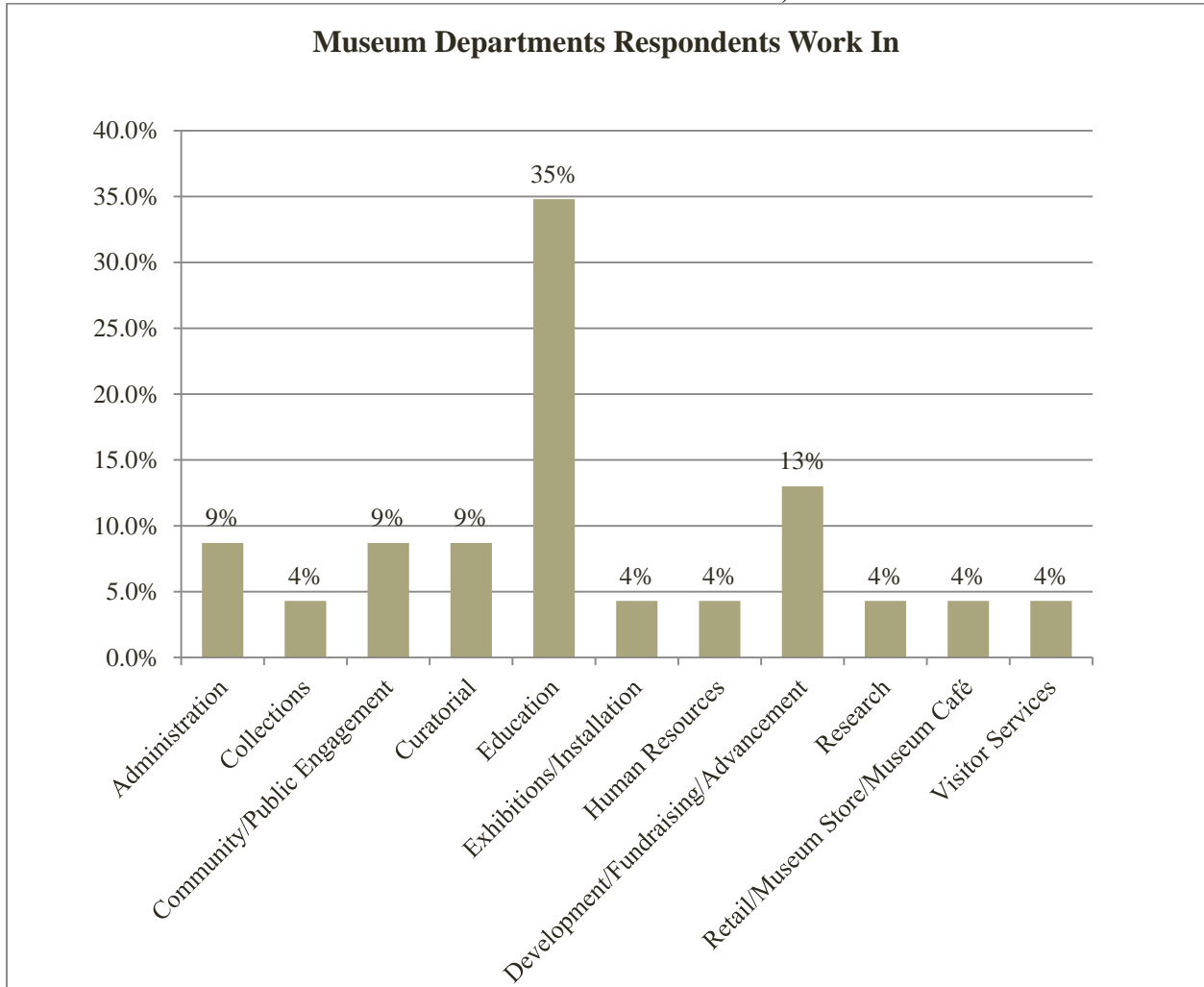
Most participants were engaged in a professional practice that relates to museums (including volunteer work, internships, part-time positions and full-time positions) for 5-10 years (32%, $n = 8$), followed closely by 10-15 years (28%, $n = 7$). A handful of participants (20%, $n = 5$) were engaged in a professional practice that relates to museums (including volunteer work, internships, part-time positions and full-time positions) for over 25 years. In addition to having demonstrated a commitment to the field, the participant group has invested time in pursuing higher education, as shown in Figure 3.

FIGURE 3: RESPONDENTS' HIGHEST LEVEL OF EDUCATION COMPLETED, $N = 25$ 

Among the sample, 19 individuals indicated that they had either a graduate or a doctorate degree, with 2 participants holding multiple advanced degrees. The most common degree among

those with advanced degrees was Museum Studies (37%, $n = 7$ of 19). Other degree areas represented included History (21%, $n = 4$ of 19), Management/Administration (21%, $n = 4$ of 19), Studio/Fine Art (21%, $n = 4$ of 19), Sciences (16%, $n = 3$ of 19) and Cultural Heritage (11%, $n = 2$ of 19). Participants also represented a broad range of museum departments (see Figure 4).

FIGURE 4: MUSEUM DEPARTMENTS RESPONDENTS WORK IN, $N = 23$



In addition to representing a broad range of institutions and departments, various levels of seniority were also represented. Participants shared their title and a brief description of responsibilities; responses ($N = 25$) were categorized as entry level (28%, $n = 7$), managerial level (28%, $n = 7$), senior level (28%, $n = 7$) or mid-level (12%, $n = 3$). One individual (4%) was

uncategorized. From the sample descriptors provided, it is clear that participants brought a wide variety of museum experiences and perspectives to this research. They represented individuals with differing levels of decision-making power in their respective institutions.

Finally, the sample included participants from across the globe. A majority of respondents (88%, $n = 22$) were located in the United States and predominately represented the West Coast (17). The Northeast was represented with 3 participants, and 1 participant was from the South. The Mid-West was not represented in this sample. The remaining 12% ($n = 3$ of 25) of participants were from Australia (2) and the Netherlands (1).

INTERPRETATION & ANALYSIS

Responses from Museum Post-Visit Questionnaire I and Museum Post-Visit Questionnaire II were analyzed using the same methods. These questionnaires were designed to gather primarily qualitative information on the participants' self-reported museum visit experiences, the visits' perceived value, the perceived impact of participants' practice on their visit, and the perceived impact of the participants' leisurely museum visit on their practice. Both instruments included a mixture of rating, open-ended and close-ended questions. The researcher created a Data Analysis Plan (see Appendix F) to guide instrument development. Many of the close-ended questions included a prompt for participants to explain their selection. All data was collected through Survey Monkey and analyzed using the website's tools.

A coding rubric for both Museum Post-Visit Questionnaire I and Museum Post-Visit Questionnaire II was created (see Appendix G and Appendix H respectively). Content analysis to create categories for open-ended questions was conducted. The resulting coding structure utilized a combination of emergent categories and pre-existing frameworks. Due to this coding system,

the analysis of the open-ended questions and text fields consists primarily of descriptive frequencies.

The coding system was validated through an inter-rater reliability test. The Coding Rubric for Museum Post-Visit Questionnaire I had an inter-rater reliability score of 69%. The Coding Rubric for Museum Post-Visit Questionnaire II had an inter-rater reliability score of 72%.

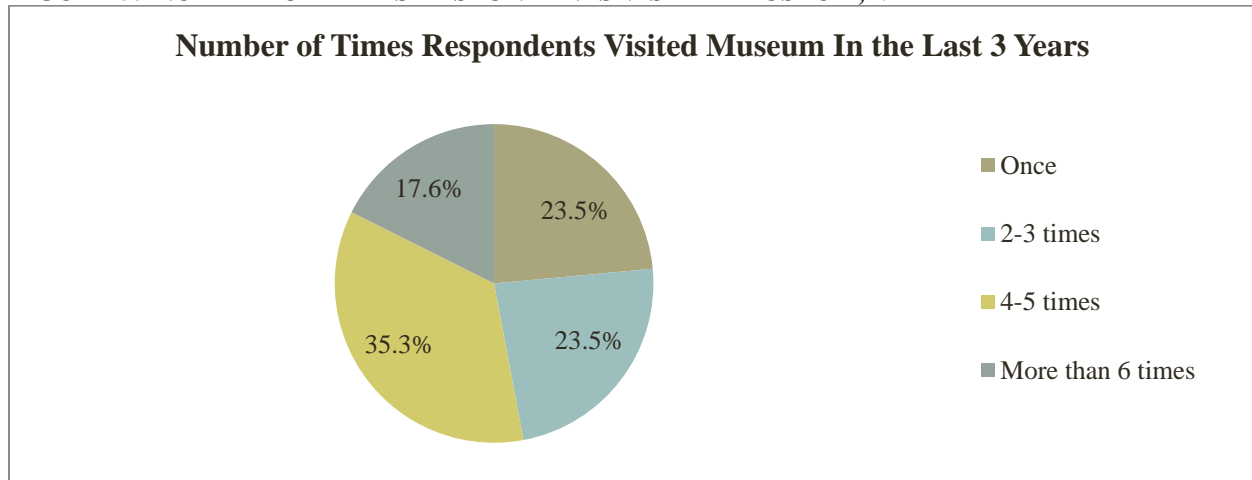
CHAPTER 4: RESULTS

In this chapter, data are summarized and analyzed within the context of the research questions guiding this study (Results). A discussion of the study's limitations (Limitations) follows. A coding rubric for each instrument was developed and steered the analysis process (see Appendix G and Appendix H).

DURING RECREATIONAL VISITS TO MUSEUMS, WHAT DOES THE VISITOR EXPERIENCE LOOK LIKE FOR MUSEUM PROFESSIONALS?

MUSEUM VISITED

As a qualifier to participate in this study, participants indicated they were planning a museum visit in their leisure time, and confirmed their intention to visit that museum at some point in a 3-week period. Of the 25 participants approximately half (13) opted to visit an art museum. Other institution types visited include: Historic Site (3), Historic House (2), History (1), Natural History (1), Transportation (1) and Zoo (1). The remaining 3 respondents indicated the institution type of "Other." Included in the "Other" category were multi-focused institutions such as "Natural History, History and Art." When asked if they had visited this museum before, 68% of respondents (n = 17) stated "Yes." Figure 5 shows how frequently participants had visited their selected museum within the last 3 years.

FIGURE 5: NUMBER OF TIMES RESPONDENTS VISITED MUSEUM, $N = 17$ 

REASONS FOR VISITING PARTICULAR MUSEUMS

Participants were asked why they opted to visit their selected institutions. Responses were coded according to Moussouri's framework (Falk, Moussouri, & Coulson, 2010) for motivations and strategies individuals have for visiting a museum: Place, Education, Life Cycle, Social Event, Entertainment and Practical Issues. "Place" applies for leisure or recreational visits that are representative of a specific locale or region. "Education" motivators reveal informational or content-specific interests. "Life Cycle" applies for museum visits which are viewed as a repeated activity, occurring as a marker for certain life events and often during childhood. "Social Event" is similar to "Life Cycle," but indicates a singular visit. Rather than a marker, "Social Event" is specific to the experience of visiting with friends or family. "Entertainment" relates to fun, leisurely visits where individuals can enjoy themselves in a relaxing setting. "Practical Issues," which are largely external, dictate when or how the museum visit is conducted. Common external factors include time availability, crowd conditions, weather or admission cost. Responses were coded for more than one motivation: "Education" (15), "Practical Issues" (9), "Entertainment" (7), "Place" (6), "Life Cycle" (2) and "Social Event" (1).

Participants were predominately motivated by “Education.” Respondents noted that education could be both for professional and for personal enjoyment: *“I had been to another glass museum and wanted to compare that to this one. Additionally, glass is a subject that incorporates art and science, and this is something that interests me.”* For others, the visit satisfied professional education goals, but the specific institution also played a key role in their decision to visit:

The Oakland Museum is very close to my apartment (about one mile), and had recently opened a newly renovated Gallery of California Natural History. My institution is also part natural history museum, so this new gallery was of specific interest to me.

Participant’s professional connections influenced social visits as well: *“A colleague of mine went to work for the museum earlier this year and I wanted to visit her and see the Museum.”*

Educational goals were also influenced by practical motivators:

I had heard from a few museum docents at my organization about their new exhibit, The Five Senses. I heard they had an Olafur Eliasson installation, and he is one of my favorite artists, so I wanted to check it out. The concept of the show seemed straightforward as well: one artwork for each of the five senses. And I love contemporary art; that is where my interest lies. Also, admission is not a barrier, as I receive free admission through an employee reciprocal benefit, so I can go whenever I want and as many times as I like.

Participants were asked if there was anything at the museum that they wanted to see or do. Responses were coded according to Falk’s framework (2009) regarding visitor identities:

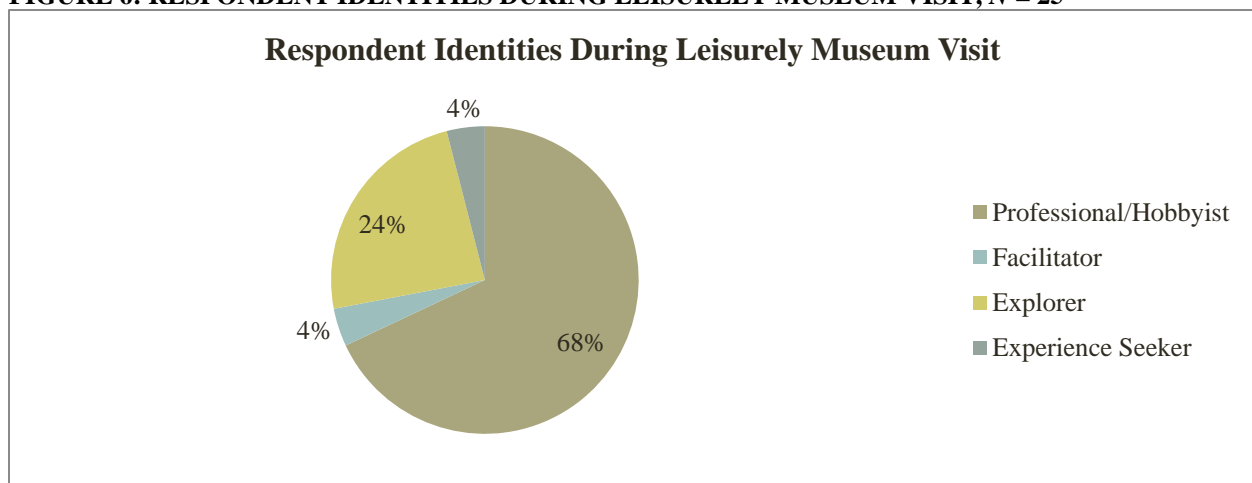
Explorer, Facilitator, Experience Seeker, Professional/Hobbyist and Recharger. “Explorers” are visitors who have a general interest the museum or subject matter; they are simply curious to learn more. “Facilitators” are seeking to use the museum visit as a means of satisfying the needs of someone they care about; the visit is a tool they can use in their effort to aid others.

“Experience Seekers,” often tourists, visit a specific museum with the intention of checking it off of a larger “to do” list; their visit is about proving they have had a specific experience at a

specific institution. “Professionals/Hobbyists” have definite goals in mind for their visit; their visit is designed to inform other aspects of their life, personal and/or professional. “Rechargers” utilize the museum visit as a chance to reflect; these individuals regard the museum they visit with reverence and awe. Visitors can float between any of these identities during their visit. Falk (2009) articulates is easiest for museums to market to the primary identity visitors wear when they first enter a museum. As such, responses were coded into the identity that was most represented in their commentary.

Figure 10 illustrates predominate visitor identities, and clearly shows that the majority of participants were reportedly visiting with a Professional/Hobbyist orientation.

FIGURE 6: RESPONDENT IDENTITIES DURING LEISURELY MUSEUM VISIT, N = 25



For example, one respondent visited with the intention of looking at installation methods: *“I wanted to see how they exhibited their artifacts, set up their bookstore, and just what they had to offer, also to obtain their literature.”* Another specifically attended so that they could observe interactions with visitors: *“For this recent visit I wanted to get a general idea about how they are approaching visitors now and if you still feel that you need to be quiet during the visit.”* Innovative interpretation methods were also of interest: *“I wanted to see how they interpreted the spaces without furniture.”*

PARTICIPANTS' VISITOR GROUPS

Approximately half of the sample (12) went on solo visits to a museum. Many of those respondents indicated that visiting alone was an active choice in shaping their visit:

"I went on my own. My family finds this museum too boring and refuses to go there."

"I came on my own rather [than with] my work associates so I would be free to ask questions."

"I was alone, which was my choice. I really wanted to have time to see and do what I wanted to."

Other social groups included: "Friends" (8), "Family" (5) and "Colleagues" (3). Within the "Friend" group a variety of functions for the visit were shared. Respondents who shared that they were visiting with friends provided more context for their visit. It was a component of a larger activity (a stop on a road trip, for example), an opportunity to reconnect with old friends or an opportunity to spend quality time with a significant other. One respondent used their museum visit as an opportunity to grow a developing friendship. Family groups described presented a myriad of relationships. The respondent may have been the parent, visiting with their children and/or spouse. Other times, the respondent was the adult "child" visiting with their parents. Among the respondents who visited with a colleague, most were in a romantic relationship with said colleague (2, $n = 3$). One respondent met up with colleagues who worked at the museum they were visiting.

TIME SPENT AND ACTIVITIES ENGAGED IN AT THE MUSEUM

Participants reportedly spent a considerable amount of time at the museum, with visits ranging from 1-3+ hours. Most respondents (10) indicated that they spent 1-1.5 hours on their visit. Thirty eight percent ($n = 9$ of 25) said they participated in a program, and provided a brief description of their activities, including "Tours" (4), "Video" (3), "Family Activities" (2), "Gallery Talks" (1) and "Curator Talks" (1). Four individuals, two who stated they participated

in museum programming and two who did not, also provided commentary about observing other visitors during their leisurely museum visit: *“We observed the various activities, but didn’t make any ourselves.”*

IN WHAT WAYS ARE A MUSEUM PROFESSIONAL’S RECREATIONAL VISITS TO MUSEUMS, AND THEIR VISITOR EXPERIENCE, IMPACTED BY THEIR WORK?

BRINGING PROFESSIONAL PRACTICE INTO LEISURELY VISIT

Participants were asked if there was any point during their visit at which they found themselves thinking about their own professional practice. Eighty-four percent of respondents ($N = 25$) said they had in fact thought about their own professional practice during their visit.

Coding was emergent and resulted in five categories: “Visitor Experience” (11), “Interpretive Material & Programming” (11), “Always” (7), “Exhibition Content” (5) and “Installation” (3).

“Visitor Experience” was used any time a respondent discussed observing ways that visitors were experiencing a space, interacting with museum representatives or interacting with each other:

I observed the behaviour of other visitors and the different types of visitors present (families, young adults, older adults). I observed how the behaviour of some visitors influenced that of others. I watched visitors make use of the clipboards and pencils provided for drawing.

