

Magic in the Music? Music Programming in Art Museums

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A thesis

submitted in partial fulfillment of the  
requirements for the degree of

Master of Arts

University of Washington

2013

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Program Authorized to Offer Degree:

Museology

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## **Abstract**

In an effort to attract new audiences, a number of art museums have turned to participation-building programming as a mechanism for getting new audiences in the door (Harlow et al., 2011). Music programming is a widespread and well attended programmatic offering in art museums. While there has been ample research into visitor experience at art museums, there is a dearth of information about the visitor experience at music programming in art museums specifically. We do not know who attends art museum music programs, why people come to an art museum for music programming, or how music programming in the galleries influence visitors' perceptions of their art museum experience. This research study used the Art of Jazz event at the Seattle Art Museum (SAM) as context for exploring these questions. A questionnaire was distributed to adult participants at the Art of Jazz over 3 program offerings in February, March, and April 2013. Participants were largely white, older adults who came to hear the jazz and not necessarily to view the art. Results suggest that interest may be a dominant factor in visitors' decision to attend music programming in art museums. Participants indicated that the music program complemented the museum experience and was the motivating factor to come for others. Future research into music programming in art museums should ascertain if specific groups of people experience the music programming in art museums differently and also include further in-depth qualitative research to get an in-depth picture of how people view music programming in the context of their overall museum experience.

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## CHAPTER 1

### INTRODUCTION

#### **The Problem**

Art museums have long struggled with inclusivity and attracting new audiences as non-visitors view museums as having a potentially unwelcoming atmosphere (Du Bery, 1999). Consequently, a number of art museums have turned to participation-building programming as a mechanism for getting new audiences in the door of the art museum (Harlow et al., 2011). A popular type of programming that art museums have implemented is music programming. This programming engages audiences with an interest in music who may not see themselves reflected in art museums normally. Therefore, art museums have instituted music programming to get visitors in the door and to engage new audiences. However, there has been little research on music programming in art museums to ascertain the role it plays within the larger art museum experience. Understanding the visitor experience at music programming in art museums, especially what music programming contributes to the museum experience in art museums, will allow museums to better understand and better execute this type of programming.

#### **Threshold Fear of Art Museums**

Threshold fear is “a kind of psychological barrier, which dissuades people from entering spaces where they feel uncomfortable” (Mason & McCarthy, 2006, p. 22). Threshold fear is something that prevents new audiences from visiting any type of museum (Gurian, 2006). However, art museums can be even more foreboding than other types of museums due to these institutions associations with elite culture and lack of reflecting its diverse publics in the

exhibitions. Later in Chapter 2, I will explore the visitor's experience in art museums and the perceived barriers which preclude people from visiting them.

### **Art and Music in a Social Context**

People are constantly in contact with both visual culture and music. Images abound in contemporary life, whether on billboards, buses, or physical and digital media. With the advent of the personal music player and the popularity of the iPod and iPhone, music also abounds in contemporary life both solitarily and individually as well as socially piped in public spaces.

However, music plays a very different role in modern day life than does visual art. Music, it is argued, is central to human life. "Musicality is as basic as our capacity to balance upright and walk" (Gracyk, 2007, p. 5). This is corroborated by the fact that "our auditory systems, our nervous systems, are indeed exquisitely tuned for music" (Sacks, 2007, p. xi). Certainly, music is bound by culture; however the "propensity to music shows itself in infancy, is manifest and central in every culture, and probably goes back to the very beginning of our species" (Sacks, 2007, p. x). Oliver Sacks, in *Musicophilia*, goes as far to argue that the fact that music is found in one form or the other across cultures indicates that it is an innate part of human nature (Sacks, 2007).

On one hand music is ephemeral, but it is also ubiquitous as music fills public and private spaces. "It is increasingly easy and prevalent for both music listening and performing to be carried out in a wide range of different circumstances" (North & Hargreaves, 2008, p. 2). The music itself is also extremely versatile and various. Gracyk describes popular music alone as embracing "a staggering range of sounds and practices" (Gracyk, 2007, p. 1). The ubiquity and

pervasiveness of music allows it to interact with a critical mass of people. “Music both literally and symbolically transgresses place and time” (Whiteley et al., 2004, p. 3). Kotarba and Vannini argue that people “commonly experience music as the soundtrack of their everyday lives” (Kotarba & Vannini, 2009, p. ix). That soundtrack provides “practical meaning for making sense of everyday life” (Kotarba & Vannini, 2009, p. xiii). Compounding the social and meaning-making power of music is its ability to evoke similar emotions in listeners (Juslin and Västfjäll, 2008).

Perhaps influenced by the ubiquity of music, there has been a recent trend with music themed exhibits in art museums such as Theaster Gates at the SAM, Doug Aiken *Song 1* at the Hirshhorn, and the travelling exhibition from the Nasher Museum of Art which was on display at the Henry Art Gallery called the *Record: Contemporary Art and Vinyl*. Theaster Gates and Doug Aiken’s exhibitions have been overwhelmingly popular. *Song 1* attracted over two-hundred thousand visitors during the two months it was on display (Pes & Sharpe, 2012). However, exhibiting artists whose practice bridges both visual and aural media is not possible for all art museums.

Another path through which art museums have integrated music with visual art is music programming, which is widely offered at art museums and well attended. According to LACMA, over 300 visitors come to their weekly Jazz at LACMA series. Museums implement music programs because they are novel and unique spaces in which to hear types of music traditionally associated with other venues, such as classical music and its traditional home of the concert hall. Music also activates museum spaces in a very unique way and has been used to complement the theme of exhibitions. According to LACMA’s information sheet on their Art and Music Series:

“Art & Music complements LACMA’s diverse exhibition program and permanent collection through expected and unexpected connections between the two art forms” (LACMA, 2012).

## **The Gap**

While many art museums offer music programming, little is known about the impact of such efforts. Is there more diversity in the audiences who come to music programming in art museums as compared to the audiences who come to art museums in general? Does the type of music make a difference or is it just the addition of any type of music which potentially attracts more people? What does music programming contribute to the art museum experience? Do adults feel more welcome and comfortable when they come to the museum during a music program, and why or why not? Who comes to these programs and why? Answers to these questions could provide a blueprint to develop music programming which could sustainably engage new audiences, but more importantly provide an idea of what music programming entails and who comes. Answering these questions would allow art museums to better understand why they should or should not offer music programming.

## **Goal Statement**

The purpose of this study is to answer the following three research questions:

1. Who attends art museum music programs?
2. Why do people come to an art museum for music programming?
3. In what ways does music programming in art museums influence visitors’ perceptions of their art museum experience?