The code was also used when respondents made a note of way-finding and/or non-interpretive materials available to visitors: *“I couldn’t help but take some pictures of the various signage that SAM had related to making. I thought the signage was very well done and I plan on showing some of my colleagues...”* When looking at specific resources made available to visitors to aid in interpreting content, or when specific programs were discussed, responses were coded as “Interpretive Materials & Programming.” For example: *“She is a teacher and I work in the Education Dept., so we observed the family activity and took photos of the art making project to*

use in our own practice.” Comments were coded as “Always” when respondents explicitly stated that their professional practice was shaping the way they were thinking about and experiencing their visit. Some respondents described an inability to shed their professional identity: *“I always think about my own museum when I visit other museums. That is a given. From the moment I step out of my car, this process begins.”* Others acknowledged that it was a facet of their experience, but targeted towards certain interests:

Whenever I go to a museum, I always note how items are displayed, how they are grouped, what interpretive material is available, etc. At the Smithsonian, I noted the challenge of presenting so many diverse objects, while carrying a thread of meaning throughout the displays. I noted which interactive displays seemed to be most effective. While not all of this is related to art exhibitions, I just enjoy thinking about how the installation is developed and planned.

Sometimes the respondents’ profession both dictated the way they experienced their museum visit and influenced how visitors also experienced the museum:

Since I am the Lead Gallery Educator (for Adults) ...I'm at ease with talking about art so a couple of people asked if me questions and tagged along for a couple of pieces with me and my friend. I ended up leading a defacto mini tour another museum. Guess I can't turn it off.

The code “Exhibition Content” applied when respondents shared thoughts about specific themes being explored in the museum galleries. Connections between similar themes to those in their institutions were made. Respondents also admired risks taken in content presented. One person noted how the geographical location of the museum they visited played a role in the type of work that institution was able to accomplish: *“...They were able to tackle more controversial ideas due to their geographical location in Washington yet not responsible directly to congress.”*

Another observed how the museum they were visiting displayed content similar to the one they worked for. This similarity heightened their awareness of the space:

In the Gallery of Natural Science, there were places that discussed Citizen Science, plastics, and how development has impacted the local flora and fauna. These are all topics that regularly come up at my own job, so I took greater notice...

A smaller portion of respondents noted specific installation techniques and considered them within the context of their profession. These instances were coded as “Installation” and were always tangential to one of the previous codes. One respondent shared the conflicting messages regarding object preservation in terms of installation and interpretative material:

The very first exhibit we saw had 6 or 7 wedding dresses from the civil war era to the 1920s, and one was dark green. The label explained that that was a popular color during that era, but many museums don't have dresses like this because the lights and RH/ temp make it deteriorate faster than other textiles. I laughed out loud because the dress wasn't in a climate controlled case or anything -- it was very easy to touch if I wanted to. So I just thought it was hilarious that they pointed out it was hard to preserve, but were doing absolutely nothing to preserve it.

Ninety-two percent of respondents ($n = 22$ of 24) reported seeing something during their visit which gave them ideas for their professional practice and/or museum. Responses were coded using the same categories identified above. However, with this question, not all categories used previously applied. This resulted in the following trends: “Interpretive Materials & Programming” (16) “Visitor Experience” (13) and “Installation Techniques” (9). Comments were coded as “Interpretive Materials & Programming” if the respondent specifically mentioned interpretive tools or aspects of programming they were interested in incorporating into their practice. Much of what respondents shared was in response to positive or negative experiences they had observing or experiencing these:

I mentioned this already but I noticed how some exhibitions did not have labels. I am conflicted about this concept because I think the labels can be distracting. As someone who seeks knowledge I find myself going straight to the label to see who, what, why instead of spending time with the artwork first and then referring to the label for more information. I like the idea of having to "hunt" for the information but I realize this concept would not work in a larger museum with more visitors.

Through shared interactions with in-gallery activities, one respondent better understood what types of messages regarding activities and age-appropriateness were being communicated to visitors:

OMCA is very interested in getting visitors involved in their exhibits, often through activities as simple as writing on a post it note. I love the simplicity of this type of visitor engagement, and think that I could incorporate some of these "low barriers to entry" engagement practices into my own programming. As I was writing on a post-in note, however, my husband commented that those were "meant for kids" and not for me. It really made me wonder how museums could make these types of engagements appeal to people of all ages.

Finally, some visitors found clear ideas for their own institution's practice: "*Create space for ideas and stories. We need to focus on story telling more.*" Comments that looked more directly at how activities were influencing visitors or what visitors were doing merited the "Visitor Experience" code. A sign that helped inform visitors as to museum etiquette was found especially useful: "*Saw a Please do not touch sign near sculptures with explanation of why-- oil of skin, dirt etc can do long term damage... Thought it was good idea.*" Further, one respondent pondered how visitors would react in a potentially difficult gallery space: "*Thought about visitor experience with a show completely made up of minimal works and how difficult it is for people unfamiliar with might find it more challenging.*" The final code, "Installation," drew more passionate, personal comments from respondents. They were forthcoming with positive and negative experiences regarding ways that exhibitions were installed and the messages that sent to museum-goers. Respondents were generous in complimenting peers for using techniques that were innovative or interesting, but were also quick to identify ideas that they did not like. For example:

The education space as mentioned in question 12. This space was well done and did give me some good ideas. They used on off the shelf software to digitize their timeline. I could also do this at [my museum]. SAM is horrible at presenting video within an exhibition. They don't do a good job with sound and light bleed. Plenty of ideas what NOT to do.

Other respondents praised the use of installation techniques to assist in narrating an exhibition:

...Also, having the lights shine on each jar in succession as she moved from one to the next was a nice touch... In the second gallery there were can spot lights that shown down onto the floor. A filter with a cut out for the year was fixed into the can light so that the year shown down upon the floor. I thought this was a nice yet subtle way to reinforce the fact that what you were viewing in the cases represented a timeline that began in the present and worked backward to the time of the Dead Sea scrolls. At various locations throughout the exhibition there were very large photomurals of archaeological sites (tells) from various locations across Israel. There were not labels for these murals. As an archaeologist, I found this very frustrating.... However, in the gallery where fragments of the scrolls were on display, the cultural objects were behind a curved wall and only visible through narrow sections of plexiglass. There were murals depicting household scenes behind the objects so that you saw the objects in the foreground and the images of the murals were visible behind. This presentation was not very effective from my perspective. With a lot of people in the gallery you were not able to stand back and see the scene as I believe it was intended to be seen and the plexiglass openings were too narrow to give you a good view...

Even in the respondent's praise, they were still very keen to acknowledge elements of the exhibitions installation they perceived to prevent visitors from making a deeper connection.

APPLYING ASPECTS OF MUSEUM VISITS TO PROFESSIONAL PRACTICE

Study participants were directly asked if they learned anything (knowledge or skill, for example) during their leisurely visit which could be applied to their professional practice. Thirty-two percent ($n = 8$) said they did. Explanations were coded according to the Generic Learning Outcomes framework (Museum, Libraries and Archives Council, 2008) which identifies benefits people receive from visiting museums, libraries and archives. The Generic Learning Outcomes framework includes five categories: Knowledge & Understanding, Skills, Attitudes & Values, Enjoyment, Inspiration & Creativity and Activity, Behavior & Progression.

“Knowledge & Understanding” benefits reflect increased learning or deepened awareness of something. Individuals find new links between things and are able to make sense of something. “Skills” are gained from visits when individuals learn how to do a new activity (informational, technological, etc.) “Skills” can be physical or intellectual. “Attitudes & Values”

reflect a shift in opinions, feelings, perceptions and motivations as a direct result of the museum visit. These shifts can be either towards the individual self, other people, the experience at hand or other experiences. “Enjoyment, Inspiration & Creativity” occurs when individuals report having fun, innovative thoughts or being inspired. “Activity, Behavior & Progression” are action-oriented learning outcomes. The museum visit has impacted what people actually do, say they will do or what they have done. There is a fundamental shift in the way individuals conduct their lives. Multiple codes were permitted; the distribution of explanations was as follows: “Knowledge & Understanding” (3), “Attitudes & Value” (2), “Skills” (2), “Activity, Behavior & Progression” (1) and “Enjoyment, Inspiration & Creativity” (1).

Increased knowledge from the museum visit could span personal and professional interest areas. Respondents were building connections between their practice and their visit, between institutions and more:

I learned more about Joan Miro. Learning about art/art history helps me to make connections between objects in [my museum's] collection and be able to speak better about art in the collection. I also learned that the Museo Reina Sofia in Madrid has a huge collection of Miro's work (that's the museum that organized/traveled the exhibition.) There were some interesting frames/framing techniques. I'm sure there is more - there is always so much to learn when visiting another museum.

Leisurely visits also provided participants with the opportunity to appreciate standard interpretive techniques in a new way. Thusly, a shift in attitude was revealed:

As noted above, the things that stuck with me the most or made the biggest impression were the human connections, such as the live performance, the live feed from Jerusalem, and the act of writing a prayer for future archaeologists to find. It made me realize that while these kinds of educational elements might see a little gimmicky when you discuss them in an exhibition planning meeting, they can actually be quite effective in practice.

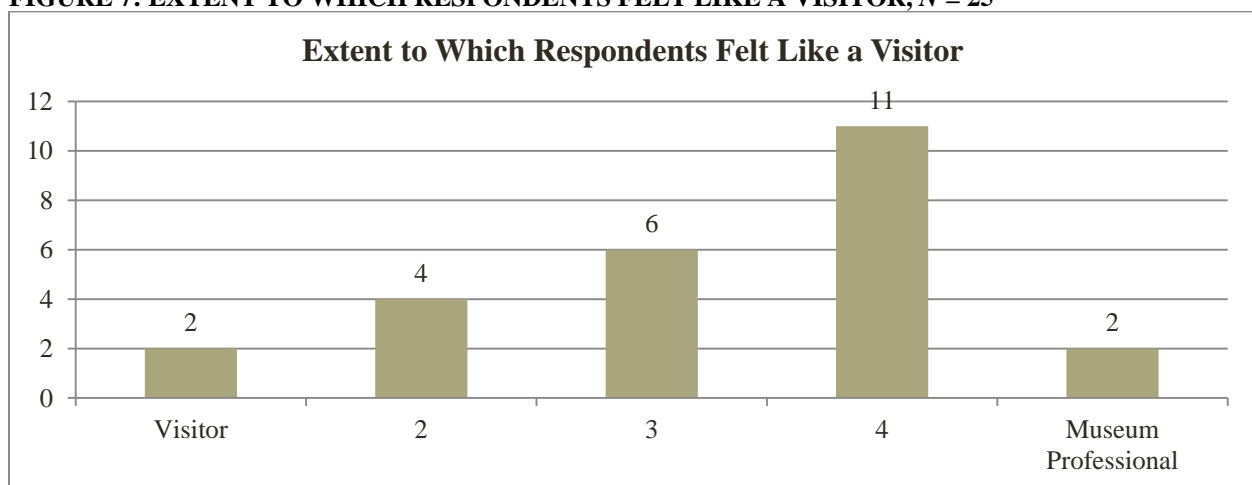
Observing activities in other museums also allowed participants to better understand how certain interpretive techniques can be accomplished. Through first-hand experience with interpretive materials they were able to conceptualize it and understand how to emulate it in their practice:

I love the idea of incorporating visitor voices into the exhibits to get them more engaged, and I often think very hard about more complicated projects that could be done OMCA, however, demonstrates that there are very simple, easy, and effective ways to incorporate visitor voices that do not require a ton of planning.

Similarly, observing dynamic programming encouraged respondents to think about their programming structure differently: *“Structure of programming: 3 separate programs happening at the same time and the art project.”* Finally, some visitors learned more about themselves as a visitor and what satisfies them through their leisurely visit: *“I think museums that calculate success by popularity are missing a very important fact that as a visitor I appreciate having the place to myself.”*

Study participants were asked to reflect on their dominant identity during their visit, indicating on a 5-point scale whether they felt more like a “Visitor” (1) or a “Museum Professional” (5). The responses trended strongly towards “Museum Professional” with a median of 4. Figure 7 shows the distribution of responses across the scale, further reinforcing the extent to which most respondents felt like a museum professional during their leisurely visit.

FIGURE 7: EXTENT TO WHICH RESPONDENTS FELT LIKE A VISITOR, $N = 25$



When asked to elaborate on their rating, the largest number of respondents, 10 ($N = 23$), shared that they felt their practice as a museum professional directly impacted the extent to which they felt like a visitor: *“It was a casual visit, but I felt that I could understand the layout*

of the exhibition easier as a museum professional.” Without specifically identifying their role as a museum professional, others indirectly referenced the relationship between their practice and visit: *“I experienced the displays, the facilities, etc. as both. I can't help but take note of what works and what doesn't, whether it's the displays, the amenities (cafe, lockers, bathrooms, etc.).”* Others noted that their unique combination of identities gives them a more multifaceted museum experience than most:

I look at exhibition installation, framing, lighting, etc. just as much as art. I look at signage, customer service, visitor interactions, etc. Sometime all of this can take away from/or add to, depending on your perspective, my visit. Looking at an art exhibition is far more complex for me than other visitors.

Additionally, 5 respondents ($N = 23$) explained that the level of familiarity they had with either the museum they visited or the museum's subject matter influenced the extent to which they felt like a museum visitor:

For some reason (and it might be because the content/type of museum is so different than what I've worked in) I felt more like a museum visitor than I had felt in a really long time. Of course there were a few times when I thought "Oh that's interesting", but it was more like a minor thought as compared to my overall experience.

Further, one respondent shared that the combination of recalling childhood experiences and touring an exhibition that was less familiar significantly forced them to think differently about how they approached the exhibition:

While I always feel a little bit like a museum professional, I think that the less I know about a topic the more I feel like a visitor. In visiting this exhibition, I had to delve back into my distant memory to recall things I had learned in Sunday School as a child to connect with some of the content of the exhibition. This helped me feel more like a visitor and less like a museum professional.

Group dynamic also played a role in shaping the degree to which 5 respondents ($N = 23$) reported feeling like a visitor. For some, the mere presence of someone who is not in the field helped suppress feelings of being a museum professional:

I always feel like somewhat of a museum professional when I go to a museum, but being with my husband helps me to feel more like a visitor. We played with the exhibits, read the labels, and talked about the exhibit content.

Individual group members may also contribute to the extent to which a museum professional feels like a visitor during leisurely visits. For example, one respondent shared how their role as a parent and caring for their child's safety superseded their museum professional identity.

Specifically, their function as a parent enabled them to feel like a visitor: *"My rating is a direct reflection of my daughter joining me on this visit. I was focused on her behavior, safety, and engagement. I completely felt like a visitor."* Four individuals ($N = 23$) discussed how they were

very intentional about trying to separate their leisurely and professional identities. Although difficult to do, one respondent felt that experiencing museums as professional negatively

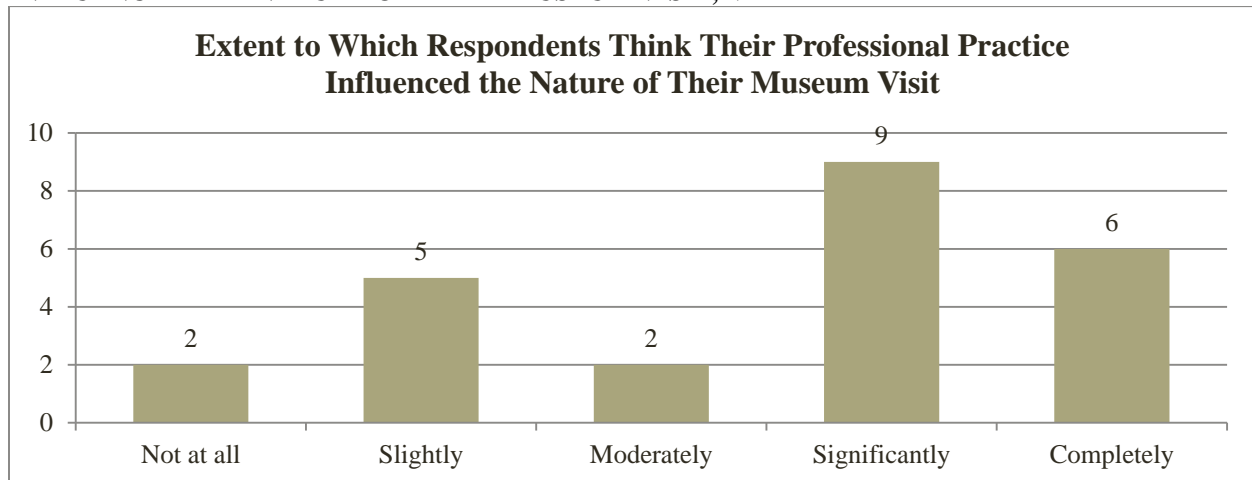
impacted their overall experience: *"I try not to act like a museum professional when I visit museums just because I feel like it makes me too judgmental. But it's hard to turn it 100% off."*

Despite reporting a true joy for their professional work, being able to remove ones' self from that identity afforded some respondents with a richer visitor experience: *"I have to force myself to detach from my professional persona. The times that I do I can immerse myself in the art. It feels a lot like work for me. I love my work!"*

Participants next reflected on the degree to which their visit impacted their understanding of how their professional work impacts the visitor experience. When asked directly if their leisurely visit provided a clearer understanding of how their professional work impacts the visitor experience 48% of respondents ($n = 12$) said "Yes." The number increased when participants were asked if their museum visit increased their understanding of how their colleagues work was impacted by the visitor experience to 67% ($n = 16$).

Finally, participants were asked if they felt that their practice influenced the nature of their museum visit. On 5 point scale, from “Not at all” (1) to “Completely” (5), the median for responses was 4 or “Significantly”. Figure 8 shows the distribution of responses across the scale.

FIGURE 8: EXTENT TO WHICH RESPONDENTS THINK THEIR PROFESSIONAL PRACTICE INFLUENCED THE NATURE OF THEIR MUSEUM VISIT, $N = 24$



Respondents were also encouraged to explain their selected ratings, elaborating on how exactly they felt their practice influenced their visit. Comments were coded into six categories:

“Impossible to Separate Professional and Leisurely Identities,” “Being Critical,” “Opportunity for Professional Development,” “Practice Did Not Influence Visit,” “Practice Influences When to Visit” and “Observe Visitors.”

The most frequent code applied, “Impossible to Separate Professional and Leisurely Identities,” was used when respondents either directly or indirectly shared that they had great difficulty isolating those two identities during their leisurely visit. A few respondents admitted to judging the facets of their visit with a professional eye; those instances were coded as “Being Critical.” Similarly, a few respondents utilized their leisurely visit as a time to research what other institutions are doing with the goal of increasing their professional competency, hence the code “Opportunity for Professional Development.” Some visitors asserted their ability to enjoy their visit aside from their profession. Those responses were aptly coded “Practice Did Not

Influence Visit.” A small number of respondents shared how their knowledge, gained from being a museum professional, informed their decision of when to visit a museum to avoid crowding. Those responses elicited the “Practice Influences When to Visit” code. Finally, “Observed Visitors” was reserved for respondents whose practice directly influenced their visit by shifting their focus towards the visitor. Responses could receive multiple codes, which is why percentages exceed 100% (see Table 1).