## **Significance**

The general public's discomfort with visual art (both the architecture of the building and what is contained within) exacerbates the threshold fear which prevents inclusivity. Threshold fear is one theory cited as a barrier in building participation in art museums (Mason & McCarthy, 2006, 22). This research will ascertain who comes to music programming in art museums, why people come to music programming, and in what ways music programming influences visitors' perceptions of their art museum experience. If music programming in art museums does affect the visitor experience in a positive way then art museums can implement programming to better serve their public. This research will provide a snapshot into the visitor experience at a music program situated in an art museum and provide the foundation for further research contributing to the depth and breadth of this subject.

## CHAPTER 2

### LITERATURE REVIEW

This chapter provides an overview of relevant literature as it relates to the primary research questions under investigation: Who attends art museum music programs? Why do people come to an art museum for music programming? In what ways does music programming in the galleries influence visitors' perceptions of their art museum experience? Three main areas of literature are reviewed here, including the art museum experience, museum programming, and museum programming specifically using music.

#### **Art Museum Experience**

Although there are a large number of art museums in America, a recent survey commissioned by the National Endowment for the Arts suggests that only 23% of Americans visited an art museum in the last year (NEA, 2008). For some, art museums are rich and reflective opportunities to engage with original works of art. For others, they are elitist and exclusionary and so it is necessary to unpack the contributing factors as to why people feel that way. Those who have the latter perception about the museum may feel so due to the historical exclusion of certain types of culture.

Art museums have functioned as preservers and arbiters of a certain type of culture. "Museums have acted as the institutions which have defined 'high' culture and this has necessitated, to a large extent, the deliberate exclusion of the material culture of popular culture" (Moore, 1997, p. 1). Art is culturally inscribed to be a power and status symbol; original artwork done by respected artists has much more social capital than reproductions or original art by artists who are not as highly regarded. Museums have played a part in excluding the non-elite in

society in the institutionalizing of elite art. In most art museums, the public does not choose the art, a professional does, which implies that someone who is trained to select art decided on behalf of the public what they should see and which art and artists they should know. In this scenario, whether imagined or realized, the public is not allowed to exercise personal preferences of art. Instead of collective cultural influences inducing an individual's taste, the influence directly comes from one power source and finding a basis for comparison or wide diversity of thought in forming one's own taste is difficult.

As part of this, the art contained therein is representative of the elite class, not of the majority of the population. Although people are constantly in contact with visual culture and images abound in contemporary life, whether they be on billboards, buses, or physical and digital media, art museums still arouse anxiety in the public. Art museums' historical role in the institutionalization of art has ostensibly influenced this public anxiety.

Not only have museums excluded the public based on their definition of high culture but they have also defined high culture as synonymous with good taste. Museums "function not only to educate people about the history of art, but to instill in them a sense of what is tasteful and what is not, what is 'real' art and what is not" (Sturken & Cartwright, 2001, p. 49). Taste is something that museums instill in society through their exhibitions. In this definition, "bad taste" is a product of ignorance of what society defines as "quality" or "tasteful" (Sturken & Cartwright, 2001, p. 48-9). In this line of thinking, taste is viewed as right and wrong by the elite, not as a spectrum of personal preference. Thus, museums, in their definition and dissemination of what is "tasteful" when it comes to art, have played a role in teaching the masses to be "discriminating" viewers and consumers of images and objects" (Sturken & Cartwright, 2001, p. 49). Nevertheless art itself is often used as a tool for defining identity and disassociating a group

or individual from another. “Individuals and social classes are said to use art primarily in an attempt to distinguish themselves from, and display their superiority over, others” (Halle, 1993, p. 6).

However, since art museums have long been known to send out the message that only certain people belong there, the general public has entered into a cycle of exclusion fueled by the feeling that they do not belong because they do not know anything about art but potentially preclude themselves from actually learning about art by not going in. “The stereotype of the art museum as stifling and intimidating to novices re-mains pervasive within American consciousness, and still keeps potential visitors away in droves” (Lankford, 2002, p. 141). Admitting lack of understanding of visual art is not seen as a failure on the museum’s or the education system’s part, but rather it falls on the individual. Lack of understanding is seen as inadequacy and a “lack of sophistication to negotiate the realm of high arts” (Marsh, 2004, p. 97). This power dynamic may deter the public from asking educational questions. “This reluctance to question the meaning and relevance of the work and the authority of the museum in choosing the piece is born from the untouchable prestige of the ‘fine arts,’ which is continually perpetuated by museums that choose to provide nothing to encourage or enable the viewer experience” (Marsh, 2004, p. 97).

The context of the art on display in a museum also plays a role in the institutionalization of visual art. The lone piece on the white walls more closely resembles a temple where art is to be revered.

“And like many things sacred, the concept of aesthetic experience remains largely enshrouded by a mysterious veil of ambiguity. Traditionally it has been taken on faith that people who love art should be left alone to love the artworks, and that the quality of

the museum experience will be high provided that the quality of the art-work is high.

“Unfortunately, the assumption has proved unreliable” (Lankford, 2002, p. 140).

Museums at their essence remove art “from its lived, experiential context, where, muted by the museum voice too often privileged above others, audiences become disempowered from actively constructing their own experiences of art” (Marsh, 2004, p. 92). In so doing, museums removed the function from art and maintained the power construct that “fine art” manifests (Marsh, 2004, p. 92).

Chang references studies that suggest that “depending on background knowledge, experiences and expectations, visitors respond differently to their museum experiences” (Chang, 2007, p. 32). Falk and Dierking (1992) also argue that while museums can be places of exploration and curiosity, they also instill anxiety in people which corroborates their argument that personal context is the greatest influence on one’s experience. This can elicit a wide variety of reactions and feelings among various museums visitors. “Museum experiences reinforced feelings of exclusion for some while strengthening feelings of belonging by others” (Chang, 2007, p. 24). Falk and Dierking arrived at a similar conclusion that visitors to a “museum may never feel totally relaxed... inexperienced visitors will be particularly cautious about their behavior” (Falk & Dierking, 1992, p. 87).

The reasons people do not visit art museums are contextual and complex. However, studies which have sought to answer this question have elicited some valuable information about what is keeping people away. As with most things, the visitor’s first impression is integral. “The visitor’s expectations are either reinforced or modified by first impressions, these shape attitudes that will be long-lasting and difficult to change” (Falk & Dierking, 1992, p. 87).

The London Museums Consultative Committee in their research on why Londoners do not visit museums found that the institutions have a negative image and “the main factors discouraging visits to museums were the belief that they had an unwelcoming, unattractive atmosphere” (Du Bery, 1999, p. 62). The study characterized the “unattractive atmosphere” as “boring, musty, gloomy, and stuffy” (Du Bery, 1999, p. 61). Museums often remain unchanged over the decades and if they do not take care of or update their exhibitions, the public notices. The same respondents indicated “a more relaxed, casual atmosphere” as one of the components that would influence them to change their minds about going to a museum (Du Bery, 1999, p. 62).

Falk and Dierking in their research have also found that people who do not visit museums “perceived museums as environments that restricted activity and were socially and physically uncomfortable” (Falk & Dierking, 1992, p. 18). The guards and the reverential nature of exhibitions explicitly and implicitly tell visitors that they need to be on their best behavior and not to let their guard down. The physical context, while it incites wonder in some, inspires fear and discomfort in others (Chang, 2007).

The personal context of a potential visit may also keep visitors away. As stated above, a museum experience can elicit extremely different reactions based on one’s experience and knowledge. Often the qualities of monumental and awe-inspiring exhibitions which implies that visitors are in a place of reverence are the “very qualities that are least appealing to occasional and non-visiting populations” (Falk & Dierking, 1992, p. 19). “In contrast, non-visitors perceived museums to be formal, formidable places, inaccessible to them because they had insufficient education to prepare them to read the museum code. Non-visitors saw museums as places that invoked restrictions on group social behaviors and on active participation” (Chang, 2007, p. 22).

“The architecture, objects, atmosphere, sights, and sounds all differ significantly from those visitors are used to finding in other settings. This is not necessarily good or bad, but it is important; it means that many visitors may feel intimidated in a museum” (Falk & Dierking, 1992, p. 87). The uniqueness of the museum context allows for a wide range of reactions from individuals. “Without intervention, visitors always will be visitors while non-visitors will always be non-visitors because, in order to interact with the world of high culture, ‘cultural capital’ is required such as special knowledge to decode and interpret how to appropriately behave and dress in museums” (Chang, 2007, p. 24). While non-visitors stay away for a myriad of reasons, a feeling of perceived discomfort in one or many of these contexts may be what ultimately impact their experience: social, personal, and physical (Falk & Dierking, 1992).

How can museums break free of the debilitating institutionalization of visual art? Angela Marsh argues that “the role of the museum in presenting art to its publics should be to enable an aesthetic experience, one where participants can make meaning from their inquiry. Museums can be seen as enablers, not only in the presenting of art, but also in offering effective vehicles to support our understanding (and questioning) of it” (Marsh, 2004, p. 93). Museums can encourage visitors to ask questions and to come to their own conclusions about what art they like and some museums are doing precisely that. Art museums have made great strides in reaching out and engaging more diverse audiences. For instance, the Frist Center developed the Martin ArtQuest interactive art space, which is “a key component in attracting [their] family audience and sustaining [that audience] over the long-term” (Frist Center for the Visual Arts, 2011). The Dallas Museum of Art also instated an innovative free membership program which the Director, Maxwell Anderson explained: “If memberships mean belonging, and we think everybody belongs here, then everybody should be a member” (Granberry, 2013).

“Opening access to a redefined canon of high culture is seen as only half of this process; equal stress has been placed on the need to redefine the subject matter of the museum to include the lives of the mass of the population, to reflect the ordinary as well as the extraordinary” (Moore, 1997, p. 1). Obviously the argument that popular culture is directly antithetical to “fine arts” and what museums should strive towards is still salient. “In recent years, the division of high and low has not only been heavily criticized as upper-class snobbery, but as cultural categories undergo constant change, it has become much more difficult to uphold” (Sturken & Cartwright, 2001, p. 50). There is a refusal to acknowledge that it can instead be a spectrum or that the two are not diametrically opposed. It is seen as black and white and there is no room for any blending of the two. There has also been pushback against the notion that museums are for everyone.

For example, not all art aficionados and museum professionals believe that art museums should be questioned. In “The Museum as Cultural Mall” Hilton Kramer argues that making art more accessible through exhibitions based on themes has reduced the museum, that “beloved embodiment of the civilization” which has survived “wars and revolutions,” to a “cultural mall” (Kramer, 2001). He views it as “pre-packaged for effortless consumption” (Kramer, 2001).

However, on the other side of the debate, both Marsh and Philip Jackson see the value of meaning making in art through experience. Art objects have importance within experience, which gives it structure and meaning (Marsh, 2004). Marsh also argues for “inclusive, accessible, democratic public programming can be seen as the antidote to the outmoded, positivist, transmission-based (and it is argued, elitist) museological approaches” (Marsh, 2004, p. 96). “It means getting people through the door and making them want to come back. Strategies are familiar - biennial Impressionism and ancient Egypt shows, late nights in the inner courtyard

with a live jazz band and fully stocked bar, Sunday brunch in the cafe, free mugs and t-shirts with membership, a tempting gift shop with goodies for every age group, building audiences through special events and exhibits targeting specific segments of the community” (Lankford, 2002, p. 141). Listening to music is an experiential approach to viewing visual art. Music performances in art museums give the viewer an experience that is not transmission based.

### **Museum Programming**

Museum programs are part and parcel of a modern day museum and the manifestations of the shift towards visitor-centric institutions. Museum programs often seek to get new audiences in the door and engage them in new ways. Programs allow museums to pursue topics in depth in an immersive way that exhibitions cannot. Sachatello-Sawyer et al (2002) underwent an extensive descriptive study of museum programming which included surveying 116 museums from 1996 to 1999 about their program offerings. They argue that “excellent museum programs change adult lives. These programs transform adults by motivating them to pursue new learning activities and continue to influence adults’ future decisions about learning long after the program’s end” (Sachatello-Sawyer et al., 2002, p. xxiv). However, they found that participants in adult programs do not tend to be culturally or socioeconomically diverse (Sachatello-Sawyer et al., 2002).

One of the “archetypes” of museum program participants that Sachatello-Sawyer et al discovered was the “museum lover.” The museum lover group consists of participants who love “the museum and everything it stands for. Museum lovers make up the core audience for most adult programs” (Sachatello-Sawyer et al., 2002, p. 9). They also discovered that the audience of adult museum programs mostly consisted of better-educated adults ages forty-four and older and

that “many adults attend museum programs expressly for social interaction” (Sachatello-Sawyer, et al. 2002: 8). This supports the notion that museum visits are inherently social in nature.

“Angela Graham’s study of museum learners revealed that middle-aged adult learners frequently pursue a subject in which they were interested between the ages of nine and twelve” (Sachatello-Sawyer, et al. 2002: 5). They found that successful museum programming is all about the experience that engages the participant in a very personal way and that memorable programming engages many of the senses including sights, smells, and sounds (Sachatello-Sawyer et al., 2002).

During their research, only 65% of museums offered programs centered on performing arts which is inclusive of music programming, but also includes dance performances, poetry, and the like. Sachatello-Sawyer et al (2002) found that “performances and concerts are especially effective program formats for evoking emotion and memories in adults” (p. 43). However, since their study was a descriptive study of museums’ adult programming offerings, they did not holistically look at the visitors’ experiences at music programming.