TABLE 1: WAYS PRACTICE INFLUENCED MUSEUM VISIT FOR RESPONDENTS, N = 21

CODE	PERCENT OF RESPONSES	QUOTE FROM DATA
Impossible to Separate Professional and Leisurely Identities	43%	<i>“Like I said before it is hard to turn off my professional filter when in an art museum. I have to make an effort to turn it off. When I do I can enjoy the art. This is not to say that I don't enjoy the experience.”</i>
Being Critical	33%	<i>“I was more critical than other visitors I imagine. I was never far from critiquing even when I was enjoying myself.”</i>
Opportunity for Professional Development	33%	<i>“Because I do museum visitor research and interpretation, all my interactions with other visitors (just being in the same room as them and seeing them) all becomes part of my research arsenal.”</i>
Practice Did Not Influence Visit	19%	<i>“Not at all, I have always had a curiosity for History and Literature; the stories of life, whether sitting by the foot of a grandparent or walking on ancient ground.”</i>
Practice Influences When to Visit	10%	<i>“I know to choose quiet times at the museum to visit popular exhibitions.”</i>
Observed Visitors	10%	<i>“I tended to see what visitors were doing, how they did or did not interact.”</i>

WHAT ASSUMPTIONS, IF ANY, ARE MUSEUM PROFESSIONALS BRINGING TO THEIR WORK BASED ON THEIR OWN VISITOR EXPERIENCES?

MOST ENJOYABLE ASPECT OF THE MUSEUM VISIT

Four weeks following their leisurely museum visit, respondents were sent a second questionnaire and asked to reflect on various aspects of their visit. First, participants were simply asked to say what they recalled as being the most enjoyable aspect of their visit. Responses were coded as either “Personal Connection” (72%, $n = 18$) or “Professional Connection” (40%, $n = 10$). When respondents shared a personal benefit they received from their museum visit the comment was coded as making a “Personal Connection” to the experience. Respondents generally seemed to enjoy their visits and were appreciative of the opportunity to spend leisure time in a museum recharging. For example: *“Relaxing with a friend at the museum.”* Others found the museum visit to serve as a nexus, connecting them to the larger human experience:

Just taking time to appreciate the train experience. I always feel a sense of connection across time with other people in history type museums and it is a feeling that is wondrous, jarring, and comforting. I would describe it as being joyful for me ... Albeit a bit disturbing sometimes.

Attending a museum during their leisure time also gave some participants a feeling of accomplishment: *“Getting the chance to finally visit a museum I had wanted to check out for a very long time.”* “Professional Connection” was applied when a respondent called out aspects of their visit which directly related to their work as being the most enjoyable aspect of their leisurely visit. Some were moved by installation: *“The setup of the exhibition with the lighting was beautiful.”* Others responded to how visitors were using the museum. Watching their interactions brought study participants joy: *“Watching how other visitors used the space and one of the art works in particular was memorable.”*

MOST VALUABLE ASPECT OF THE MUSEUM VISIT

Next, participants were asked to reflect on what was the most valuable part of their leisurely visit. Responses were again coded as either “Personal Connection” (52%, $n = 13$) or “Professional Connection” (44%, $n = 11$). Participants identified the time spent in a leisurely setting to interact with exhibitions were of primary value: *“Being alone, experiencing the artwork by myself on my own time, being free to wander as I pleased.”* Further, the ability to share these experiences and deepen knowledge was noteworthy: *“Being able to share knowledge with her about the artist's work so we could have a deeper understanding of the artist's work together.”* Again, the ability to connect to the larger human experience was of value to participants. More importantly, perhaps, was that it was an identity-affirming experience for them: *“For me the value was in finding that time-space-human connection... It helps me to reflect on my life and what I care about and who I am.”* Opportunities to connect the leisurely visit to one’s professional role were also of considerable value. Some experiences directly related to participant’s work-life, and therefore contributed work-specific needs: *“I saw a small exhibit on Citizen Science. This is a topic we have recently discussed promoting more through our own programs, and I think it provided an alternative way to approach the subject.”* Some were inspired by what other institutions could accomplish and hoped to bring that into their practice: *“Seeing the child sized picnic tables, something we could do at our Museum. Also, seeing the size and scope of that Museum, and the history they were able to share with the public.”* One respondent shared a sense of professional pride in being able to support peers in the museum field through their leisurely visit. Being able to contribute to the field in that manner was valuable to them: *“I felt like I was supporting the museum during its off-season.”*

RELATING LEISURELY VISIT TO PRACTICE

In the first questionnaire administered participants were also asked to rate the degree to which they agreed with the following statement: “My visit to this museum gave me a better understanding of the visitor experience.” The median response on a 5-point rating scale, from “Strongly Disagree” (1) to “Strongly Agree” (5), was 4 or “Agree.” Comments ($N = 21$) explaining the ratings were split almost equally between themes of “Reflection” (52% $n = 11$) and “Reinforcing” pre-existing notions of the visitor experience (48%, $n = 10$). Instances where respondents shared anecdotal comments about personal experiences or feelings during their visit were coded as “Reflection.” The degree to which participants felt like a “visitor” also aided in shaping their understanding: *“Since this was one of the first times in a long time that I felt more like a regular visitor than a museum professional, it gave me a chance to reflect upon experience from that perspective.”* Still, participant’s practice played a role in processing the experience and dictating how they processed being a visitor versus how they felt others were experiencing it: *“I saw some families at the museum, and thought that if I had paid to bring my family there, I might be disappointed with the amount of content on display.”* Comments were coded as “Reinforcing” if the respondent made comparisons to existing practice or commented that their experience was aligned with what they perceived to be standard visitor practice. Even then, respondents often distanced themselves from the role of the visitor in their comments; they were more comfortable acting as a third-party observer:

I saw many examples of what I understand to be true of visitor experience, but I don't think I gained a better understanding. I've spent a lot of time studying and observing visitor experience and there was nothing in my visit that challenged what I already knew going in, but there were examples that illustrated what I knew.

Even at my own institution, I make the time to observe how visitors act around exhibits, with programming, and on the public floor in general. It was nice to be at a different museum with a different focus to observe how visitors actually interacted with the place.

It was also interesting to see what sort of language worked well (and got the point across to me) and what did not work well.

Some respondents commented that this particular visit may not have informed their understanding of the visitor experience. Rather it was informed by a culmination of experiences. Experiences from this visit aligned with others in larger collage of visits over their lifetime. Therefore, these visits contributed to and helped affirm their pre-existing notion of the visitor experience and were also coded “Reinforcing.” For example:

Having visited museums frequently even before working at a museum (and working at a performing arts center for 6 years before that). I don't think an individual visit at this point gives a much better understanding of the visitor experience. I also know that my history as an artist and museum professional gives me a much greater amount of information about art, art history, and museums than the average museum visitor.

In the second questionnaire participants were asked to situate their visit and their understanding of the visitor experience within the context of their work-life. Seventy-six percent of respondents ($n = 19$ of 25) reported thinking about their museum visit within the context of their work in the 4-6 weeks subsequent to their visit. Explanatory comments were coded into two categories: indirect connections and direct connections. Slightly more than half of respondents (58%, $n = 11$ of 19) made indirect connections between their leisurely visit and their practice. Comments were coded as “Indirect” when respondents described reflective thinking about their visit, either as a museum professional or on the museum field. For example, one person considered the longevity of objects and how those objects may continue to impact future generations:

Yes. Capturing the past, or at least something special from the past and having it preserved for the future, the eyes of today visioning something that existed in the past. Gathering the necessary supplies to do this with and having them ready for public exhibit is a thought that stays on my mind while working, hoping the visitor will take something back with them in thought.

One visitor began thinking about how visitors utilized the interpretive materials in the museum they visited and the impact that was having on their social groups: *“Most visitors were using an audiotour; however, this did not stimulate interaction between visitors. I am almost tempted to say that most of them could be solo-visitors whereas they apparently were with other people.”*

Others discussed how thinking about their visit within the context of their work experience gave them joy and pride in their work: *“Remembering my alone time and appreciating works of art in another context helps remind me why I do what I do. I’ve thought about that Eliasson work several times, makes me feel good.”* The remaining 47% of respondents’ ($n = 9$ of 19) comments were coded as “Direct.” Comments coded as “Direct” showed a clear link between the respondents’ leisurely practice and a specific program or task they were working on. For example, respondents are using thinking about their leisurely visit as a means of informing future programs:

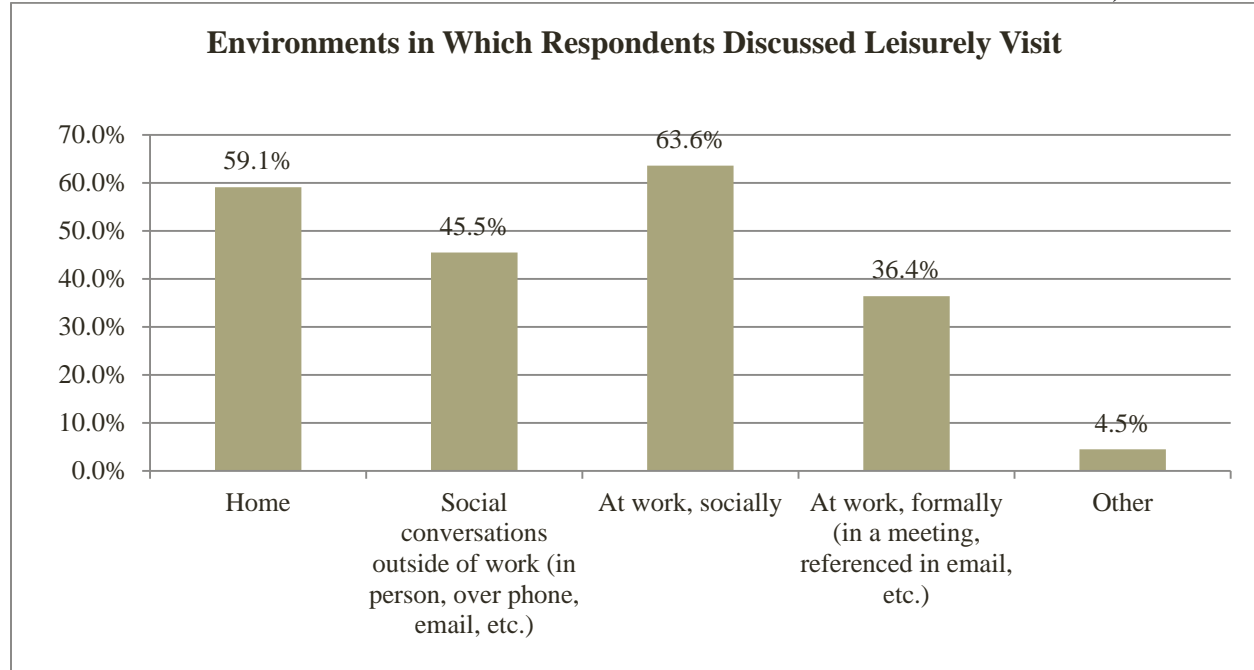
As previously mentioned, OMCA's nod to Citizen Science is relevant for programming we have recently discussed. I also mentioned my visit to my boss, and she requested that I present anything I found relevant or useful about my visitor at an upcoming department meeting.

Other respondents are taking cues from their peers and seriously considering ways of mimicking their practice: *“I thought about the signage phrasing and how we could apply a similar approach.”* Finally, some are comparing programs they either observed or participated in to ones they currently offer and modifying accordingly: *“I thought more about the ideas of providing an orientation to our visitors before they embark on their visit/journey.”*

In addition to exploring if respondents were thinking about their visit within the context of their practice, it was also important to learn if they were talking about it. Respondents were then asked if they had discussed their visit with anyone in the 4-6 weeks subsequent to their visit.

A majority (88%, $n = 22$) of respondents reportedly talked about their visit. Figure 11 illustrates the various environments in which respondents discussed their leisurely museum visit.

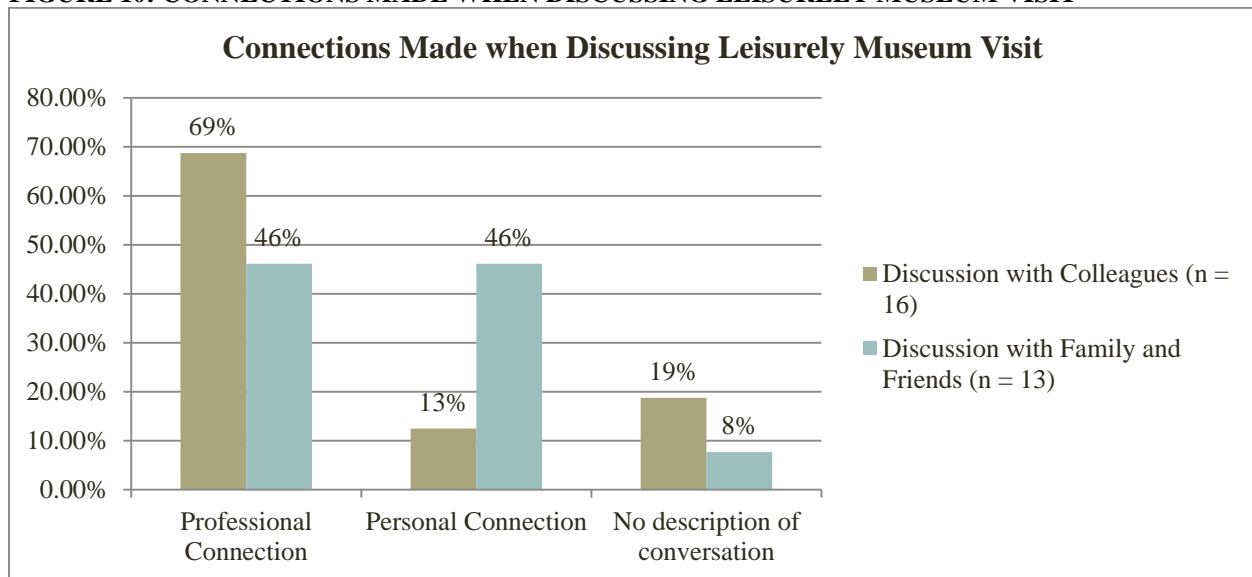
FIGURE 9: ENVIRONMENTS IN WHICH RESPONDENTS DISCUSSED LEISURELY VISIT, $N = 22$



Participants were also directed to describe the nature of their conversation. Responses ($N = 22$) were coded in two ways: 1) with whom the respondent was conversing with; and 2) the theme of the conversation. Looking at who study participants talked to about their museum visit, most often it was “Colleagues” (73%, $n = 16$), then “Family” (41%, $n = 9$) and finally “Friends” (32%, $n = 7$). For conversation theme, most were about making a professional connection (64%, $n = 14$), while fewer were about making a personal connection (32%, $n = 7$). When participants discussed their visit in a way that was personally fulfilling, but not related to their profession, it was coded as “making a personal connection.” To illustrate: *“Talking to my partner about the experience and how historical objects (the trains and the other objects) make me think about my life and time passing, etc. also about why this particular museum connects me with that feeling.”* Responses were coded as “making a professional connection” when the discussion specifically

linked their museum visit to work-related activities. For example: *“Many of the discussions either with friends, or co-workers usually revolved around the quality of the exhibition, the quality of the works included in the exhibition, its relationship to other exhibitions of similar topics and general assessments of installation and exhibition design.”* Figure 10 shows the relationship between conversational group and conversational theme. Perhaps not surprisingly, most conversations with colleagues were focused on professional connections, while most conversations with family and friends were focused on personal connections.

FIGURE 10: CONNECTIONS MADE WHEN DISCUSSING LEISURELY MUSEUM VISIT



Respondents were asked if any actionable items resulted from their conversations with colleagues, family and friends. This question was open-ended to encourage a description of actionable items. Most respondents (52%, $n = 11$ of 21) indicated that no actionable items were mentioned. However, 10 individuals described both concrete and possible actionable outcomes related to their visit. Some of the outcomes discussed included a specific change institutional activity. For example, one respondent wrote: *“[We] plan on creating a “Please Do Not Touch” sign similar to ones on display at MFA Houston. Education materials.”* Another wants to replicate what they experienced during their leisurely visit: *“My department agreed that the*

program format would be nice to adopt.” Some respondents also shared that their site visit, and subsequent discussions of the visit, motivated their colleagues to plan staff field trips to other institutions. Responses implied that these visits would function as a form of professional development. A respondent shared that the site visit would give staff a shared experience in settings similar to the institution they work for: *“We agreed that we should try to find time to go to more history museums.”* Others hinted that the visits may not occur within the context of work, but the discussion of the leisurely visit has piqued their peers’ interest in going to see the museum for themselves: *“Not really, just some talk about them going to see the exhibit on their own.”*

Participants were asked to rate the extent to which they felt their museum visit influenced their understanding of the visitor experience, using a 5 point scale, from “Not at All” (1) to “Completely” (5). With a median of 3, or “Moderately,” responses to this question were decidedly neutral. Figure 11 illustrates the distribution of responses.

FIGURE 11: TO WHAT EXTENT DO YOU THINK YOUR MUSEUM VISIT INFLUENCED YOUR UNDERSTANDING OF THE VISITOR EXPERIENCE? N = 25



Respondents were encouraged to explain their rating and comments were coded into 4 emergent categories; multiple responses were possible, so responses total more than 100%. Table 2 shows these codes, the percentage of responses they represent and samples from the data.

TABLE 2: WAYS LEISURELY VISIT INFLUENCED RESPONDENTS' UNDERSTANDING OF THE VISITOR EXPERIENCE, *N* = 20

CODE	PERCENT OF RESPONSES	QUOTE FROM DATA
Allowed me to be a visitor	50%	<i>"I often forget what it is like to be a normal museum visitor. Going to a museum that is not as familiar to me helps to remind me how most visitors experience a museum."</i>
Reminded of museum/staff role in creating experience	40%	<i>"Being a tourist/visitor I see how important professionalism and polite staff are in the museum."</i>
Reinforced	25%	<i>"Nothing I didn't already know, just seeing the visitors in their space having wonderful reactions was great."</i>
Not at All	5%	<i>"I don't remember my feelings about the visitor experience, so I'm just going to say not at all."</i>

RELATING THE MUSEUM VISIT TO PROFESSIONAL CONFIDENCE & ABILITY

Some questions on the follow-up questionnaire investigated how the visit contributed to or shaped professionals' approach towards practice. Fifty-two percent reported feeling inspired to do something new or different in their work as a result of their leisurely museum visit.

Respondents were encouraged to describe these feelings of inspiration. Using emergent coding, four primary inspiration areas were identified. Most commonly (*n* = 5 of 14), comments discussed an interest in enhancing visitor relationships. One respondent was inspired to simply be more observant, writing: *"Pay more attention to visitor interaction."* Another shared a specific action they were inspired to change: *"...[Slow] down the looking on my tours."* The

leisurely museum visit also inspired one respondent to create something new for a specific visitor group: *“Plan some sort of art activity for young teens to do at museum, inspired by museum.”*

The second most common goal for respondents ($n = 4$ of 14) was to engage in more professional development opportunities. For some, that meant visiting specific institutions to stay informed:

“I feel more inspired to go to SAM and other Seattle art events/museums/galleries more often so I am more in the know.” On a lesser scale, some respondents wanted to focus on building more

interdisciplinary connections into their work ($n = 2$ of 14) or strengthen relationships with other organizations in the community ($n = 1$ of 14). Although the specific visit may not influence the

exact interdisciplinary connections respondents are inspired to make, the visit allowed them to make connections between previous experiences and anticipated ones: *“My focus has always*

been on art museums, but I realize that a lot of my professional interest and experience can cover over into serving historical museums.” Finally, the leisurely visit encouraged one

participant to think of innovative ways to reach out into the community for future programming:

“I would not say that I have had any tangible happen yet, but I did find myself thinking about how many of the exhibit strategies were relevant to helping festival partners plan their booths.”

Study participants were asked if the leisurely visit had any influence on their professional practice in the 4-6 weeks following. In response to this question, 64% ($n = 16$) answered positively. When explaining their selection many of these respondents (33%, $n = 6$ of 18) expressed that their visit helped keep them current on trends. Respondents cited specific occurrences during their visit which increased their knowledge of field-wide trends. For example, one respondent discusses the interactive nature of exhibits at the Oakland Museum of California:

OMCA and [my museum] have very different types of exhibits. OMCA is much more interactive, and I loved watching how visitors interacted with a different type of exhibit.

My visit was a good reminder that different kinds of exhibits can create very different types of visitor experiences.

The visit has served as a reminder to be more mindful of exhibition design and how that facilitates various visitor experiences. Respondents also made general remarks about their experience adding to their professional knowledge, such as: *“Always keeps me up to date with what is happening in the industry.”* For some respondents (28%, $n = 5$ of 18) the leisurely visit reinforced pre-existing ideas regarding their practice. This was instrumental in letting respondents know that their work was on par with that of the field; to an extent, it was very affirming. Respondents shared: *“A little. It reinforced some earlier conceptions and reconfirmed some things that I had been thinking about - a confirmation and affirmation.”* Participants also acknowledged that they are not personally in a position where they have much impact on the visitor experience. They did not feel there was an opportunity for their understanding of the visitor experience to change much: *“Perhaps, but maybe not right now in my career. I'm not in a position where I get to change much, but I will probably remember this experience if/when I do have more control over what happens in my museum.”* Some found comfort in finding similarities between how institutions regard visitors: *“Always nice to see how other museums operate but also learned that there are a lot of similarities (things I already knew).”* A smaller number of respondents (17%, $n = 3$ of 18) wrote how their visit had rejuvenated their work ethic.

These responses illustrated a renewed vigor in the type of work respondents do:

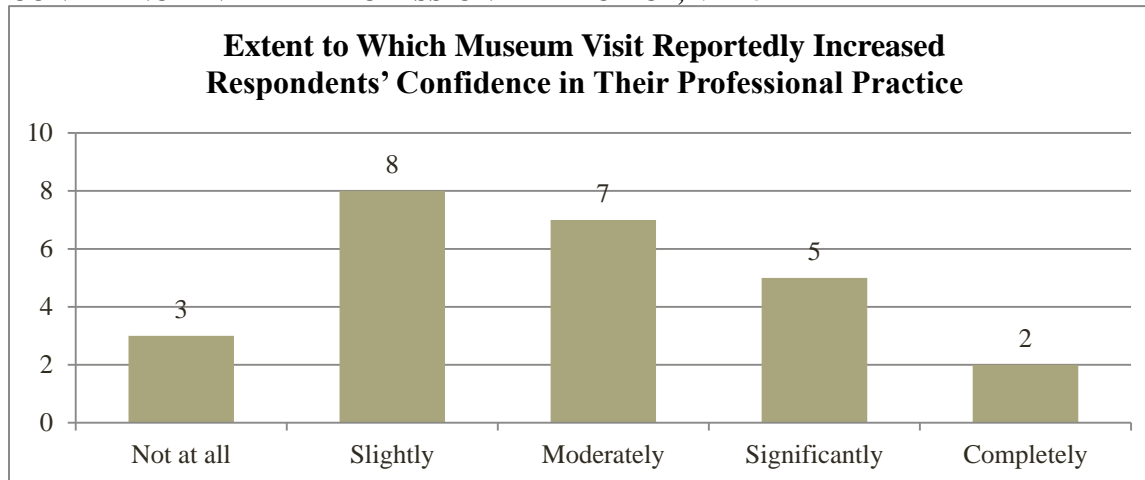
I feel that continuing to visit museums is something that only adds to my own professional growth. Visiting museums helps keep me inspired by the possibility of what can we do next, what can we do better, and what can I do.

They also demonstrated a fierce for creating meaningful experiences for loved ones:

...This visit demonstrated to me once again the importance of museums and zoos. The impact the visit had on my daughter is profound. Weeks later, she will still talk about the orangutan with the blanket on his head or the flamingos. Helping create those experiences for other families demonstrates the importance of the work that I do.

The sample was next asked to rate on a 5 point scale, from “Not at All” (1) to “Completely” (5), the extent to which the museum visit increased their confidence in their professional practice. Figure 12 shows the distribution of responses along the scale.

FIGURE 12: EXTENT TO WHICH MUSEUM VISIT REPORTEDLY INCREASED RESPONDENTS’ CONFIDENCE IN THEIR PROFESSIONAL PRACTICE, $N = 25$



When discussing their rating, many respondents (50%, $n = 9$ of 18) shared that the experience was affirming. The visit confirmed that participants were thinking about things that their peers were doing:

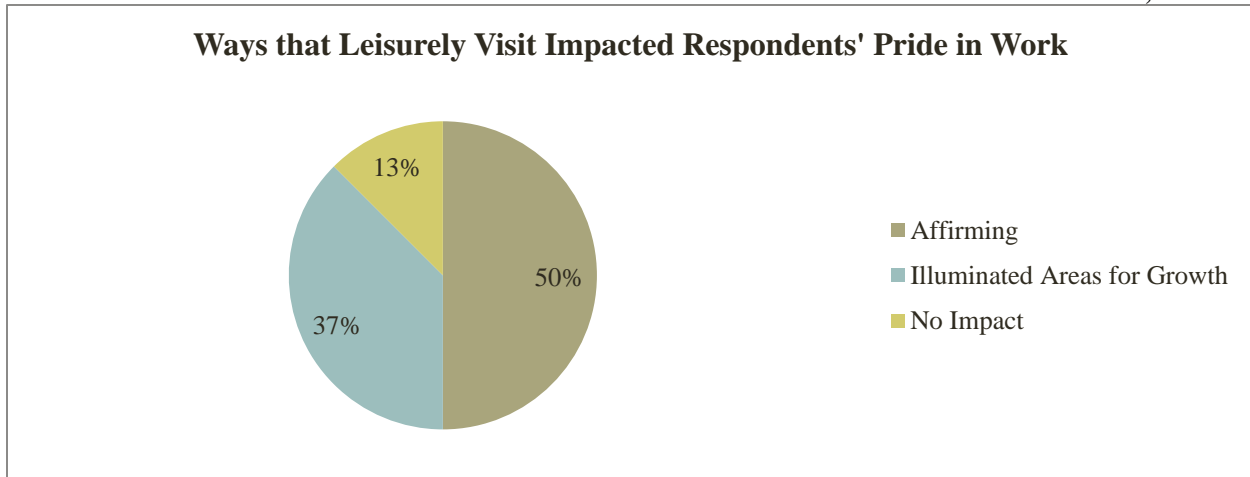
It made me validated that things that I have been thinking about doing are things that are being tried out elsewhere. It also made me evaluate how SAM is very different to [my museum] and the experience that we provide is and should be different.

Further, seeing other institutions succeeding at their various endeavors inspired a “can do!” attitude: “To see a site making progress and doing well, is encouraging in and of itself. If they can do it, we can do it too!” Leisurely visits also play a powerful role in inspiring participating museum professionals to continue with their work: “As I mentioned in my previous answer it helped to re-instill my faith in what I do.” Respondents (28%, $n = 5$ of 18) shared how their visit illuminated areas of professional growth. Viewing the museum from a visitors’ perspective helped participant understand how their practice can be refined and made better: “It gave me confidence in my abilities to recognize what works and what doesn’t. But it also helped me to see

where I could improve my own practice.” Others used their leisurely visit as a metric for measuring their professional competency to that of their peers: *“I felt that the quality of exhibition was certainly something I could match or achieve (or surpass, in some instances) with the knowledge and skills that I possess.”* Some (17%, $n = 3$ of 18) shared that the leisurely visit they went on was not one that would lend itself towards impacting confidence: *“I’m not really sure this question is relevant to my particular experience at this particular museum.”* A smaller number (11%, $n = 2$ of 18) stated that their longevity in the museum field prohibited the museum visit from impacting their confidence in their practice: *“I feel I already had confidence in my professional practice, perhaps because I’ve been around awhile!”*

Using the same rating scale, study participants were asked to what extent their leisurely museum visit increased their pride in their professional practice. The mean for this question was 3.12. Comments explaining ratings were coded relative to 4 emergent categories: “Affirming,” “Illuminated Areas for Growth” and “No Impact.” Figure 13 shows the distribution of these comments.

FIGURE 13: WAYS THAT LEISURELY VISIT IMPACTED RESPONDENTS' PRIDE IN WORK, $N = 18$



Participants were asked to what extent their museum visit changed the way they think about their professional practice. The same rating scale and codes were utilized. For this question

the mean was low at 1.92. Table 3 shows the codes, the percentage of responses they represent and a sample response.

TABLE 3: EXTENT TO WHICH LEISURELY MUSEUM VISIT CHANGED RESPONDENTS' WAY OF THINKING ABOUT THEIR PRACTICE, *N* = 17

CODE	PERCENT OF RESPONSES	QUOTE FROM DATA
Affirming	53%	<i>"My experience hasn't really changed my way of thinking with regards to my practice. I see my visit being more of a validation for remembering to think about the way visitors will experience certain spaces."</i>
Illuminated Areas for Growth	35%	<i>"Since the event was so fun and well-done - it did inspire me to think of what can we do at my institution."</i>
No Impact	12%	<i>"I'm in education and didn't see any education programs going on at the museum."</i>

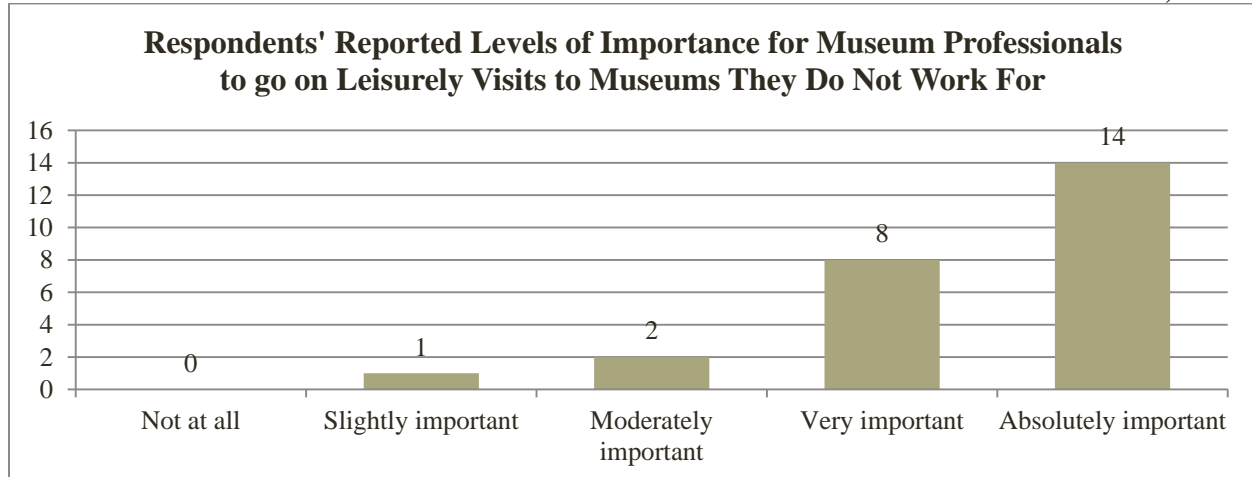
Respondents shared similar sentiments when asked if the leisurely visit changed the way they do their professional practice. Utilizing the same 5-point rating scale described above, the mean rating was low at 1.84. Explanatory responses (*N* = 14) were again coded into three emergent categories. In regards to how they do their work, the leisurely visit either affirmed their practice (50%, *n* = 7) or gave them a few ideas to try (21%, *n* = 3). "Affirming" was applied when respondents described their leisurely visit aligning with current thinking and approaches towards their practice. Often the visit bolstered their approach towards their practice: *"It fortifies my ideas but not change them."* The leisurely visit also highlighted the continued need for professionalism and quality: *"Again, have always believed in quality work, and professionalism so will continue to strive for that in my work."* In regards to change, some participants are interested in incorporating parts of their leisurely visit into their work: *"I will incorporate a new format into my programs."* For some, the visit was not related enough to their individual practice

(21%, $n = 3$), so there was no reported change in the way they do their work. Specifically, the position that they are in does not relate to elements of the leisurely visit that they enjoyed:

“Perhaps if I was in a public programming department I would answer differently. Since my field is not directly related to the museum event I attended, I don’t feel attending changed the way I do my professional practice.”

Lastly, participants were asked questions about the perceived value of leisurely museum visits for professionals and how such visits might impact professionals’ understanding of the museum experience. Participants were asked to rate on a 5-point scale, from “Not at All” (1) to “Absolutely Important” (5), how important they think it is that museum professionals visit museums they do not work in as part of their leisure time activities. The average rating to this question was 4.40, with the highest volume of respondents (56%, $n = 14$) selecting “absolutely important” (see Figure 14 for the distribution of responses).

FIGURE 14: RESPONDENTS’ REPORTED LEVELS OF IMPORTANCE FOR MUSEUM PROFESSIONALS TO GO ON LEISURELY VISITS TO MUSEUMS THEY DO NOT WORK FOR, $N = 25$



RESPONDENTS WERE ASKED TO EXPLAIN THEIR RATING.

Table 4 shows the four categories which emerged, the percentage of responses they represent and samples from the data.

TABLE 4: RESPONDENTS' REPORTED VALUE IN LEISURELY MUSEUM VISITS, N = 22

CODE	PERCENT OF RESPONSES	QUOTE FROM DATA
Gain Perspective on Field-wide Practice	64%	<i>"I think it's good to get outside of your own "box" and see what is happening in other institutions. We can learn from each other, no matter how big or small the takeaway."</i>
Opportunity for Professional Development	36%	<i>"Sometimes I believe that visiting other museums should not just be done on leisure time but actually something a Museum gives people time to do while on the clock. Continuing education."</i>
Stimulate Ideas/Inspiration	36%	<i>"Visiting other museums helps stimulate ideas for exhibition topics, different ways of displaying works, as well as different ways of communicating to audiences."</i>
Experience Being a Visitor	18%	<i>"Attending other museums as a visitor helps me maintain a visitor-focused perspective in my own institution. Whenever I visit another city, I always try and check out a museum."</i>

LIMITATIONS

Primarily, limitations of this research include the non-representative nature of the sample and the size of the sample. Qualifying participants self-selected to participate in both phases of this research. Because of this, the research is not generalizable to museum professionals as a whole. Further, the self-selected nature of participation created a sample that was not fully representative of museum types (both for employment and for leisurely visits), museum

departments, levels of seniority, levels of education and longevity in the field. The sample was also relatively small, limiting the possibility for strong statistical analysis.

Given these limitations, the needs of this exploratory research study were met by the methods employed, data gathered and analysis used. As an exploratory study, the goal of this research was not to create a generalized report of the leisurely museum-going behavior of museum professionals, and the way that these visits impact their practice. The intention of the researcher was to initiate conversations around those larger questions, using these findings to begin framing and identifying future areas for research.

CHAPTER 5: CONCLUSION

This research study concludes much like it began: by acknowledging that museums are inherently multifaceted institutions that can often be very overwhelming to the untrained eye. Yet, museum professionals do not have an untrained eye. As this study has demonstrated, they think deeply and critically about their leisurely museum visits, and they take these experiences with them into their practice. This analysis on how museum professionals leisurely visit museums, how their practice is impacting their visits and how their visits are impacting their work serves as a foundation for further conversations.

DISCUSSION

MUSEUM PROFESSIONALS AS THE VISITOR

Participating museum professionals strongly related to the Professional/Hobbyist identity set forth by Falk (2009) when describing their rationale for choosing the museum to visit, and describing what they wanted to do/see. Lacking a singular, unifying motivator, Professionals/Hobbyists are described as individuals who view their museum visit as a task-oriented experience. Even when not task-driven, prior knowledge and interest in content are important to those visitors; so too are the connections with museum staff and orientation (Falk J. H., 2009). If one is to accept that visitors can be fragmented, as Falk suggests, then this research assists in rounding out the knowledge surrounding the Professionals/Hobbyist segment. Many participants clearly listed specific exhibitions, galleries and/or programming that they were seeking to experience when discussing their reason for visiting that museum. Further, “insider knowledge” that comes from being a museum professional shaped how several participants structured their experience, such as when they chose to visit (often during off hours when galleries were expected to be quieter) and where they visited (specifically, if there was the

possibility of free or reduced admission for museum professionals). A few participants noted the institution they opted to visit had a different focus than the one they worked for. Further research exploring the correlation between visiting an institution which differs from the one a professional is employed by and the visitor identity they most relate too would be beneficial to this expanding body of research.

An extension of accepting Professional/Hobbyist as an identity group is recognizing that a common language and the identification of core practices is what allows practitioners to be more intentional about their professional development and their work. This, in turn, shapes how participating museum professionals approach their practice. Although not explicitly researched in this study, there seemed to be an underlying tension among respondents as they navigated notions of practice at the individual and communal level. In the teaching community, researchers are building off this tension to redefine “practice” as something which encompasses how one comes to understand the skills, relationships and identities needed to succeed in specific environments, such as the workplace, with others (Grossman, et al., 2009). This further ties back to the idea of museum professionals largely falling into the Professional/Hobbyist category when considering that while constructing one’s professional identity in their field of choice, practitioners pull from their personal identities. The blending of personal and professional identities creates an intimate bond to an individual’s practice that shapes how they do their chosen profession (Grossman, et al., 2009).

PROFESSIONAL & LEISURELY IDENTITIES ARE LINKED

Museum professionals are a unique visitor group which has a hard time separating leisurely visits to museums from their professional practice; experiences in both environments are continually contributing to and shaping the way the other is understood. Overall the data

suggest that museum professionals are bringing their work experiences into their leisurely museum visits with them. Falk (2009) briefly discusses the potential for this when defining the Professional/Hobbyist identity, but does so as a case study when describing qualifiers for the identity. Studies analyzing this phenomenon do not yet exist. Museum professionals may be more likely to separate their professional and leisurely identities when they are visiting institutions that bear a strong contrast thematically to the one they work for. The data demonstrate a keen awareness from museum professionals regarding the professional bias that they bring into their leisurely museum visits. This occurrence has yet to be explored formally in the literature surrounding museum professionals. Some museum professionals embrace this and willingly use their leisure time activity as a means of professional development. The formality of said professional development is highly subjective and merits further investigation.