### **Music Programming In Art Museums**

One way art museums have tried to get people in the doors is music programs. Music changes the physical context of museum spaces which is attractive to the visitor. “Music is not just a product of harmony, melody, and rhythm relations, but perhaps more importantly a social product” (Kotarba & Vannini, 2009, p. x). As Kotarba and Vannini put it, “music is something that people do together” (2009, p. x). Gracyk argues that we as a society “value music as social practice” (Gracyk, 2007, p. 1) and Bloom posits that music “can establish emotional bonds with other people” (Bloom, 2010, p. 125).

A Google search of art museums in the top ten most populous metro areas in the continental United States west of Texas easily suggests that at least one art museum in each of the areas offers some sort of music programming. The programming is as diverse as the communities that host it. Many art museums have also instituted a regularly scheduled “late night” which features tours, concerts, wine and beer, and other enticing and unusual features to get people inside the art museum. The music programming found in art museums in these cities is sometimes tied to exhibitions, but often it is not. Art museums also present a wide variety of music genres for the programming from “experimental classical / contemporary” at the Hammer Museum to Latin Sounds at LACMA which “presents the wide range of music from indigenous work to contemporary blends and Salsa” to Jazz performances (LACMA, 2012). Konečni points out that “music of all types had become a major part of the lifestyle of a very large number of people” (Konečni, 1982, p. 498).

The music programming also occurs on weekly, monthly, quarterly, and one off basis depending on the art museum. For instance, the Dallas Museum of Art offers Jazz in the Atrium once a week, Bancroft Family Concerts every month, and Music and Masterpieces concerts on a near quarterly basis. The programming also takes place in a variety of spaces inside and outside the museum. LACMA’s Art and Music program takes often takes place in exhibition and gallery spaces while Latin Sounds takes place in Hancock Park next to the museum. While many of the music programs are free, some of them can cost as much as \$30.

Although music programming is ostensibly wide spread across art museums, there has been little research that explores the nature of the visitor experience at these programs in an art museum setting. This study is designed to fill that gap, providing data on who comes to such programs, why, and how the program ultimately influences their art museum experience.

## CHAPTER 3

### METHODS

In an effort to look at the role of music programming within the visitor experience in art museums, this study collected data from participants at the Art of Jazz event at the Seattle Art Museum. This chapter explains the study methods used to investigate the following research questions: Who attends art museum music programs? Why do people come to an art museum for music programming? In what ways does music programming in the galleries influence visitors' perceptions of their art museum experience?

#### **Research Context**

Research questions were investigated in the context of the Seattle Art Museum's Art of Jazz. A monthly event, the Art of Jazz is held every second Thursday in the Brotman Forum of the Seattle Art Museum Downtown. The event is a jazz concert that begins at 5:30 and runs until 7:30 with a brief intermission at 6:30. The KPLU radio station sponsors and advertises for the program, which is held in collaboration with Earshot Jazz, a non-profit jazz organization in Seattle. There are different jazz musicians from the Seattle community each month. Attendees sit on foldable chairs set up in rows, facing the performers, as well as on couches in the alcoves of the Brotman Forum. There is also a cash bar so attendees can purchase beer or wine to drink while listening to the jazz.

The Art of Jazz series began at the SAM during 1995 in collaboration with KPLU, the NPR-affiliate jazz station in the region. In its early years, the program only ran for six months during the year. In 2000, John Gilbraith, the director of the non-profit jazz organization, Earshot Jazz, became part of the collaboration and currently handles the booking and facilitating of the

program. KPLU remains a sponsor of the series. KPLU's Jim Wilkie records and broadcasts most of the concerts on his Jazz Northwest program on Sunday Afternoons.

Seattle has a thriving jazz scene supported by non-profits, education, and jazz clubs. The series presents concerts from locally-based jazz musicians who professionally tour. The Brotman Forum is an open foyer of 5,000-square-feet. While the outer wall consists of windows, the forum is elevated from the sidewalk and the finish on the outside of the window prevents passersby from viewing the concert easily. While the concerts do not take place in a gallery, Cai Guo-Qiang's car and light sculptures, *Inopportune: Stage One*, 2004, and *Illusion*, 2004, hang overhead in the Brotman Forum. The upper level galleries have balconies which overlook the Brotman Forum.

## **Methods**

Questionnaires were the primary method used to answer the research questions listed above. The questionnaire contained 22 items, with questions asking what brought study participants to the museum, how participants would rate their comfort, interest, and training in visual art and music, and how participants felt the Art of Jazz program contributed to their museum experience (see Appendix A for the questionnaire instrument).

A total of 138 questionnaires were collected over a three-month period. Data were collected by a total of six onsite data collectors during three different Art of Jazz events between February and April 2013. Specifically, 49 questionnaires were collected during the February event; 50 during the March event; and 39 during the April event.

Participants were sampled in one of three ways; for the most part, the goal was to invite all Art of Jazz attendees to participate in the study. First, many attendees arrived very early, so data collectors approached each participant in the seats set up for the concert fifteen and five minutes before the concert started. Data collectors introduced themselves to the participant and asked if they would be interested in participating in a questionnaire regarding their experience at the Art of Jazz. If they answered yes, they were given a choice to complete a paper questionnaire or an online questionnaire. If they chose the paper version, they were given a paper questionnaire with a clip board and pencil to complete at their leisure and instructed that the survey should take between ten and fifteen minutes to complete. If the participant preferred an online survey, they were asked for their email address and told to expect the email in 3-5 days. Visitors also had the option of completing the questionnaire online in-house on the netbooks that the museum allowed the researcher to borrow. Data collectors also explained that if the participant turned the completed questionnaire in that same evening they would receive a poster of the Seattle Art Museum's *European Masters* exhibition. Data collectors approached participants in the same way during the intermission. Data collectors took precautions to not have repeat participants. Data collectors did not approach recognized repeat participants on subsequent events/

Participants also tended to indicate if they had taken the survey previously and were not given another survey.

Second, in addition to approaching visitors at random before the event and during intermission, researchers placed the following sign at two locations: "Tell us what you think. We want to know about your experience tonight. Stop by the table across from the admission desk for more information." This strategy encouraged museum visitors to approach researchers who were stationed at the table. Third, before the concert started and during intermission, the emcee

of the concert announced the presence of data collectors and explained the research study, inviting participants to complete the questionnaire and again directing them to the research table.

The researcher analyzed the data using Statistical Package for the Social Sciences (SPSS). For the three open ended questions, data were coded according to themes that emerged from the participants' answers which then formed the categories into which they were coded. The researcher analyzed all of the questions for frequencies which indicated trends in the data that would better explain who comes to the art museum during music programming, why do they come, and in what ways does music programming in the galleries influence visitors' perceptions of their art museum experience. Results, discussion, and implications of the data are in the following chapter.