LEISURELY VISITS ARE IMPACTING PRACTICE & WORK ETHIC

Upon returning to the workplace, leisurely museum visits have much potential for impacting the work that museum professionals are doing. The data demonstrate that there are both short-term and long-term impacts directly resulting from these visits. This expands on the research being done on a tangential field – that of the museum-specific websites and how peer reviews of museums posted to those websites are informing professional practice (TidalSummative). Consistent with that research, participants in this study generally approached their visits as an opportunity to gain insights on trends and practices among peers. While many visits were inspirational or affirming, some proved to be cautionary. Professionals were very aware when staff appeared unprofessional, interpretive material was confusing or when galleries were untidy. “Quality” and “Work Ethic” were terms that appeared periodically in response to these seemingly negative experiences. While recognizing facets of the museum that respondents

felt were not satisfactory, they were simultaneously identifying pitfalls to avoid within their own institution based on their visitor experience.

MUSEUM PROFESSIONALS FIND VALUE IN LEISURELY MUSEUM VISITS

The data suggest that leisurely museum visits allowed participating museum professionals to better understand how their practice influences the visitor experience. However, participants were not fully aware of the bias they bring to their practice from their leisurely visits. When asked directly about the perceived impact of the museum visit on practice and/or professional identity, selections often trended negative. Further, questions which sought to identify the assumptions professionals bring to their profession based on their leisurely experience did not reveal any explicit assumptions. Explanatory comments shared a different story. Responses tended to divulge that pre-existing ideas of the visitor experience were reinforced through first-hand experience as a visitor. Respondents shared that their concept of the visitor experience is a reflection of a series of visits. Going on leisurely visits to a museum add to and refine that picture. When narrating their experiences, participating museum professionals preferred to take on the role of a third-party viewer to the museum experience. They actively sought out points of connection between their idea of the visitor experience and their actual visit. The correlation between respondents' positions, the type of institution they visited and/or the type of institution they work for may have influenced this response. Further research into these potential impact areas would only enrich this body of knowledge.

Having affirmative experiences during leisurely visits and through subsequent conversations regarding the leisurely visit appears to be of great personal value to the sample in regards to their professional confidence. These findings respond to Silverman's (2010) commentary on the social impact of museum visits. She notes that museum visits provide

opportunities for relaxation, introspection and competence; those experiences can manifest in enhanced work ethic and job performance. That participants in this study experienced those feelings and then discussed feelings of affirmation and pride in their practice validates the need for research applying these notions towards museum staff. To an extent, it motivates them to continue their work because they believe it to be on par with their peers and of great service to visitors. Further, watching other institutions taking risks and succeeding gave some respondents the confidence they needed to take or advocate for similar programming in their institution. For these reasons, participating museum professionals felt very strongly about the need for peers to visit museums in their leisure time.

IMPLICATIONS

RESEARCHERS

This study plays a strong role in rounding out existing research related to professional development, workplace learning and the impact of museum visits on professional practice. Findings from this study can help reinterpret and push existing research on visitor motivations, visitor identities, the social impact of museums and meaning making in museums further. Due to the small sample size of this study, generalizability of the findings is fairly limited. Further, that the sample was self-selecting may mean that participants were more motivated or interested in the study than most museum professionals. Their vested interest in contributing to the research may have influenced the overall nature of the results. As such, generalizability of the findings is increasingly limited. However, in these limitations new opportunities are presented. Findings from this study suggest a hypothesis for guiding future research. Future studies which represent a wider variety of institutions and departments, levels of seniority, longevity in the field and investment in field wide practice may help to extend the reach of these findings.

Given the limited scope of the study, several variables which may influence how professionals experience being a visitor and their ability to impact the visitor experience could not be addressed. Future studies may seek to understand how museum professionals chose what museums to visit in their leisure time. Many respondents reported visiting the same institution several times over a period of three years; the longitudinal impact of these multiple visits is worth further investigation. Frequency of visit, museum location (local v. day trip v. destination) and familiarity with institution (personal/reputation, content/type) may all shape the visitor experience differently for museum professionals.

Longitudinal studies may provide further insights on how leisurely museum visits impact museum professionals, their practice and sense of identity. Identity is not static though; it shapes over time and in response to various life experiences. This study focused on the immediate impacts that participants self-reported. Observing and studying museum professionals over time or over a series of visits to diverse institutions may provide valuable insights on the long-term impacts of leisurely museum visits on museum professionals.

PRACTITIONERS

When theorizing practical application for this research, it is important to consider what factors contributed to this specific phenomenon being studied. For instance, the museum visit participating museum staff went on had to be completed in their leisure time. Recalling Levy's (2007) definition of leisure, it describes the mindset an individual is in when approaching a specific activity. If museums are going to encourage their staff to visit museums in their leisure time, fully aware of the potential for professional gain, it must be made clear that this specific outcome is not an expectation set upon the individual by the institution. Further, museums must be prepared support staff who are navigating their leisurely and professional identities, trying to

build on the connections made during their visit and at their place of employment. If museums seek to gain from the leisurely activities of staff, they must aid in reflective practices and be open to taking risks as new ideas are tested in their space post-visit. Efforts guiding educators on how to reflect on practice are being tested and shared through a web-based community of peers (University of California, Berkeley, 2014).

Given the close relationship between educators and museum professionals, the field stands to gain from experimenting with the practices posited by the Reflecting on Practice community in helping museum professionals translate their leisurely museum visits into actionable ideas in the workplace. By looking to peers in education, the museum field can begin to develop a common language for use when discussing best practices. There is the potential to use this as an opportunity to bring formality to the gathering and dissemination of literature surrounding practice and theory in the field. Should such a standardized form of literature develop, the museum field could then contribute back to the larger field of education and learning; it can participate in a larger conversation beyond the scope of museums.

One of the most influential aspects of these leisurely visits on participating museum professionals is the sense of confidence and affirmation that their visit gave them. This knowledge assured professionals that their work was making meaningful contributions to the field and, to a lesser extent, for visitors. Many participants also utilized their leisurely visit as an informal metric for measuring the success of the institution they work for. Fulfillment was found in recognizing personal and professional areas of achievement. Professionals responded positively to their experiences. They shared them with colleagues and sought to incorporate elements of their visit into their practice. What is particularly noteworthy is that the changes they were seeking to implement were happening quickly – participants were acting on experiences

that occurred only 4-6 weeks prior. This demonstrates that museums have flexibility to change and, when motivated at the individual level by staff, are able to do so quickly. Janes (2012) challenged museum professionals to infuse their practice with emotion, imagination, intuition and reflection. He envisions a new landscape for museums, where institutions are more mindful and community-focused. When considering the responses from participating museum professionals, this Janes' idealized landscape is within reach. Fostering those opportunities to take informed risks should be encouraged within museums in an effort to push them, the field and the communities served forward.

Perhaps the finest point this research study can make is a simple reminder to museum professionals to experience being a visitor from time to time. Taking the opportunity to experience museums in a leisurely fashion, regardless of agenda, has proven benefits on individuals. Museum professionals only stand to gain personal, and quite arguably professional, benefits by seizing the opportunity to experience being a visitor.

FINAL THOUGHTS

Museum visits conducted during leisure time have had an impact on museum professionals participating in this study. The visits discussed have contributed to museum professionals' sense of identity – personal and professional – and have had impacts on the way in which they think about their profession. For some, it even had a direct impact on the types of activities they were doing in the workplace. While it is uncertain the extent to which these impacts are directly shaping the visitor experience, future studies may help to clarify and expand the implications of this study. It is evident that these leisurely visits are contributing to participating museum professionals' understanding of the visitor experience and are informing how the visitor experience is shaped in a myriad of ways. As Falk's (2009) states: "*For those*

who have worked in museums for years, it's difficult to appreciate just how overwhelming and novel these settings can be for most people" (p. 96). Visitors stand as the primary beneficiaries of subsequent research as recipients of the museums' diverse offerings. All individuals, including museum professionals, become visitors when they walk through a museum's doors.

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APPENDIX A: CALL TO PARTICIPATE

SOCIAL MEDIA POSTING

Museum professionals – have you ever wondered about what happens when YOU visit a museum for fun? Have you considered how those visits can impact your work? These are the kind of questions I'm seeking to explore through my graduate thesis work at the University of Washington. If you are a current museum employee with 5+ years of paid experience working in museums and are planning a visit to a museum by March 8, 2014, I'd like to speak with you about being involved in my research. Please contact me, Taline Kuyumjian, at talinek@uw.edu to learn more.

RESEARCHER'S EMAIL INVITATION TO PARTICIPATE

Dear Museum Colleagues,

I am pursuing my master's degree in Museology at the University of Washington – less than five months to go! I'm writing you all because it is time to bring my thesis research to life and start collecting data. I invite you to participate in my research and assist me in my graduate studies.

I have a strong interest in museum professionals and how they relate to the visitor experience. **My research seeks to understand the relationship between museum professionals' leisure-time visits to museums and their professional practice.** I'm trying to keep involvement in my research as low-impact on you as possible.

To qualify to participate in my research you will need to be a current museum employee with at least five years' paid experience, and you must be planning a leisure-time visit to a museum by March 8, 2014. If you choose to participate you will be asked to do two things:

1. Complete a post-visit questionnaire, which will be emailed to you 1-3 days after your museum visit
2. Complete a second questionnaire, which will be emailed to you four weeks after your museum visit

The museum visit you are planning can take any shape you'd like – you can go with whoever you want, stay for as long as you'd like and do whatever you'd like. The only restriction for this research is that your visit cannot be to an institution you are employed by.

I hope you find this research as exciting and interesting as I do!

If you would like to participate or have questions, please contact me directly at talinek@uw.edu. If you have colleagues who you think may be interested in participating in this research, and who meet the above requirements, I would greatly appreciate it if you would forward this invitation to them.

Wishing you all the best,

Taline

THESIS COMMITTEE CHAIR'S EMAIL INVITATION TO PARTICIPATE

Dear Museum Colleagues,

Have you ever wondered about what happens when YOU visit a museum for fun? Have you considered how those visits can impact your work? These are the kind of questions Taline Kuyumjian, a graduate student pursuing a degree in Museology at the University of Washington, is seeking to explore. Taline is ready to bring her thesis research to life and start collecting data. I invite you to participate in her research.

Taline has a strong interest in museum professionals and how they relate to the visitor experience. **Her research seeks to understand the relationship between museum professionals' leisure-time visits to museums and their professional practice.** Taline is trying to keep involvement in her research as low-impact on participants as possible.

To qualify to participate in her research you will need to be a current museum employee with at least five years' paid experience, and you must be planning a leisure-time visit to a museum by March 8, 2014. If you choose to participate you will be asked to do two things:

1. Complete a post-visit questionnaire, which will be emailed to you 1-3 days after your museum visit
2. Complete a second questionnaire, which will be emailed to you four weeks after your museum visit

The museum visit you are planning can take any shape you'd like – you can go with whoever you want, stay for as long as you'd like and do whatever you'd like. The only restriction for this research is that your visit cannot be to an institution you are employed by.

If you would like to participate or have questions, please contact her directly at talinek@uw.edu. If you have colleagues who you think may be interested in participating in this research, and who meet the above requirements, I would greatly appreciate it if you would forward this invitation to them.

Wishing you all the best,

Dr. Jessica Luke

APPENDIX B: CONFIRMATION AND SITE VISIT PROTOCOL

Dear XX,

Thank you for agreeing to participate in my research! The next step is to confirm when you are planning on visiting a museum. **To participate in this study, you must be planning a visit to a museum of your choosing by March 8, 2014.** The museum visit is yours to make, so long as it occurs during your leisure time and is not to the institution you work for. Feel free to bring along guests, participate in programming or anything else you would normally do when you visit a museum for fun.

Please respond to this email confirming when you plan on visiting a museum. This is important, because I will be sending you a post-visit questionnaire to complete 24-72 hours following your visit. **Knowing the date of your visit and sending out this questionnaire within that time frame is essential to my research collection.** Four weeks after your visit I will be checking in with you and emailing you a follow-up questionnaire. You will have one week to complete the second questionnaire. Each questionnaire is designed to take about 25 minutes to complete.

Please let me know if you have any questions about my research or your participation. I look forward to hearing from you and confirming the date of your museum visit soon.

Best,

Taline

APPENDIX C: QUESTIONNAIRE DISTRIBUTION PROTOCOL

MUSEUM POST-VISIT QUESTIONNAIRE PART I DISTRIBUTION EMAIL

Dear [FirstName],

I hope you had a great time on your museum visit! Enclosed in this email is a link to the post-visit questionnaire. Please try to complete this survey within the next three days. Gathering your feedback within this time frame is essential to my thesis research.

[SurveyLink]

Thank you for participating in Phase I of my research. **You can expect to hear from me again in four weeks, which is when I will be emailing out the second questionnaire regarding your museum visit.** I understand that schedules change and people can get pretty busy. If, for any reason, you need to withdraw from continued participation you are free to do so.

Best,

Taline

Please note: If you do not wish to receive further emails from me, please click the link below, and you will be automatically removed from my mailing list.

[RemoveLink]

MUSEUM POST-VISIT QUESTIONNAIRE PART II DISTRIBUTION EMAIL

Dear [FirstName],

I hope this email finds you doing well! Enclosed in this email is a link to the second questionnaire you have been asked to complete. **The link to the questionnaire is time sensitive and will expire in 7 days.** I understand that schedules change and people can get pretty busy. If, for any reason, you need to withdraw from continued participation you are free to do so.

[SurveyLink]

Thank you for participating in my thesis research. Your involvement has been instrumental in helping me better understand relationship between museum professionals' leisure-time visits to museums and their professional practice. I look forward to sharing my results with the museum field in the coming months.

Best,

Taline

Please note: If you do not wish to receive further emails from me, please click the link below, and you will be automatically removed from my mailing list.

[RemoveLink]

REMINDER EMAIL

Hi, [FirstName]!

Hope you are doing well. If you haven't yet had a chance to complete you Museum Post-Visit Questionnaire XX, please do so soon. Capturing your thoughts and feedback fresh from your museum visit is essential to my research.

Here is a link to the survey:

[SurveyLink]

Thanks for your participation! I understand that schedules change and people can get pretty busy. If, for any reason, you need to withdraw from continued participation you are free to do so.

Best,

Taline

Please note: If you do not wish to receive further emails from me, please click the link below, and you will be automatically removed from my mailing list.

[RemoveLink]

APPENDIX D: MUSEUM POST-VISIT QUESTIONNAIRE I

Museum Post-Visit Questionnaire I

Participant Consent Form

What Happens When a Museum Professional Visits a Museum?
University of Washington

Researcher's name: Taline Kuyumjian, talinek@uw.edu

Thesis Advisor: Dr. Jessica Luke, Senior Lecturer in the Museology Graduate Program, 206-685-3496 or jlluke@uw.edu

I am asking you to complete a questionnaire that is part of my Master's Thesis work at the University of Washington. The purpose of this research is to better understand how museum professionals experience being a visitor in museums, and how their experiences may or may not influence their museum practice. Your participation is voluntary, refusal to participate will involve no penalty or loss of benefits, and you may discontinue participation at any time. If you have any questions now or in the future, you may contact me through the email address listed above.

This survey has been designed so that you can exit and return to it for editing. You can access the survey again using the same link provided in the email. To "save" your work on a page, click either the "Prev" or "Next" button. If a survey is exited before doing this, the work on that page will be lost.

1. Do you agree to participate in this questionnaire?

Yes

No

Museum Post-Visit Questionnaire I

Information on Your Museum Visit

2. What is the name of the museum you visited?

3. What type of museum is it?

4. Had you been to this museum before?

Yes

No

Museum Post-Visit Questionnaire I

Information on Your Museum Visit

5. How many times have you visited that museum in the last 3 years?

- Once
- 2-3 times
- 4-5 times
- More than 6 times

6. Why did you decide to visit this museum, as opposed to another museum, for the purposes of this study? Be as specific as possible.

7. Was there anything in specific at this museum that you wanted to see or do?

Museum Post-Visit Questionnaire I

Information on Your Museum Visit

8. Describe who you visited with. Please include ages, relationships and any significant details about your group that may have impacted your visit.

9. How much time did you spend at the museum?

- Less than 30 minutes
- 30 minutes to 1 hour
- 1 hour to 1 ½ hours
- 1 ½ hours to 2 hours
- 2 to 2 ½ hours
- 2 ½ to 3 hours
- More than 3 hours

10. Describe your museum visit. Where did you start your visit, where did you go next and so forth. For example, you might say that you started your visit in the travelling exhibit galleries, went to the café for a snack and then went on to explore the family space.

11. During your visit, did you participate in any museum programming?

- Yes
- No

If so, what was it?

Museum Post-Visit Questionnaire I

Information on Your Museum Visit

12. During your museum visit, was there any point at which you found yourself thinking about your own professional practice and/or your own museum?

- Yes
 No

If yes, please describe.

13. During your museum visit, did you talk with anyone about your own professional practice and/or your own museum?

- Yes
 No

If yes, please describe.

14. During your museum visit, was there anything you saw that gave you ideas for your own professional practice and/or your own museum, either positive (things you wanted to try/emulate) or negative (things you would not want to do)?

- Yes
 No

If yes, please describe.

15. During your museum visit, did you learn something (knowledge, skill) that you could apply in your own professional practice and/or your own museum

- Yes
 No

If yes, please describe.

Museum Post-Visit Questionnaire I

Information on Your Museum Visit

16. During your museum visit, to what extent did you feel like a museum visitor as opposed to a museum professional?

Please select the appropriate number on the 5 point scale below, where 1= Visitor and 5 = Museum Professional.

Visitor	2	3	4	Museum Professional
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please explain your rating.

17. As a result of your museum visit, to what extent do you agree with the following statement:

"My visit to this museum gave me a better understanding of the visitor experience."

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please explain your rating.

18. Following your visit, do you have a clearer understanding of how your professional work impacts the visitor experience?

- Yes
 No

If so, please describe.

19. Following your visit, do you have a clearer understanding of how any of your colleagues' work, in any department or position, impacts the visitor experience?

- Yes
 No

Museum Post-Visit Questionnaire I

20. Overall, do you think you think that your professional practice influenced the nature of your museum visit?

Please select the appropriate number on the 5 point scale below, where 1 = Not at All and 5 = Completely.

Not at all	Slightly	Moderately	Significantly	Completely
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please describe your rating.

Museum Post-Visit Questionnaire I

Participant Background

21. Please enter your position title and a brief description of your primary responsibilities.

Position title

Description of responsibilities

22. How long have you held this position?

- Less than 1 year
 10 to 15 years
 1 to 5 years
 15 to 20 years
 5 to 10 years
 More than 20 years

23. How long have you worked (including volunteer work, internships, part-time positions and full-time positions) with your current institution?

- Less than 1 year
 10 to 15 years
 1 to 5 years
 15 to 20 years
 5 to 10 years
 More than 20 years

24. Department (If your department is not listed, please pick the department title that best applies)

25. Type of museum you work for.

26. What is your museum's annual operating budget?

Museum Post-Visit Questionnaire I

Participant Background

27. Your zip code.

ZIP:

28. What your highest level of education completed?

- High School degree
- Some undergraduate work
- Undergraduate degree
- Some graduate work
- Graduate degree
- Some doctoral work
- Doctorate degree

Museum Post-Visit Questionnaire I

Participant Background

29. If you have a graduate or doctorate degree, please indicate what kind (Master's, Ed D, Ph.D., etc.)?

30. In what area is/are your degree(s)?

31. Do you hold a degree or certificate in Museum Studies/Museology?

Museum Post-Visit Questionnaire I

Participant Background

32. How long have you worked (including part-time positions and full-time positions) in a museum?

- 5 to 10 years
- 10 to 15 years
- 15 to 20 years
- 20 to 25 years
- More than 25 years

33. How many years have you been engaged in a professional practice (including volunteer work, internships, part-time positions and full-time positions) that relates to museums?