## CHAPTER 4

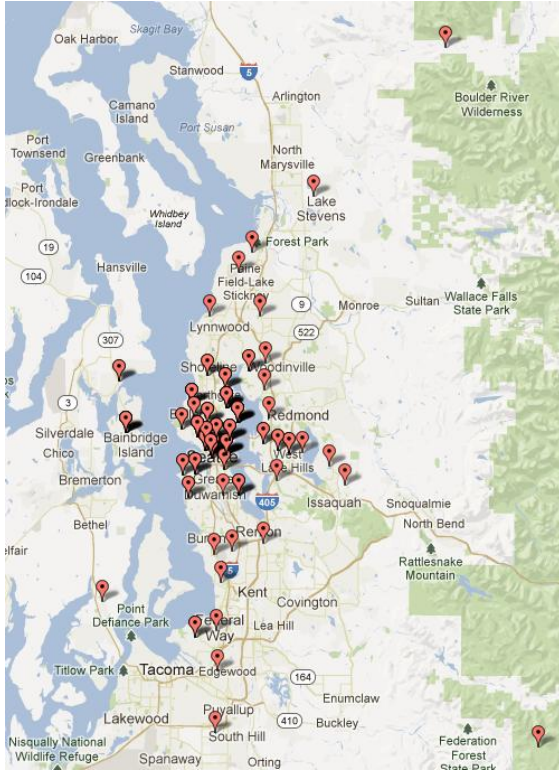
### RESULTS AND DISCUSSION

This chapter presents study findings in the context of the following research questions: Who attends art museum music programs? Why do people come to an art museum for music programming? In what ways does music programming in the galleries influence visitors' perceptions of their art museum experience?

#### **Who attends art museum music programs?**

Results from the questionnaires provided insight into who comes to art museums during music programming. Demographic information captured on the questionnaires indicated that Non-Hispanic Whites accounted for 85% of participants who completed the questionnaires (N=138). This high proportion of respondents identifying themselves as Non-Hispanic White was consistent across all three Art of Jazz events. The second most represented group identified themselves as Black or African American with 10 participants comprising 8% of the total.

The questionnaire also provided insight into the age of the participants. The ages ranged from 19 to 82 years. However, the median age was 63 years. The questionnaire also captured participants' zip codes to gain a better understanding of where attendees come from. Two attendees were from Canada (Toronto and Vancouver, respectively), two were from the Pittsburgh area, and one was from Kansas City, MO. The rest of the participants came from Seattle and surrounding regions, represented by the figure (see Figure 1).



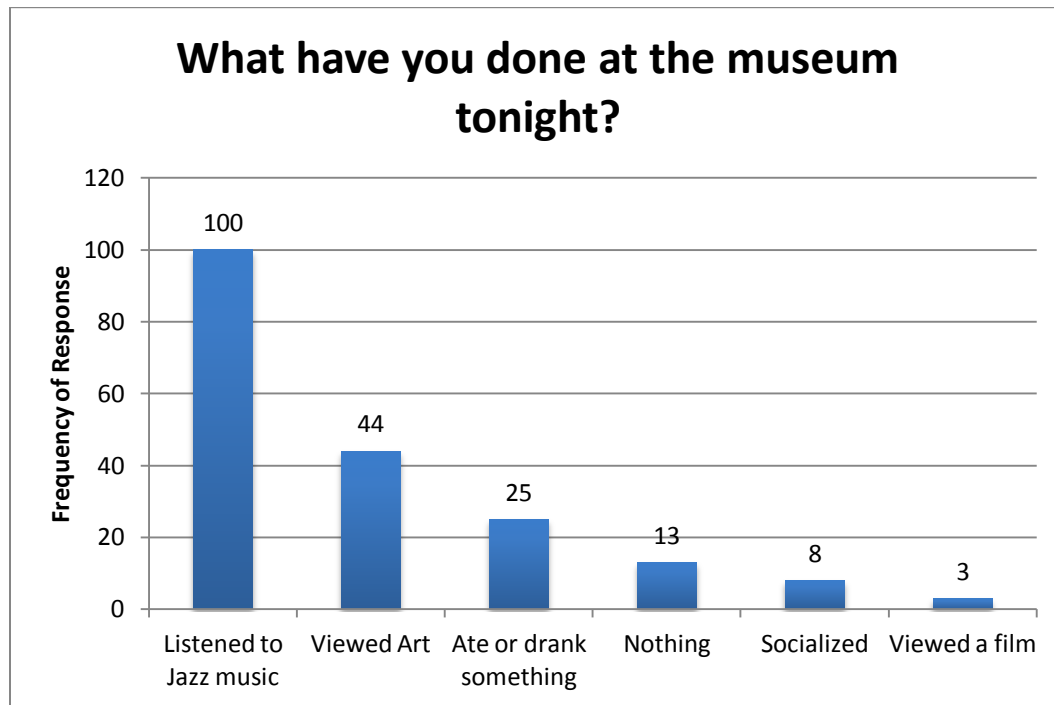
*FIGURE 1: Zip Code map. Each pin represents one participant's zip code.*

Members of the Seattle Art Museum accounted for 58% of participants. The questionnaires also indicated that 52% of the participants had been to the Seattle Art Museum between 1 – 4 times in the last year. Fourteen percent of participants indicated that this was their first time to the museum in at least a year.

The questionnaires indicated that 62% of participants had attended the Art of Jazz before. Of that 62%, 12% stated that they had attended 11-20 Art of Jazz events and 17% of participants indicated that they had attended over 20. The same number of participants who indicated that they had never attended the Art of Jazz before indicated on the follow up question that this was the first Art of Jazz that they had attended.

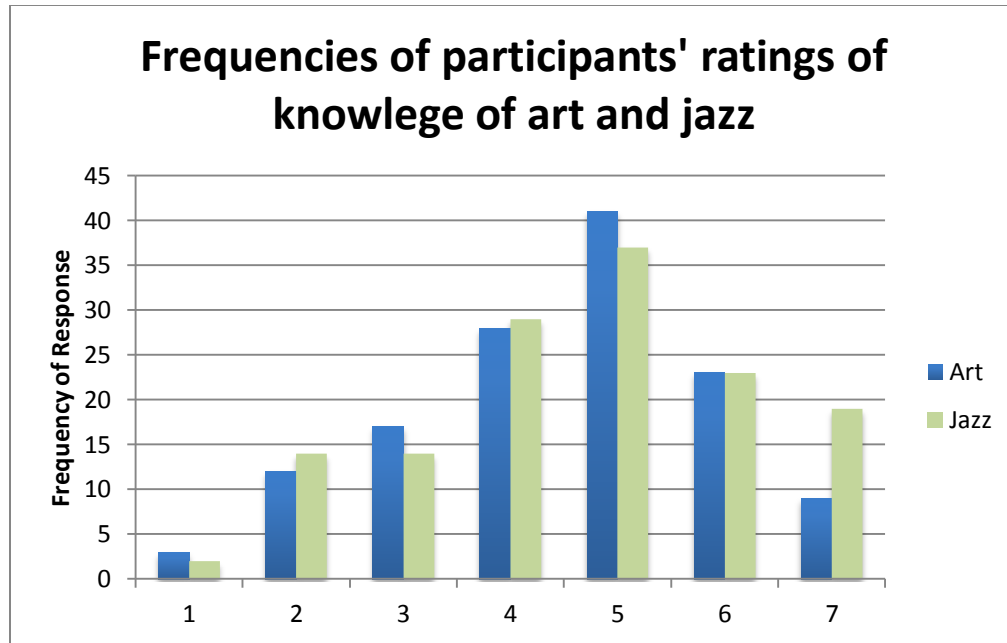
Participants also specified what they did at the Seattle Art Museum during the evening of the Art of Jazz through an open-ended question (see Figure 2). Not surprisingly, listening to jazz was

the most commonly listed activity. However, 33% also reported viewing the art in the galleries and 2% said they viewed a film.