- 5 to 10 years
- 10 to 15 years
- 15 to 20 years
- 20 to 25 years
- More than 25 years

APPENDIX E: MUSEUM POST-VISIT QUESTIONNAIRE II

Museum Post-Visit Questionnaire II

Participant Consent Form

What Happens When a Museum Professional Visits a Museum?

University of Washington

Researcher's name: Taline Kuyumjian, talinek@uw.edu

Thesis Advisor: Dr. Jessica Luke, Senior Lecturer in the Museology Graduate Program, 206-685-3496 or jjluke@uw.edu

I am asking you to complete a questionnaire that is part of my Master's Thesis work at the University of Washington. The purpose of this research is to better understand how museum professionals experience being a visitor in museums, and how their experiences may or may not influence their museum practice. Your participation is voluntary, refusal to participate will involve no penalty or loss of benefits, and you may discontinue participation at any time. If you have any questions now or in the future, you may contact me through the email address listed above.

This survey has been designed so that you can exit and return to it for editing. You can access the survey again using the same link provided in the email. To "save" your work on a page, click either the "Prev" or "Next" button. If a survey is exited before doing this, the work on that page will be lost.

1. Do you agree to participate in this questionnaire?

- Yes
- No

Museum Post-Visit Questionnaire II

Recalling Your Museum Visit

2. Thinking back to your museum visit 4-6 weeks ago, what do you remember as being the most enjoyable aspect of that experience?

3. What do you remember as being the most valuable part of that experience?

4. In the last 4-6 weeks, have you thought about your museum visit at all in the context of your work?

- Yes
 No

If yes, please describe what you thought about and how it related to your work.

Museum Post-Visit Questionnaire II

Discussing Your Museum Visit

5. In the last 4-6 weeks, have you talked with anyone about your museum visit?

Yes

No

Museum Post-Visit Questionnaire II

Discussing Your Museum Visit

6. In which of the following contexts did you talk with someone about your museum visit?

- Home
- Social conversations outside of work (In person, over phone, email, etc.)
- At work, socially
- At work, formally (In a meeting, referenced in email, etc.)
- Other

7. Describe the nature of the conversation. Who were you talking to? What did you talk about?

8. Did any actionable ideas result from this discussion? Actionable ideas can range from an agreement to discuss further to an evaluation of or change in current practice.

Museum Post-Visit Questionnaire II

Museum Visit + Professional Practice

9. In the last 4-6 weeks, have you felt inspired to do something new or different in your work as a result of your museum visit?

- Yes
 No

If yes, please describe.

10. Do you think your museum visit 4-6 weeks ago had any influence on your professional practice?

- Yes
 No

If yes, please describe. If no, why do you think it didn't? Be as detailed as possible.

11. To what extent did your museum visit increase your confidence in your professional practice?

Please select the appropriate number on the 5 point scale below, where 1 = Not at all and 5 = Completely.

Not at all	Slightly	Moderately	Significantly	Completely
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please explain your rating.

Museum Post-Visit Questionnaire II

12. To what extent did your museum visit increase your pride in your professional practice?

Please select the appropriate number on the 5 point scale below, where 1 = Not at all and 5 = Completely.

Not at all	Slightly	Moderately	Significantly	Completely
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please explain your rating.

Museum Post-Visit Questionnaire II

Value of Museum Visit

13. To what extent has your museum visit changed the way you think about your professional practice?

Please select the appropriate number on the 5 point scale below, where 1 = Not at all and 5 = Completely.

Not at all	Slightly	Moderately	Significantly	Completely
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please explain your rating.

14. To what extent has your museum visit changed the way you do your professional practice?

Please select the appropriate number on the 5 point scale below, where 1 = Not at all and 5 = Completely.

Not at all	Slightly	Neutral	Significantly	Completely
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please explain your rating.

15. How important do you think it is that museum professionals visit museums they don't work in as part of their leisure time?

Please select the appropriate number on the 5 point scale below, where 1 = Not at all and 5 = Absolutely Important.

Not at all	Slightly Important	Moderately Important	Very Important	Absolutely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please explain your rating.

Museum Post-Visit Questionnaire II

16. To what extent do you think your museum visit influenced your understanding of the visitor experience?

Please select the appropriate number on the 5 point scale below, where 1 = Not at all and 5 = Completely.

Not at all	Slightly	Moderately	Significantly	Completely
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please explain your rating.

APPENDIX F: DATA ANALYSIS PLAN

DATA ANALYSIS MATRIX: OVERVIEW FOR THESIS

EVALUATION QUESTION(S)	DURING RECREATIONAL VISITS TO MUSEUMS, WHAT DOES THE VISITOR EXPERIENCE LOOK LIKE FOR MUSEUM PROFESSIONALS?	IN WHAT WAYS ARE A MUSEUM PROFESSIONAL'S RECREATIONAL VISITS TO MUSEUMS, AND THEIR VISITOR EXPERIENCE, IMPACTED BY THEIR WORK?	WHAT ASSUMPTIONS, IF ANY, ARE MUSEUM PROFESSIONALS BRINGING TO THEIR WORK BASE ON THEIR OWN VISITOR EXPERIENCES?
Method(s)	Museum Post-Visit Questionnaire I and II	Museum Post-Visit Questionnaire I	Museum Post-Visit Questionnaire I and II
Sample Sizes (N)	25	25	25
Types of Measures/Tests	Quantitative & Qualitative	Quantitative & Qualitative	Quantitative & Qualitative
Resources Required	Survey Monkey	Survey Monkey	Survey Monkey

DATA ANALYSIS: MUSEUM POST-VISIT QUESTIONNAIRE I

QUESTIONNAIRE ITEM	MAPS TO WHICH EVALUATION QUESTION?	WHAT TYPE OF QUESTION/MEASURE?	HOW WILL YOU ANALYZE? WHICH TESTS WILL YOU RUN?	WHAT RESOURCES WILL YOU NEED TO RUN THOSE TESTS?	HOW WILL YOU REPORT IT? VISUALIZATION?
Do you agree to participate in this questionnaire?	N/A; Consent	N/A	N/A	N/A	N/A
What is the name of the museum you visited?	During recreational visits to museums, what does the visitor experience look like for museum professionals?	Qualitative; Text box	Categorize	Survey Monkey, NVivo or Excel	Narrative or formatted list
What type of museum is it?	During recreational visits to museums, what does the visitor	Quantitative; Drop-down	Categorize	Survey Monkey, NVivo or Excel	Narrative or bar graph

	experience look like for museum professionals?	menu			
Had you been to this museum before?	During recreational visits to museums, what does the visitor experience look like for museum professionals?	Quantitative; Button	Statistical analysis	Survey Monkey, NVivo or Excel	Narrative or pie chart
How many times have you visited that museum in the last 3 years?	During recreational visits to museums, what does the visitor experience look like for museum professionals?	Quantitative; Button	Statistical analysis	Survey Monkey, NVivo or Excel	Narrative
Why did you decide to visit this museum, as opposed to another museum, for the purposes of this study? Be as specific as possible.	During recreational visits to museums, what does the visitor experience look like for museum professionals?	Qualitative; Open-ended response	Code to identify trends	Survey Monkey, NVivo or Excel	Narrative, descriptive text or direct quotes
Was there anything in specific at this museum that you wanted to see or do?	During recreational visits to museums, what does the visitor experience look like for museum professionals?	Qualitative; Open-ended response	Code to identify trends	Survey Monkey, NVivo or Excel	Narrative, descriptive text or direct quotes
Describe who you visited with. Please include ages, relationships and any significant details about your group that may have impacted your visit.	During recreational visits to museums, what does the visitor experience look like for museum professionals?	Qualitative; Open-ended response	Code to identify trends	Survey Monkey, NVivo or Excel	Narrative, descriptive text or direct quotes
How much time did you spend at the museum?	During recreational visits to museums, what does the visitor experience look like for museum professionals?	Quantitative; Button	Statistical analysis	Survey Monkey, NVivo or Excel	Narrative or bar graph
Describe your museum visit. Where did you start your visit, where did you go next and so forth? For example, you might	During recreational visits to museums, what does the visitor experience look like for museum professionals?	Qualitative; Open-ended response	Code to identify trends	Survey Monkey, NVivo or Excel	Narrative, descriptive text or direct quotes

say that you started your visit in the travelling exhibit galleries, went to the café for a snack and then went on to explore the family space.					
During your visit, did you participate in any museum programming?	During recreational visits to museums, what does the visitor experience look like for museum professionals?	Quantitative; Button Qualitative; Short-answer response	Statistical analysis; Code to identify trends	Survey Monkey, NVivo or Excel	Narrative, descriptive text or direct quotes
During your museum visit, was there any point at which you found yourself thinking about your own professional practice and/or your own museum?	Are a museum professional's recreational visits to museums, and their visitor experience, impacted by their work?	Quantitative; Button Qualitative; Short-answer response	Statistical analysis; Code to identify trends	Survey Monkey, NVivo or Excel	Narrative, descriptive text or direct quotes
During your museum visit, did you talk with anyone about your own professional practice and/or your own museum?	Are a museum professional's recreational visits to museums, and their visitor experience, impacted by their work?	Quantitative; Button Qualitative; Short-answer response	Statistical analysis; Code to identify trends	Survey Monkey, NVivo or Excel	Narrative, descriptive text or direct quotes
During your museum visit, was there anything you saw that gave you ideas for your own professional practice and/or your own museum, either positive (things you wanted to try/emulate) or negative (things you would not want to do)?	Are a museum professional's recreational visits to museums, and their visitor experience, impacted by their work?	Quantitative; Button Qualitative; Short-answer response	Statistical analysis; Code to identify trends	Survey Monkey, NVivo or Excel	Narrative, descriptive text or direct quotes
During your museum visit, did you learn something (knowledge, skill) that you could apply in your own professional practice and/or	During recreational visits to museums, what does the visitor experience look like for museum professionals?	Quantitative; Button Qualitative; Short-answer response	Statistical analysis; Code to identify trends	Survey Monkey, NVivo or Excel	Narrative, descriptive text or direct quotes

your own museum?					
During your museum visit, to what extent did you feel like a museum visitor as opposed to a museum professional?	Are a museum professional's recreational visits to museums, and their visitor experience, impacted by their work?	Quantitative; Rating Qualitative; Short-answer response	Statistical analysis; Coding to identify trends	Survey Monkey, NVivo or Excel	Narrative and/or bell curve
Please select the appropriate number on the 5 point scale below, where 1= Visitor and 5 = Museum Professional.					
As a result of your museum visit, to what extent do you agree with the following statement:	What assumptions, if any, are museum professionals bringing to their work base on their own visitor experiences?	Quantitative; Rating Qualitative; Short-answer response	Statistical analysis; Coding to identify trends	Survey Monkey, NVivo or Excel	Narrative and/or bell curve
"My visit to this museum gave me a better understanding of the visitor experience."					
Following your visit, do you have a clearer understanding of how your professional work impacts the visitor experience?	What assumptions, if any, are museum professionals bringing to their work base on their own visitor experiences?	Quantitative; Button Qualitative; Short-answer response	Statistical analysis; Code to identify trends	Survey Monkey, NVivo or Excel	Narrative and/or bell curve
Following your visit, do you have a clearer understanding of how any of your colleagues' work, in any department or position, impacts the visitor experience?	What assumptions, if any, are museum professionals bringing to their work base on their own visitor experiences?	Quantitative; Button Qualitative; Short-answer response	Statistical analysis; Code to identify trends	Survey Monkey, NVivo or Excel	Narrative and/or bell curve
Overall, do you think you think that your professional practice influenced the nature of your museum visit?	Are a museum professional's recreational visits to museums, and their visitor experience, impacted by their work?	Quantitative; Rating Qualitative; Short-answer	Statistical analysis; Coding to identify trends	Survey Monkey, NVivo or Excel	Narrative and/or bell curve

response					
Please select the appropriate number on the 5 point scale below, where 1 = Not at All and 5 = Completely.					
Please enter your position title and a brief description of your primary responsibilities.	N/A; Demographic	Qualitative; Text box	Code to identify trends	Survey Monkey, NVivo or Excel	Narrative or formatted list
How long have you held this position?	N/A; Demographic	Qualitative; Text box	Statistical analysis	Survey Monkey, NVivo or Excel	Narrative or formatted list
How long have you worked (including volunteer work, internships, part-time positions and full-time positions) with your current institution?	N/A; Demographic	Quantitative; Button	Statistical analysis	Survey Monkey, NVivo or Excel	Bar graph
Department (If your department is not listed, please pick the department title that best applies)	N/A; Demographic	Quantitative; Drop-down menu	Statistical analysis	Survey Monkey, NVivo or Excel	Bar graph
Type of museum you work for.	N/A; Demographic	Quantitative; Drop-down menu	Statistical analysis	Survey Monkey, NVivo or Excel	Bar graph
What is your museum's annual operating budget?	N/A; Demographic	Qualitative; Text box	Code to identify trends	Survey Monkey, NVivo or Excel	Bar graph
Your zip code.	N/A; Demographic	Qualitative; Text box	Code to identify trends	Survey Monkey, NVivo or Excel	Plot on a map
What your highest level of education completed?	N/A; Demographic	Quantitative; Button	Code to identify trends	Survey Monkey, NVivo or Excel	Bar graph
If you have a graduate or doctorate degree, please indicate what kind (Master's, Ed D, Ph.D., etc.)?	N/A; Demographic	Qualitative; Text box	Code to identify trends	Survey Monkey, NVivo or Excel	Narrative or formatted list
In what area is/are your	N/A; Demographic	Qualitative;	Code to identify trends	Survey Monkey,	Narrative or

degree(s)?		Text box		NVivo or Excel	formatted list
Do you hold a degree or certificate in Museum Studies/Museology?	N/A; Demographic	Qualitative; Text box	Code to identify trends	Survey Monkey, NVivo or Excel	Narrative
How long have you worked (including part-time positions and full-time positions) in a museum?	N/A; Demographic	Quantitative; Button	Statistical analysis	Survey Monkey, NVivo or Excel	Bar graph
How many years have you been engaged in a professional practice (including volunteer work, internships, part-time positions and full-time positions) that relates to museums?	N/A; Demographic	Quantitative; Button	Statistical analysis	Survey Monkey, NVivo or Excel	Bar graph

DATA ANALYSIS: MUSEUM POST-VISIT QUESTIONNAIRE II

QUESTIONNAIRE ITEM	MAPS TO WHICH EVALUATION QUESTION?	WHAT TYPE OF QUESTION/MEASURE?	HOW WILL YOU ANALYZE? WHICH TESTS WILL YOU RUN?	WHAT RESOURCES WILL YOU NEED TO RUN THOSE TESTS?	HOW WILL YOU REPORT IT? VISUALIZATION?
Do you agree to participate in this questionnaire?	N/A; Consent	N/A	N/A	N/A	N/A
Thinking back to your museum visit 4-6 weeks ago, what do you remember as being the most enjoyable aspect of that experience?	During recreational visits to museums, what does the visitor experience look like for museum professionals?	Qualitative; Open-ended response	Code to identify trends	Survey Monkey, NVivo or Excel	Narrative, descriptive text or direct quotes
What do you remember as being the most valuable part of	During recreational visits to museums, what does the visitor	Qualitative; Open-ended	Code to identify trends	Survey Monkey, NVivo or Excel	Narrative, descriptive text

that experience?	experience look like for museum professionals?	response			or direct quotes
In the last 4-6 weeks, have you thought about your museum visit at all in the context of your work?	What assumptions, if any, are museum professionals bringing to their work base on their own visitor experiences?	Quantitative; Button Qualitative; Short-answer response	Statistical analysis; Code to identify trends	Survey Monkey, NVivo or Excel	Narrative and/or pie chart
In the last 4-6 weeks, have you talked with anyone about your museum visit?	What assumptions, if any, are museum professionals bringing to their work base on their own visitor experiences?	Quantitative; Button Qualitative; Short-answer response	Statistical analysis; Code to identify trends	Survey Monkey, NVivo or Excel	Narrative and/or pie chart
In which of the following contexts did you talk with someone about your museum visit?	What assumptions, if any, are museum professionals bringing to their work base on their own visitor experiences?	Quantitative; Button	Statistical analysis	Survey Monkey, NVivo or Excel	Pie chart
Describe the nature of the conversation. Who were you talking to? What did you talk about?	What assumptions, if any, are museum professionals bringing to their work base on their own visitor experiences?	Qualitative; Open-ended response	Code to identify trends	Survey Monkey, NVivo or Excel	Narrative, descriptive text or direct quotes
Did any actionable ideas result from this discussion? Actionable ideas can range from an agreement to discuss further to an evaluation of or change in current practice.	What assumptions, if any, are museum professionals bringing to their work base on their own visitor experiences?	Quantitative; Button Qualitative; Short-answer response	Statistical analysis; Code to identify trends	Survey Monkey, NVivo or Excel	Narrative and/or pie chart
In the last 4-6 weeks, have you felt inspired to do something new or different in your work as a result of your museum visit?	What assumptions, if any, are museum professionals bringing to their work base on their own visitor experiences?	Quantitative; Button Qualitative; Short-answer response	Statistical analysis; Code to identify trends	Survey Monkey, NVivo or Excel	Narrative and/or pie chart
Do you think your museum visit 4-6 weeks ago had any influence	What assumptions, if any, are museum professionals bringing	Quantitative; Button	Statistical analysis; Code to identify trends	Survey Monkey, NVivo or Excel	Narrative and/or pie chart

<p>on your professional practice?</p>	<p>to their work base on their own visitor experiences?</p>	<p>Qualitative; Short-answer response</p>			
<p>To what extent did your museum visit the increase your confidence in your professional practice?</p> <p>Please select the appropriate number on the 5 point scale below, where 1 = Not at all and 5 = Completely.</p>	<p>What assumptions, if any, are museum professionals bringing to their work base on their own visitor experiences?</p>	<p>Quantitative; Rating Qualitative; Short-answer response</p>	<p>Statistical analysis; Coding to identify trends</p>	<p>Survey Monkey, NVivo or Excel</p>	<p>Narrative and/or bell curve</p>
<p>To what extent did your museum visit increase your pride in your professional practice?</p> <p>Please select the appropriate number on the 5 point scale below, where 1 = Not at all and 5 = Completely.</p>	<p>What assumptions, if any, are museum professionals bringing to their work base on their own visitor experiences?</p>	<p>Quantitative; Rating Qualitative; Short-answer response</p>	<p>Statistical analysis; Coding to identify trends</p>	<p>Survey Monkey, NVivo or Excel</p>	<p>Narrative and/or bell curve</p>
<p>To what extent has your museum visit changed the way you think about your professional practice?</p> <p>Please select the appropriate number on the 5 point scale below, where 1 = Not at all and 5 = Completely.</p>	<p>What assumptions, if any, are museum professionals bringing to their work base on their own visitor experiences?</p>	<p>Quantitative; Rating Qualitative; Short-answer response</p>	<p>Statistical analysis; Coding to identify trends</p>	<p>Survey Monkey, NVivo or Excel</p>	<p>Narrative and/or bell curve</p>
<p>To what extent has your museum visit changed the way you do your professional</p>	<p>What assumptions, if any, are museum professionals bringing to their work base on their own</p>	<p>Quantitative; Rating Qualitative;</p>	<p>Statistical analysis; Coding to identify trends</p>	<p>Survey Monkey, NVivo or Excel</p>	<p>Narrative and/or bell curve</p>