*Figure 2: Participants indicate what they have done at the Museum on the evening of the Art of Jazz (n=133)*

The questionnaire also asked participants to rate their knowledge of Jazz as well as their knowledge of visual art on a scale of 1 through 7, where 1 is not knowledgeable at all and 7 is completely knowledgeable. As seen in Figure 3 below, the median for knowledge of jazz was 5. The average rating for knowledge of visual art was also 5.



*Figure 3: Participants' knowledge of Jazz and knowledge of visual art. (Art n=133; Jazz n=138)*

The questionnaire asked participants to rate their interest in Jazz and their interest in visual art on a 1-7 scale. Figure 4 shows the distribution of responses for self reporting interest of both jazz and visual art. The average interest rating for Jazz was 6. The average interest rating for visual art was also 6.

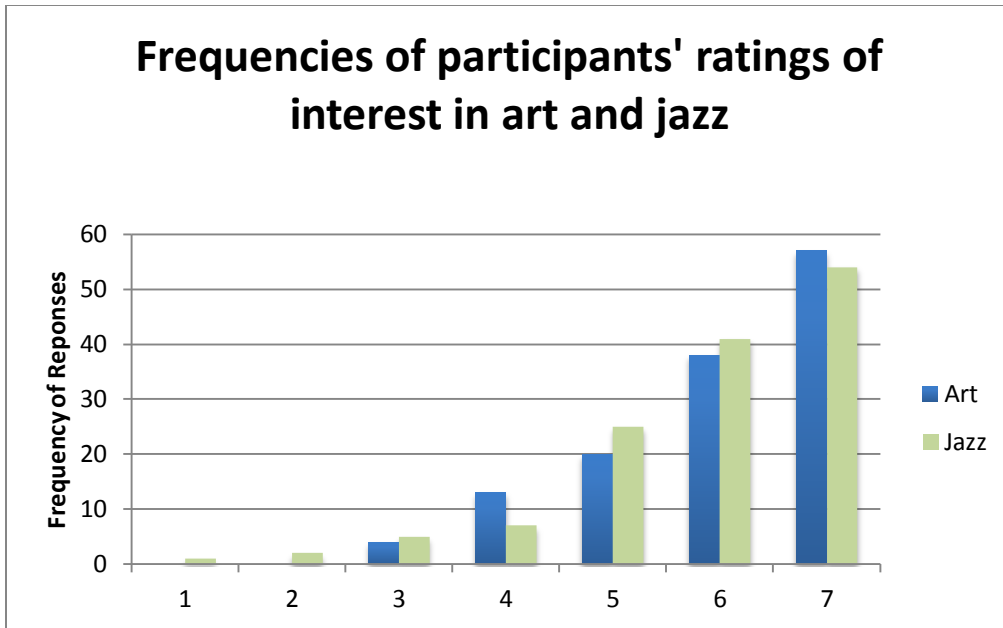
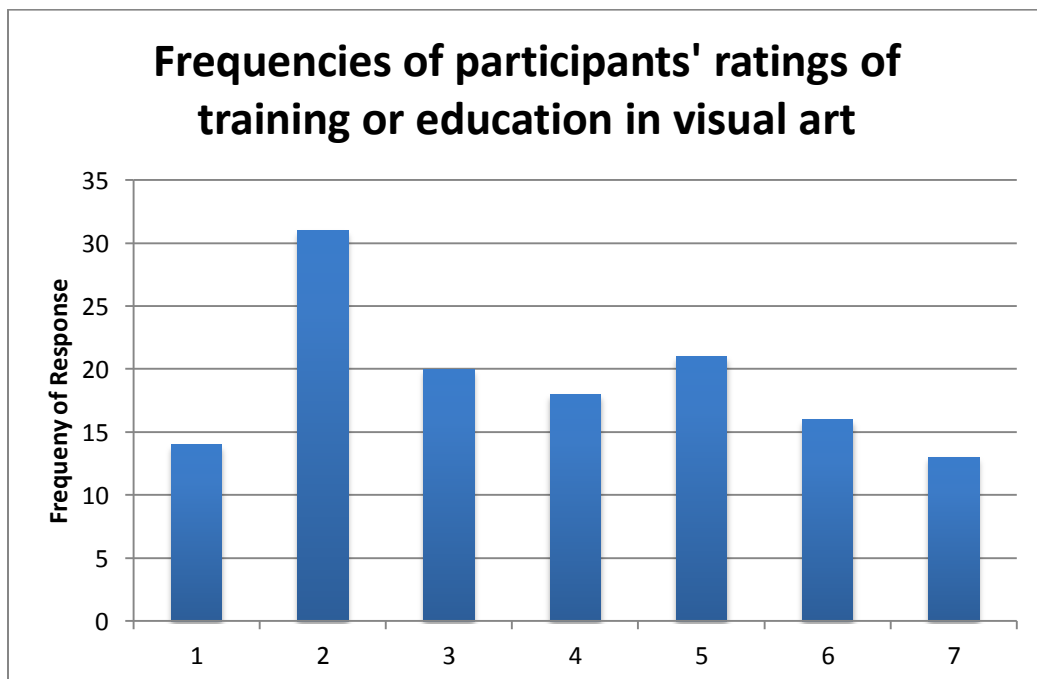


Figure 4: Participants' interest in Jazz and interest in visual art. (Art n=132; Jazz n=135)

The questionnaire asked participants to rate their training in visual art on a scale from 1 – 7 where 1 was no training or education at all and 7 was considerable training or education. The definition of “training or education” was not explained further and therefore left to the interpretation of the participant. Figure 5 shows that the average rating was 4.



*Figure 5: Participants' training or education in art. (n=133)*

### **Why do people come to an art museum for music programming?**

Results from the questionnaire provided insight into what brings participants to the Seattle Art Museum during music programming. Specifically, two questions were asked, one open-ended and one closed-ended. Eighty-three percent of participants indicated that the Art of Jazz event was at least one of the reasons that they came, which was consistent on both the open-ended and closed-ended questions.

Twenty-six percent of participants indicated in the open-ended question that the art on display was a reason why they came to the Seattle Art Museum on the night of the Art of Jazz. When given a list of options to choose from in the closed-ended question, 37% of participants indicated that the art on display brought them to the Seattle Art Museum. Participants were more likely to choose social reasons in the closed-ended questions than they were when allowed to answer freely. For example, on the closed-ended question, 12% indicated that they came with someone who wanted to visit the museum and 31% indicated that they came with someone who wanted to attend the Art of Jazz. However, on the open-ended question, only 4% explicitly stated that they came to the Seattle Art Museum for social reasons. See Figures 6 and 7 for the complete graphs of results.

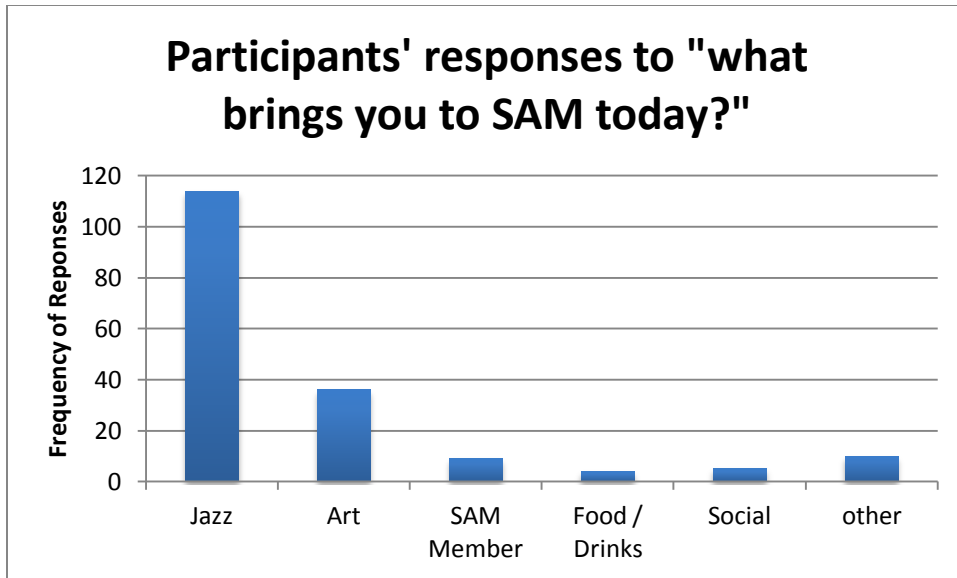


Figure 6: What brings you to the SAM today? (open ended; n=137)

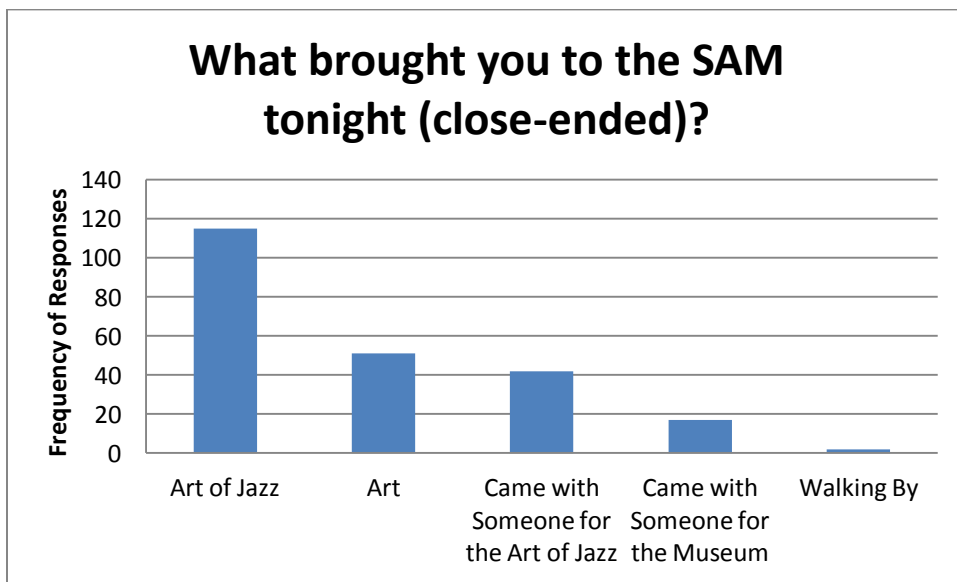


Figure 7: What brings you to the SAM today? (closed-ended; n=138)

**In what ways does music programming in the galleries influence visitors' perceptions of their art museum experience?**

The questionnaire asked participants to choose whether or not they viewed the art on display while at the Seattle Art Museum for the Art of Jazz. The results indicated that 47% of

participants viewed the art on display which diverges from the results of what participants indicated they did while at the museum in which only 33% of participants explicitly indicated that they looked at art while at the SAM that evening.

Participants were asked how important looking at art was to their museum experience on the evening of the Art of Jazz. On a scale from 1 – 7 where 1 was not important at all and 7 was absolutely important, the average importance rating was 4. However, the distribution suggests that the importance of art to the museum experience was in fact polarizing to participants. People either felt that it was integral or not important at all. See Figure 8 for the full distribution of participants' responses.

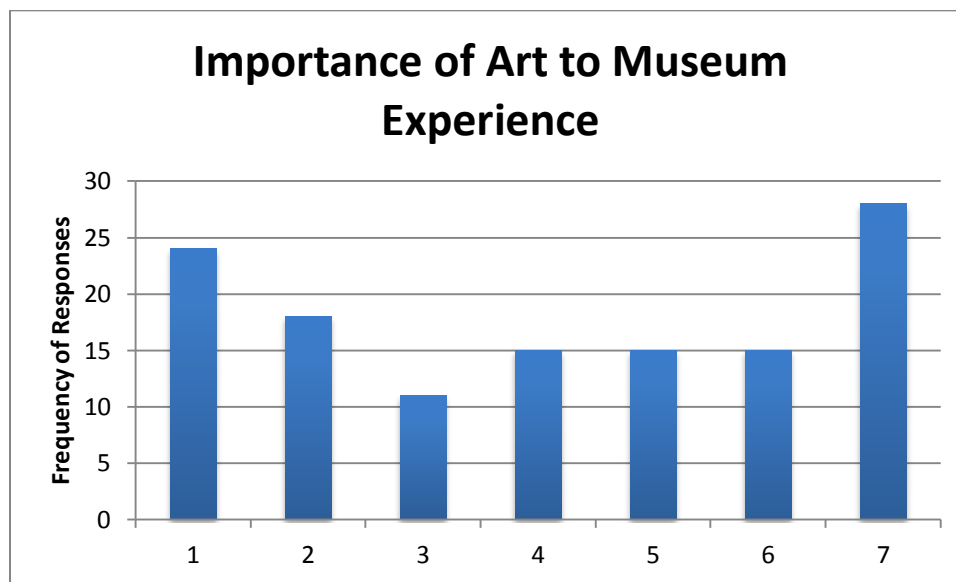


Figure 8: How important was viewing art to your museum experience? (n=126)

Participants rated their enjoyment of the Art of Jazz event and of viewing the art on display on a scale of 1 through 7, where 1 was not did not enjoy at all and 7 was completely enjoyed. For enjoyment of the Art of Jazz event, the median was 7; for enjoyment of viewing the art on display, the median was 6.