<p>practice?</p> <p>Please select the appropriate number on the 5 point scale below, where 1 = Not at all and 5 = Completely.</p>	<p>visitor experiences?</p>	<p>Short-answer response</p>			
<p>How important do you think it is that museum professionals visit museums they don't work in as part of their leisure time?</p> <p>Please select the appropriate number on the 5 point scale below, where 1 = Not at all and 5 = Absolutely Important.</p>	<p>What assumptions, if any, are museum professionals bringing to their work base on their own visitor experiences?</p>	<p>Quantitative; Rating Qualitative; Short-answer response</p>	<p>Statistical analysis; Coding to identify trends</p>	<p>Survey Monkey, NVivo or Excel</p>	<p>Narrative and/or bell curve</p>
<p>To what extent do you think your museum visit influenced your understanding of the visitor experience?</p> <p>Please select the appropriate number on the 5 point scale below, where 1 = Not at all and 5 = Completely.</p>	<p>What assumptions, if any, are museum professionals bringing to their work base on their own visitor experiences?</p>	<p>Quantitative; Rating Qualitative; Short-answer response</p>	<p>Statistical analysis; Coding to identify trends</p>	<p>Survey Monkey, NVivo or Excel</p>	<p>Narrative and/or bell curve</p>

APPENDIX G: CODING RUBRIC: MUSEUM POST-VISIT QUESTIONNAIRE I

INSTRUMENT QUESTION	MAPS TO EVALUATION QUESTION...	CODES	EXAMPLES FROM DATA
1 Do you agree to participate in this questionnaire?	N/A; Consent	N/A	N/A
2 What is the name of the museum you visited?	During recreational visits to museums, what does the visitor experience look like for museum professionals?	Use museum names	See raw data for complete list
3 What type of museum is it?	During recreational visits to museums, what does the visitor experience look like for museum professionals?	Use AAM types	See raw data for complete list
4 Had you been to this museum before?	During recreational visits to museums, what does the visitor experience look like for museum professionals?	Yes No	
5 How many times have you visited that museum in the last 3 years?	During recreational visits to museums, what does the visitor experience look like for museum professionals?	Once 2-3 Times 4-5 Times 6+ Times	Note: the option for a “I haven’t visited in the last three years” or “this was my first visit” was mistakenly left out. 8 respondents skipped this question. It can be inferred that this was their first visit in either the last three years or ever.
6 Why did you decide to visit this museum, as opposed to another museum, for the purposes of this study? Be as specific as possible.	During recreational visits to museums, what does the visitor experience look like for museum professionals?	Education Entertainment Life cycle Place Practical issues Social event <i>Responses could receive</i>	<i>Using Moussouri here because her framework addresses the reasons for visiting the museum. It is an active choice and this question inquires about the participant’s intention.</i> <u>Education</u> : “I had been to another glass museum and wanted to compare that to

INSTRUMENT QUESTION	MAPS TO EVALUATION QUESTION...	CODES	EXAMPLES FROM DATA
7 Was there anything in specific at this museum that you wanted	During recreational visits to museums, what does the visitor	<i>up to two of the codes listed above.</i>	<p>this one. Additionally, glass is a subject that incorporates art and science, and this is something that interests me.”</p> <p><u>Entertainment</u>: “To see the JAR Jewelry show.”</p> <p><u>Life cycle</u>: “I used to find this museum quite boring when I went there 20 years ago with my brother. I went back there once for a specific small exhibition which combined old ceramics with modern RFID technology and was not impressed [with] how they handled the new technology. Most visitors did not seem to understand what the exhibition was trying to say.”</p> <p><u>Place</u>: “Located within bushland, close to family.”</p> <p><u>Practical issues</u>: “We visited on President’s Day, and all of the other museums in Walla Walla seemed to be closed that day. We also wanted to go to the Whitman Mission museum, but figured we would learn similar stuff at Fort WW.”</p> <p><u>Social event</u>: “I am a member of SAM ad wanted to go to their REMIX event. I have attended REMIX before and really enjoyed it.”</p>
		Experience seeker Explorer	<i>Using Falk here because this question relates more to the needs the participant</i>

INSTRUMENT QUESTION	MAPS TO EVALUATION QUESTION...	CODES	EXAMPLES FROM DATA
to see or do?	experience look like for museum professionals?	Facilitator Professional/Hobbyist Recharger	<p><i>is trying to have met through their visit.</i></p> <p><u>Experience seeker</u>: “I really wanted to walk into the trains and smell them more than anything. I think there’s something fascinating about the smell of grease in a railroad museum.”</p> <p><u>Explorer</u>: “I really just wanted to opportunity to check it out and essentially check it off my list of museums I need to visit. I had hear great things about this place and wanted to see what all the hype was about.”</p> <p><u>Facilitator</u>: “I wanted to see the Miro exhibition and show it to my son.”</p> <p><u>Professional/Hobbyist</u>: “I wanted to see how they exhibited their artifacts, set up their bookstore, and just what they had to offer, also to obtain literature.”</p> <p><u>Recharger</u>: “Learn about local history, enjoy the surroundings – more than one building on site.”</p> <p><i>*Responses were labeled as an “Explorer” if the visits described were more fluid in nature. Targeted interests or exhibits were coded as “Professional/Hobbyist.”</i></p>
8 Describe who you visited with. Please include ages,	During recreational visits to museums, what does the visitor	Alone Colleagues	<p><u>Alone</u>: “I visited the museum alone.”</p> <p><u>Colleagues</u>: “I went with my girlfriend,</p>

INSTRUMENT QUESTION	MAPS TO EVALUATION QUESTION...	CODES	EXAMPLES FROM DATA
relationships and any significant details about your group that may have impacted your visit.	experience look like for museum professionals?	Family Friends <i>Responses could receive up to two of the codes listed above.</i>	26, who also works at an art museum.” <u>Family</u> : “My husband visited OMCA with me he is 29, and probably knows more about museums than the average person since I talk about them all of the time. He had also visited OMCA before.” <u>Friends</u> : “A friend. We have recently become friends.”
9 How much time did you spend at the museum?	During recreational visits to museums, what does the visitor experience look like for museum professionals?	Less than 30 Minutes 30 Minutes-1 Hour 1-1.5 Hours 1.5-2 Hours 2-2.5 Hours 2.5-3 Hours 3+ Hours	
10 Describe your museum visit. Where did you start your visit, where did you go next and so forth? For example, you might say that you started your visit in the travelling exhibit galleries, went to the café for a snack and then went on to explore the family space.	During recreational visits to museums, what does the visitor experience look like for museum professionals?	N/A Data will be contextual rather than coded.	N/A
11 During your visit, did you participate in any museum programming?	During recreational visits to museums, what does the visitor experience look like for museum professionals?	Yes No <hr/> Curator Family activity Gallery talk Observe	<u>Curator</u> : “Heard a brief intro from curator for a Pomona College Alumni event.” <u>Gallery talk</u> : “Movie and gallery talk.” <u>Observe</u> : “We observed the various activities, but didn’t make any ourselves.”

INSTRUMENT QUESTION	MAPS TO EVALUATION QUESTION...	CODES	EXAMPLES FROM DATA
		Tour Video <i>Responses could receive up to two of the codes listed above.</i>	<u>Tour:</u> “The museum is designed around tour topics and [visitors] can self-select which tour theme they want to take.” <u>Video:</u> “Watch audio-visual of local history in museum.”
12 During your museum visit, was there any point at which you found yourself thinking about your own professional practice and/or your own museum?	Are a museum professional’s recreational visits to museums, and their visitor experience, impacted by their work?	Yes No <hr/> Always Exhibition content Installation Interpretive material & Programming Visitor experience <i>Responses could receive up to two of the codes listed above.</i>	<u>Always:</u> “I always think about my own museum when I visit other museums. That is a given. From the moment I step out of my car, this process begins.” <u>Exhibition Content:</u> “Always. They were able to tackle more controversial ideas due to their geographical location in Washington yet not responsible directly to congress.” <u>Installation:</u> “The very first exhibit we saw had 6 or 7 wedding dresses from the civil war era to the 1920s, and one was dark green. The label explained that that was a popular color during that era, but many museums don’t have dresses like this because the lights and RH/ temp make it deteriorate faster than other textiles. I laughed out loud because the dress wasn’t in a climate controlled case or anything -- it was very easy to touch if I wanted to. So I just thought it was hilarious that they pointed out it was hard to preserve, but were doing absolutely nothing to preserve it.”

INSTRUMENT QUESTION	MAPS TO EVALUATION QUESTION...	CODES	EXAMPLES FROM DATA
			<p><u>Interpretive Material & Programming:</u> “Whenever I go to a museum, I always note how items are displayed, how they are grouped, what interpretive material is available, etc. At the Smithsonian, I noted the challenge of presenting so many diverse objects, while carrying a thread of meaning throughout the displays. I noted which interactive displays seemed to be most effective. While not all of this is related to art exhibitions, I just enjoy thinking about how the installation is developed and planned.”</p> <p><u>Visitor Experience:</u> “I observed the behaviour of other visitors and the different types of visitors present (families, young adults, older adults). I observed how the behaviour of some visitors influenced that of others. I watched visitors make use of the clipboards and pencils provided for drawing.”</p>
<p>13 During your museum visit, did you talk with anyone about your own professional practice and/or your own museum?</p>	<p>Are a museum professional’s recreational visits to museums, and their visitor experience, impacted by their work?</p>	<p>Yes No</p> <hr/> <p>Anecdotally Approached by visitor Other group member initiated Sought out staff person</p>	<p><u>Anecdotally:</u> “Just casually with my friend.”</p> <p><u>Approached by visitor:</u> “A visitor asked me how I knew so much about the artist’s work and asked me what field I worked in.”</p> <p><u>Other group member initiated:</u> “Once the</p>

INSTRUMENT QUESTION	MAPS TO EVALUATION QUESTION...	CODES	EXAMPLES FROM DATA
			<p>tour ended, my stepmom started chatting with our tour guide and within their conversation it came up that I work for an art museum...”</p> <p><u>Sought out staff person:</u> “Yes I interviewed the director and my guide.”</p>
<p>14 During your museum visit, was there anything you saw that gave you ideas for your own professional practice and/or your own museum, either positive (things you wanted to try/emulate) or negative (things you would not want to do)?</p>	<p>Are a museum professional’s recreational visits to museums, and their visitor experience, impacted by their work?</p>	<p>Yes No</p> <hr/> <p>Exhibition content Installation Interpretive material & Programming Visitor experience</p>	<p><i>Because so many respondents were unable to “turn off” their professional identity when visiting museums, I have intentionally decided to match the codes here to Q12. The points of inspiration appear to be linked to how participants were reminded of their professional practice.</i></p>
		<p><i>Responses could receive up to two of the codes listed above.</i></p>	<p><u>Exhibition Content:</u> “Not really, the only thing I can see is if the story behind the art display is strong or cuts deep to the human heart, then that’s something the viewer will take with them when they leave. What I left with was the thought that you keep trying in life, try to do better, don’t give up. And be grateful for the little that you do have in the meantime.”</p> <p><u>Installation:</u> “During the live performance in the first gallery, changing photographic images on the screens showed young woman excavating as archaeological sites in Israel. I noted that</p>

INSTRUMENT QUESTION	MAPS TO EVALUATION QUESTION...	CODES	EXAMPLES FROM DATA
			<p>the young woman that was speaking was dressed similarly to the woman in the photos. I thought this was in interesting way to make a connection between the speaker and the images. I also thought that she did a very nice job of setting the mood for the exhibition. Also, having the lights shine on each jar in succession as she moved from one to the next was a nice touch. I thought the performance was well scripted. In the second gallery there were can spot lights that shown down onto the floor. A filter with a cut out for the year was fixed into the can light so that the year shown down upon the floor. I thought this was a nice yet subtle way to reinforce the fact that what you were viewing in the cases represented a timeline that began in the present and worked backward to the time of the dead sea scrolls.”</p> <p><u>Interpretive Material & Programming:</u> “OMCA is very interested in getting visitors involved in their exhibits, often through activities as simple as writing on a post it note. I love the simplicity of this type of visitor engagement, and think that I could incorporate some of these "low barriers to entry" engagement practices into my own programming. As I was writing on a post-in note, however, my</p>

INSTRUMENT QUESTION	MAPS TO EVALUATION QUESTION...	CODES	EXAMPLES FROM DATA
			<p>husband commented that those were "meant for kids" and not for me. It really made me wonder how museums could make these types of engagements appeal to people of all ages.”</p> <p><u>Visitor Experience:</u> “I liked how they let visitors photograph and video any works in the show they wanted, and how free visitors were to interact with challenging artworks ie kids were allowed to stand under the Eliasson piece, which was a curtain of water falling onto the gallery floor. I found a few contradictions in their texts, mainly around how their 'theme' for the show was how contemporary artists were playing with our senses and asking us to interact with the pieces however we wanted. Then, at the physical pieces, there were 'do not touch' signs at 4 of the 5 (excluding the Eliasson piece).”</p>
<p>15 During your museum visit, did you learn something (knowledge, skill) that you could apply in your own professional practice and/or your own museum?</p>	<p>During recreational visits to museums, what does the visitor experience look like for museum professionals?</p>	<p>Yes No</p> <hr/> <p>Activity, Behavior & Progression Attitudes & Values Enjoyment, Inspiration & Creativity Knowledge & Understanding</p>	<p><i>Using the Generic Learning Outcomes to gauge benefits received from the museum visit.</i></p> <p><u>Activity, Behavior & Progression:</u> “Structure of programming: 3 separate programs happening at the same time and the art project.”</p> <p><u>Attitudes & Values:</u> “not really. it was a</p>

INSTRUMENT QUESTION	MAPS TO EVALUATION QUESTION...	CODES	EXAMPLES FROM DATA
		<p>Skills</p> <p><i>Responses could receive up to two of the codes listed above.</i></p>	<p>great show, but I didn't walk away feeling like I learned anything I'd apply to my practice.”</p> <p><u>Enjoyment, Inspiration & Creativity:</u> “I think museums that calculate success by popularity are missing a very important fact that as a visitor I appreciate having the place to myself.”</p> <p><u>Knowledge & Understanding:</u> “I learned more about Joan Miro. Learning about art/art history helps me to make connections between objects in the Henry's collection and be able to speak better about art in the collection. I also learned that the Museo Reina Sofia in Madrid has a huge collection of Miro's work (that's the museum that organized/traveled the exhibition.) There were some interesting frames/framing techniques. I'm sure there is more - there is always so much to learn when visiting another museum.”</p> <p><u>Skills:</u> “I love the idea of incorporating visitor voices into the exhibits to get them more engaged, and I often think very hard about more complicated projects that could be done OMCA, however, demonstrates that there are very simple, easy, and effective ways to incorporate visitor voices that do not require a ton of planning.</p>

INSTRUMENT QUESTION	MAPS TO EVALUATION QUESTION...	CODES	EXAMPLES FROM DATA
<p>16 During your museum visit, to what extent did you feel like a museum visitor as opposed to a museum professional?</p> <p>Please select the appropriate number on the 5 point scale below, where 1= Visitor and 5 = Museum Professional.</p>	<p>Are a museum professional's recreational visits to museums, and their visitor experience, impacted by their work?</p>	<p>Average rating</p> <hr/> <p>Actively trying to feel like a visitor Familiarity with subject/institution Group influence Practice influenced visit</p> <p><i>Responses could receive up to two of the codes listed above.</i></p>	<p><u>Actively trying to feel like a visitor:</u> I try to experience museums and view art as a visitor and not as a museum professional. It's more enjoyable that way." "I try not to act like a museum professional when I visit museums just because I feel like it makes me too judgmental. But it's hard to turn it 100% off"</p> <p><u>Familiarity with subject/institution:</u> "For some reason (and it might be because the content/type of museum is so different than what I've worked in) I felt more like a museum visitor than I had felt in a really long time. Of course there were a few times when I thought "Oh that's interesting", but it was more like a minor thought as compared to my overall experience." "I had only been inside the galleries at OMCA once before, so I did not automatically know how to get around, which always makes me feel more like a visitor!"</p> <p><u>Group Influence:</u> "My rating is a direct reflection of my daughter joining me on this visit. I was focused on her behavior, safety, and engagement. I completely felt like a visitor." "I always feel like somewhat of a museum professional when I go to a museum, but being with my husband helps me to feel more like a</p>

INSTRUMENT QUESTION	MAPS TO EVALUATION QUESTION...	CODES	EXAMPLES FROM DATA
<p>17 As a result of your museum visit, to what extent do you agree with the following statement:</p> <p>"My visit to this museum gave me a better understanding of the visitor experience."</p>	<p>What assumptions, if any, are museum professionals bringing to their work base on their own visitor experiences?</p>	<p>Average rating</p> <hr/> <p>Reflection Reinforced ideas</p>	<p>visitor. We played with the exhibits, read the labels, and talked about the exhibit content.”</p> <p>Practice Influenced Visit:</p> <p><u>Reflection:</u> “Since this was one of the first times in a long time that I felt more like a regular visitor than a museum professional, it gave me a chance to reflect upon experience from that perspective.” “I saw some families at the museum, and thought that if I had paid to bring my family there, I might be disappointed with the amount of content on display.”</p> <p><u>Reinforced Ideas:</u> “I saw many examples of what I understand to be true of visitor experience, but I don't think I gained a better understanding. I've spent a lot of time studying and and observing visitor experience and there was nothing in my visit that challenged what I already knew going in, but there were examples that illustrated what I knew.” “It reinforced what I already knew rather than any new revelations.”</p>
<p>18 Following your visit, do you have a clearer understanding of how your professional work impacts the visitor experience?</p>	<p>What assumptions, if any, are museum professionals bringing to their work base on their own visitor experiences?</p>	<p>Yes No</p> <hr/> <p>Already aware Increased understanding Reinforced</p>	<p><u>Already aware:</u> “I visit museums quite regularly and when i do i always think about the visitor experience. i can't get it out of my mind.” “As Manager of Visitor Experience, I constantly think about how</p>

INSTRUMENT QUESTION	MAPS TO EVALUATION QUESTION...	CODES	EXAMPLES FROM DATA
			<p>a visitor feels.”</p> <p><u>Increased Understanding:</u> “As a museum professional, I would say that the exhibition text was not particularly long or complicated. Still, the fact that this was a topic with which I have little recent experience made it difficult to follow the thread of the rather complicated political history that was presented. It made it clear that timelines, maps and other visual aides are useful when presenting complex information.”</p> <p><u>Reinforced:</u> I'm not exactly sure how to explain this. I visit museum's often, and always think of my past experiences as a visitor when I am doing my work. I was a museum visitor before I was a museum professional and now I feel that I am both. One is always informing the other.”</p> <p>“it reinforced that how we present text and messaging to visitors is always a challenge, and how we present that information affects how people interact with artworks and the Museum's often mixed messages.”</p>
<p>19 Following your visit, do you have a clearer understanding of how any of your colleagues' work, in any department or position, impacts the visitor</p>	<p>What assumptions, if any, are museum professionals bringing to their work base on their own visitor experiences?</p>	<p>Yes No</p>	

INSTRUMENT QUESTION	MAPS TO EVALUATION QUESTION...	CODES	EXAMPLES FROM DATA
experience?			
<p>20 Overall, do you think you think that your professional practice influenced the nature of your museum visit?</p> <p>Please select the appropriate number on the 5 point scale below, where 1 = Not at All and 5 = Completely.</p>	<p>Are a museum professional's recreational visits to museums, and their visitor experience, impacted by their work?</p>	<p>Average rating</p> <hr/> <p>Become critical Impossible to separate Influences when to visit Observed visitors Opportunity for professional development Uncategorized</p>	<p><u>Become critical</u>: "I was more critical than other visitors I imagine. I was never far from critiquing even when I was enjoying myself."</p> <p><u>Impossible to separate</u>: "Like I said before it is hard to turn off my professional filter when in an art museum. I have to make an effort to turn it off. When I do I can enjoy the art. This is not to say that I don't enjoy the experience."</p> <p><u>Influences when to visit</u>: "I know to choose quiet times at the museum to visit popular exhibitions."</p> <p><u>Observed visitors</u>: "I tended to see what visitors were doing, how they did or did not interact."</p> <p><u>Opportunity for professional development</u>: "Because I do museum visitor research and interpretation, all my interactions with other visitors (just being in the same room as them and seeing them) all becomes part of my research arsenal."</p> <p><u>Uncategorized</u>: "Not at all, I have always had a curiosity for History and Literature;</p>

INSTRUMENT QUESTION	MAPS TO EVALUATION QUESTION...	CODES	EXAMPLES FROM DATA
			the stories of life, whether sitting by the foot of a grandparent or walking on ancient ground.”
21 Please enter your position title and a brief description of your primary responsibilities.	N/A; Demographic	Entry level Managerial level Mid-level Senior level	<u>Entry level</u> : “Exhibition Coordinator,” “Membership Coordinator” <u>Managerial level</u> : “Museum Education Manager,” “Volunteer Talent Manager,” “Manager of Visitor Experience” <u>Mid-Level</u> : “Assistant Director” <u>Senior Level</u> : “CEO,” “Director of Guest Engagement,” “Executive Director”
22 How long have you held this position?	N/A; Demographic	Less than 1 year 1-5 Years 5-10 years 10-15 Years 15-20 Years 20+ Years	
23 How long have you worked (including volunteer work, internships, part-time positions and full-time positions) with your current institution?	N/A; Demographic	Less than 1 year 1-5 Years 5-10 years 10-15 Years 15-20 Years 20+ Years	
24 Department (If your department is not listed, please pick the department title that best applies)	N/A; Demographic	Use departments listed	See raw data for complete list
25 Type of museum you work for.	N/A; Demographic	Use AAM types	See raw data for complete list
26 What is your museum’s annual operating budget?	N/A; Demographic	\$0 to \$50,000 \$50,001 to \$100,000	<i>Coding for operating budget comes from AAM’s National Comparative Museum</i>

INSTRUMENT QUESTION	MAPS TO EVALUATION QUESTION...	CODES	EXAMPLES FROM DATA
		\$100,001 to \$250,000 \$250,001 to \$500,000 \$500,001 to \$1,000,000 \$1,000,001 to \$3,000,000 \$3,000,001 to \$10,000,000 \$10,000,000 or over I don't know No budget yet	<i>Salary Study (2012).</i>
27 Your zip code.	N/A; Demographic	USA - Northeast USA - Midwest USA - South USA - West International	<i>Zip codes were coded to their appropriate US region. To define regions, a map from the US Census Bureau was used (2014).</i>
28 What your highest level of education completed?	N/A; Demographic	High school degree Some undergraduate work Undergraduate degree Some graduate work Graduate degree Some doctoral work Doctorate degree	
29 If you have a graduate or doctorate degree, please indicate what kind (Master's, Ed D, Ph.D., etc.)?	N/A; Demographic	Master (Generic) MA MFA MS MS Ed. Ph. D Ph. D Candidate	
30 In what area is/are your	N/A; Demographic	Cultural Heritage	<u>Cultural Heritage</u> : "Latin American

INSTRUMENT QUESTION	MAPS TO EVALUATION QUESTION...	CODES	EXAMPLES FROM DATA
degree(s)?		History Management/Administration Museum Sciences Studio/Fine Art	Studies,” “Cultural Heritage” <u>History:</u> “Art History,” “Public History” <u>Management/Administration:</u> “Leadership and Change,” “Arts Administration” <u>Museum Studies:</u> “Museum Studies, emphasis in Collections Management,” “Museology,” “Museum Education” <u>Sciences:</u> “Anthropology,” “Biochemistry” <u>Studio/Fine Art:</u> “Painting,” “Studio Art,” “Fine Art”
31 Do you hold a degree or certificate in Museum Studies/Museology?	N/A; Demographic	Yes No	
32 How long have you worked (including part-time positions and full-time positions) in a museum?	N/A; Demographic	5-10 years 10-15 Years 15-20 Years 20-25 Years 25+ Years	
33 How many years have you been engaged in a professional practice (including volunteer work, internships, part-time positions and full-time positions) that relates to museums?	N/A; Demographic	5-10 years 10-15 Years 15-20 Years 20-25 Years 25+ Years	

APPENDIX H: CODING RUBRIC: MUSEUM POST-VISIT QUESTIONNAIRE II

	INSTRUMENT QUESTION	MAPS TO EVALUATION QUESTION...	CODES	EXAMPLES FROM DATA
1	Do you agree to participate in this questionnaire?	N/A; Consent	N/A	N/A
2	Thinking back to your museum visit 4-6 weeks ago, what do you remember as being the most enjoyable aspect of that experience?	During recreational visits to museums, what does the visitor experience look like for museum professionals?	Personal Connection Professional Connection <i>Responses could receive up to two of the codes listed above.</i>	<u>Personal Connection</u> : “Relaxing with a friend at the museum.” <u>Professional Connection</u> : “Watching how other visitors used the space and one of the art works in particular was memorable.”
3	What do you remember as being the most valuable part of that experience?	During recreational visits to museums, what does the visitor experience look like for museum professionals?	Personal Connection Professional Connection Uncategorized	<u>Personal Connection</u> : “Being able to share knowledge with her about the artist’s work so we could have a deeper understanding of the artist’s work together.” <u>Professional Connection</u> : “I saw a small exhibit on Citizen Science. This is a topic we have recently discussed promoting more through our own programs, and I think it provided an alternative way to approach the subject.” <u>Uncategorized</u> : “Hmm. For me it's hard to delineate between what I'd class as "enjoyable" and what I'd class as "valuable". In this instance for me they are pretty much one and the same.”
4	In the last 4-6 weeks, have you thought about your museum visit at all in the context of your work?	What assumptions, if any, are museum professionals bringing to their work base on their own visitor experiences?	Directly (<i>Responses that link visit to specific programs or activities</i>) Indirectly (<i>Using visit as</i>	<u>Direct</u> : “As previously mentioned, OMCA's nod to Citizen Science is relevant for programming we have recently discussed. I also mentioned my

INSTRUMENT QUESTION	MAPS TO EVALUATION QUESTION...	CODES	EXAMPLES FROM DATA
		<p><i>for professional reflection)</i></p> <p><i>Responses could receive up to two of the codes listed above.</i></p>	<p>visit to my boss, and she requested that I present anything I found relevant or useful about my visitor at an upcoming department meeting.”</p> <p><u>Indirect</u>: “I thought about the way that the curators attempted to convey the time depth within the exhibition. They used multiple techniques which has encouraged me to reflect on how I might convey such information in a contract exhibition I am developing. It has emphasized to me the importance of providing something beyond just the text to help convey a sense of historical change.”</p>
<p>5 In the last 4-6 weeks, have you talked with anyone about your museum visit?</p>	<p>What assumptions, if any, are museum professionals bringing to their work base on their own visitor experiences?</p>	<p>Yes No</p>	
<p>6 In which of the following contexts did you talk with someone about your museum visit?</p>	<p>What assumptions, if any, are museum professionals bringing to their work base on their own visitor experiences?</p>	<p>At work, formally At work, socially Home Other Social conversation</p>	
<p>7 Describe the nature of the conversation. Who were you talking to? What did you talk about?</p>	<p>What assumptions, if any, are museum professionals bringing to their work base on their own visitor experiences?</p>	<p>Colleagues Family Friends</p> <p><i>Responses could receive up to two of the codes</i></p>	<p><u>Colleagues</u>: “I was talking with other museum professionals about what I found well done and things that could be implemented at my site.”</p> <p><u>Family</u>: “My husband and I discussed the visit.”</p>

INSTRUMENT QUESTION	MAPS TO EVALUATION QUESTION...	CODES	EXAMPLES FROM DATA
		<p><i>listed above. Some responses may not receive any of the codes above.</i></p> <hr/> <p>Made personal connection Professional connection</p> <p><i>Responses could receive up to two of the codes listed above. Some responses may not receive any of the codes above.</i></p>	<p><u>Friends</u>: “friends who like museums.”</p> <hr/> <p><u>Made personal connection</u>: “Talking to my partner about the experience and how historical objects (the trains and the other objects) make me think about my life and time passing, etc. also about why this particular museum connects me with that feeling.”</p> <p><u>Professional connection</u>: “museum budget restrictions and how they impact on collections”</p>
<p>8 Did any actionable ideas result from this discussion? Actionable ideas can range from an agreement to discuss further to an evaluation of or change in current practice.</p>	<p>What assumptions, if any, are museum professionals bringing to their work base on their own visitor experiences?</p>	<p>Yes No To be determined</p>	<p><u>Yes</u>: “My boss requested that I present anything useful from my museum visit at an upcoming department meeting.”</p> <p><u>No</u>: “No - but it illustrated the point that we can learn from our peers”</p> <p><u>To be determined</u>: “Not so much, although I'm considering taking a staff field trip down there.”</p>
<p>9 In the last 4-6 weeks, have you felt inspired to do something new or different in your work as a result of your museum visit?</p>	<p>What assumptions, if any, are museum professionals bringing to their work base on their own visitor experiences?</p>	<p>Yes No</p> <hr/> <p>Community relationship Foster interdisciplinary connections Personal development Visitor relationships</p>	<p><u>Community relationship</u>: “I would not say that I have had any tangible happen yet, but I did find myself thinking about how many of the exhibit strategies were relevant to helping festival partners plan their booths.”</p> <p><u>Foster interdisciplinary connections</u>: “My focus has always been on art museums,</p>

INSTRUMENT QUESTION	MAPS TO EVALUATION QUESTION...	CODES	EXAMPLES FROM DATA
		<p>Uncategorized</p> <p><i>Responses could receive up to two of the codes listed above.</i></p>	<p>but I realize that a lot of my professional interest and experience can cover over into serving historical museums.”</p> <p><u>Personal development</u>: “just try to spend more time in my own galleries.”</p> <p><u>Visitor relationships</u>: “encourage visitors to provide more feedback to the museum community”</p> <p><u>Uncategorized</u>: “Not at this time.”</p>
<p>10 Do you think your museum visit 4-6 weeks ago had any influence on your professional practice?</p>	<p>What assumptions, if any, are museum professionals bringing to their work base on their own visitor experiences?</p>	<p>Yes</p> <p>No</p> <hr/> <p>Kept me current on trends</p> <p>Reinforced ideas</p> <p>Rejuvenated</p> <p>Uncategorized</p>	<p><u>Kept me current on trends</u>: “always keeps me up to date with what is happening in the industry”</p> <p><u>Reinforced ideas</u>: “Always nice to see how other museums operate but also learned that there are a lot of similarities (things I already knew)”</p> <p><u>Rejuvenated</u>: “It helped me feel rejuvenated in my work.”</p> <p><u>Uncategorized</u>: “It has caused me to want to return to a position that includes exhibition development.”</p>
<p>11 To what extent did your museum visit the increase your confidence in your professional practice?</p> <p>Please select the appropriate number on the 5 point scale below, where 1 = Not at all and 5 = Completely.</p>	<p>What assumptions, if any, are museum professionals bringing to their work base on their own visitor experiences?</p>	<p>Affirming</p> <p>Illuminated areas for growth</p> <p>No impact – longevity in field</p> <p>No impact – visit</p> <p>Uncategorized</p> <p><i>Responses could receive</i></p>	<p><u>Affirming</u>: “As I mentioned in my previous answer it helped to re-instill my faith in what I do.”</p> <p><u>Illuminated areas for growth</u>: “It gave me confidence in my abilities to recognize what works and what doesn't. But it also helped me to see where I could improve my own practice.”</p> <p><u>No impact – longevity in field</u>: “I'm an</p>

INSTRUMENT QUESTION	MAPS TO EVALUATION QUESTION...	CODES	EXAMPLES FROM DATA
		<i>up to two of the codes listed above.</i>	<p>old timer and have visited lots of museums. This experience inspired me to think about being in the world, but it was not in a way that was directly related to my professional practice ... Definitely not on a way that had any bearing on my confidence.”</p> <p><u>No impact – visit:</u> “I’m not really sure this question is relevant to my particular experience at this particular museum.”</p> <p><u>Uncategorized:</u> “The competition to get jobs can be a bit disheartening not matter how passionate you are.”</p>
<p>12 To what extent did your museum visit increase your pride in your professional practice?</p> <p>Please select the appropriate number on the 5 point scale below, where 1 = Not at all and 5 = Completely.</p>	<p>What assumptions, if any, are museum professionals bringing to their work base on their own visitor experiences?</p>	<p>Affirming Illuminated areas for growth No impact Uncategorized</p> <p><i>Responses could receive up to two of the codes listed above.</i></p>	<p><u>Affirming:</u> “It let me know that I am not too far off the mark.”</p> <p><u>Illuminated areas for growth:</u> “Some of the exhibits were outdated, and sometimes I worry that when “regular” visitors (not museum people) go to exhibits like those they think, “oh, museums are kind of crappy””</p> <p><u>No impact:</u> “I’m not using anything that I observed at the museum.”</p> <p><u>Uncategorized:</u> “Same reason as stated previously”</p>
<p>13 To what extent has your museum visit changed the way you think about your professional practice?</p>	<p>What assumptions, if any, are museum professionals bringing to their work base on their own visitor experiences?</p>	<p>Affirming Illuminated areas for growth No impact</p>	<p><u>Affirming:</u> “I try to stay on top of things and find new things (good ideas) to implement. I really did not see anything new or extremely different that would have changed my professional practice.”</p>

INSTRUMENT QUESTION	MAPS TO EVALUATION QUESTION...	CODES	EXAMPLES FROM DATA
<p>Please select the appropriate number on the 5 point scale below, where 1 = Not at all and 5 = Completely.</p>			<p><u>Illuminated areas for growth:</u> “Since the event was so fun and well-done - it did inspire me to think of what can we do at my institution.”</p> <p><u>No impact:</u> “I don't know that this particular museum had a big impact on me. Others have, but not Fort Walla Walla :)”</p>
<p>14 To what extent has your museum visit changed the way you do your professional practice?</p> <p>Please select the appropriate number on the 5 point scale below, where 1 = Not at all and 5 = Completely.</p>	<p>What assumptions, if any, are museum professionals bringing to their work base on their own visitor experiences?</p>	<p>Increased focus on quality Visit doesn't relate to their position Will try one or two ideas Uncategorized</p>	<p><u>Increased focus on quality:</u> “Again, have always believed in quality work, and professionalism so will continue to strive for that in my work.”</p> <p><u>Visit doesn't relate to their position:</u> “Perhaps if I was in a public programming department I would answer differently. Since my field is not directly related to the museum event I attended, I don't feel attending changed the way I do my professional practice.”</p> <p><u>Will try one or two ideas:</u> “I will incorporate a new format into my programs.”</p> <p><u>Uncategorized:</u> “See #13.”</p>
<p>15 How important do you think it is that museum professionals visit museums they don't work in as part of their leisure time?</p> <p>Please select the appropriate number on the 5 point scale</p>	<p>What assumptions, if any, are museum professionals bringing to their work base on their own visitor experiences?</p>	<p>Experience being visitor Gain perspective on practice Professional development Stimulate ideas/Inspirational</p>	<p><u>Experience being visitor:</u> “Attending other museums as a visitor helps me maintain a visitor-focused perspective in my own institution. Whenever I visit another city, I always try and check out a museum.”</p> <p><u>Gain perspective on practice:</u> “I think it's</p>

INSTRUMENT QUESTION	MAPS TO EVALUATION QUESTION...	CODES	EXAMPLES FROM DATA
<p>below, where 1 = Not at all and 5 = Absolutely Important.</p>		<p>Uncategorized</p> <p><i>Responses could receive up to two of the codes listed above.</i></p>	<p>good to get outside of your own "box" and see what is happening in other institutions. We can learn from each other, no matter how big or small the takeaway."</p> <p><u>Professional development</u>: "Sometimes I believe that visiting other museums should not just be done on leisure time but actually something a Museum gives people time to do while on the clock. Continuing education."</p> <p><u>Stimulate ideas/Inspirational</u>: "Visiting other museums helps stimulate ideas for exhibition topics, different ways of displaying works, as well as different ways of communicating to audiences."</p> <p><u>Uncategorized</u>: "Just from the basic stand point of "know your competition" this should be important. But I should mention that I don't see museums in competition with each other. The kind of museum one should want to visit is one run by people that want to visit museums."</p>
<p>16 To what extent do you think your museum visit influenced your understanding of the visitor experience?</p> <p>Please select the appropriate</p>	<p>What assumptions, if any, are museum professionals bringing to their work base on their own visitor experiences?</p>	<p>Allowed me to be a visitor</p> <p>Not at all</p> <p>Reinforced</p> <p>Reminded of museum/staff role in</p>	<p><u>Allowed me to be a visitor</u>: "I often forget what it is like to be a normal museum visitor. Going to a museum that is not as familiar to me helps to remind me how most visitors experience a museum."</p>

INSTRUMENT QUESTION	MAPS TO EVALUATION QUESTION...	CODES	EXAMPLES FROM DATA
<p>number on the 5 point scale below, where 1 = Not at all and 5 = Completely.</p>		<p>creating experience</p> <p><i>Responses could receive up to two of the codes listed above.</i></p>	<p><u>Not at all:</u> “I don't remember my feelings about the visitor experience, so I'm just going to say not at all.”</p> <p><u>Reinforced:</u> “nothing I didn't already know, just seeing the visitors in their space having wonderful reactions was great.”</p> <p><u>Reminded of museum/staff role in creating experience:</u> “Being a tourist/visitor I see how important professionalism and polite staff are in the museum.”</p>