The questionnaire also asked participants to indicate the two places where they felt most welcome at the Seattle Art Museum Downtown. Participants chose from the Art of Jazz program, the galleries, the admissions desk, or another program. The Art of Jazz was identified by 82% of the sample as a place where they felt most comfortable. The galleries were identified by 50% of the sample.

The questionnaire also included a semantic differential with six sets of polar adjectives which aimed to measure the participants' feelings during attending the Art of Jazz and viewing the art on display, respectively. Participants were instructed to select one space on a six-point scale to represent how they felt during each respective experience, with 1 being the most positive and 6 being the most negative.

The first polar adjective pair asked participants how welcome or unwelcome they felt at the Art of Jazz and viewing the art on display, respectively, with 1 being the most welcome and 6 being unwelcome. For the art on display, responses clustered around the positive side of the scale, with 67% of participants indicating a 1 on the implied scale (most welcome) and 23% indicating a 2 on the implied scale. For the Art of Jazz, responses also clustered on the positive side with 80% of participants indicating a 1 (most welcome) and 14% indicating a 2 (See Figure 9).

		<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	
<b>Art</b>	<b>Welcome</b>	67%	23%	5%	4%	0	1%	<b>Unwelcome</b>
<b>Jazz</b>	<b>Welcome</b>	80%	14%	6%	0	0	0	<b>Unwelcome</b>

*Figure 9: How welcome or unwelcome did participants feel viewing the art and at the Art of Jazz.*

Results from the questionnaire also indicated how comfortable or uncomfortable participants felt at the Art of Jazz and viewing the art on display, respectively. For viewing the art on display, 60% of participants indicated 1 or most comfortable while 27% indicated 2. For the Art of Jazz, 79% of participants indicated a 1 (most comfortable) while 17% indicated a 2 (See Figure 10).

		1	2	3	4	5	6	
<b>Art</b>	<b>Comfortable</b>	60%	27%	7%	3%	2%	1%	<b>Intimidating</b>
<b>Jazz</b>	<b>Comfortable</b>	79%	17%	2%	1%	1%	0	<b>Intimidating</b>

*Figure 10: How comfortable or intimidated did participants feel viewing the art and at the Art of Jazz.*

Participants also indicated how at ease or anxious they felt while viewing the art on display and at the Art of Jazz program respectively. For viewing the art on display, 62% of participants indicated that they felt at ease (1), while 20% indicated a 2. For the Art of Jazz, 74% of participants chose 1 (most at ease) while 16% chose 2 (See Figure 11).

		1	2	3	4	5	6	
<b>Art</b>	<b>At Ease</b>	62%	20%	7%	5%	1%	5%	<b>Anxious</b>
<b>Jazz</b>	<b>At Ease</b>	74%	16%	4%	1%	2%	3%	<b>Anxious</b>

*Figure 11: How at ease or anxious did participants feel viewing the art and at the Art of Jazz.*

Participants rated how excited or bored they felt while viewing the art on display and at the Art of Jazz respectively. For viewing the art on display, 34% of participants indicated that

they felt most excited (1) while viewing the art on display and 36% of participants chose 2. For the Art of Jazz, 55% of participants chose 1 (most excited) while 30% chose 2. (See Figure 12).

		1	2	3	4	5	6	
<b>Art</b>	<b>Excited</b>	34%	36%	21%	8%	1%	0	<b>Bored</b>
<b>Jazz</b>	<b>Excited</b>	55%	30%	9%	4%	1%	1%	<b>Bored</b>

Figure 12: How excited or bored did participants feel viewing the art and at the Art of Jazz.

Participants rated how inspired or indifferent they felt by viewing the art on display and attending the Art of Jazz. Forty-five percent of participants indicated that while viewing the art on display, they felt most inspired (1) while 27% selected 2. Fifty-four percent of participants chose 1 (most inspired) for attending the Art of Jazz, while 24% indicated a 2 (See Figure 13).

		1	2	3	4	5	6	
<b>Art</b>	<b>Inspired</b>	45%	27%	21%	5%	2%	0	<b>Indifferent</b>
<b>Jazz</b>	<b>Inspired</b>	54%	24%	16%	3%	2%	1%	<b>Indifferent</b>

Figure 13: How inspired or indifferent did participants feel viewing the art and at the Art of Jazz.

Participants rated the familiarity vs. elitism of both viewing the art on display as well as attending the Art of Jazz. Twenty-five percent of participants indicated that viewing the art on display was most familiar (1) while 22% indicated a 2. For the Art of Jazz, 40% indicated a 1 (most familiar) while 26% indicated a 2.

		1	2	3	4	5	6	
<b>Art</b>	<b>Familiar</b>	25%	22%	34%	13%	2%	4%	<b>Elitist</b>
<b>Jazz</b>	<b>Familiar</b>	40%	26%	21%	6%	3%	4%	<b>Elitist</b>

*Figure 14: How familiar or elitist did viewing the art on display and attending the Art of Jazz feel?*

Results from the questionnaire provided insight into what participants deem the Art of Jazz contributes to their museum experience. The questionnaire asked participants “Do you think that the Art of Jazz program contributes to your museum experience? If so, what?” Of the most common response categories about what the Art of Jazz contributes were atmosphere (16% of participants), incentive to get you to the Seattle Art Museum (16%), and music classified as art (“music is art”) (14%). Participants also stated that the Art of Jazz is “relaxing” or provides a “relaxed atmosphere.” See figure 15 for the most common categorical responses. Some detailed examples of how participants answered this question are below.

*Yes, event got me here, and now peaked interest to return and view museum*

*Yes. It's not hanging on a wall. It's nice to listen to real live music and watch the musicians play and interact with each other. There has always been a great variety of music.*

*It makes for a multidimensional experience - the sum is greater than the parts. Even though i'm more interested in the art, my partner likes both and that sharing adds to the experience*

*Great atmosphere for the art experience. It also brings a lot of people in to talk about art.*

*Sometimes the only reason I come; reason bought SAM Membership.*

*It's what brought me in - I am very comfortable in the world of music and find that the world of art seems more exclusive / exclusionary.*

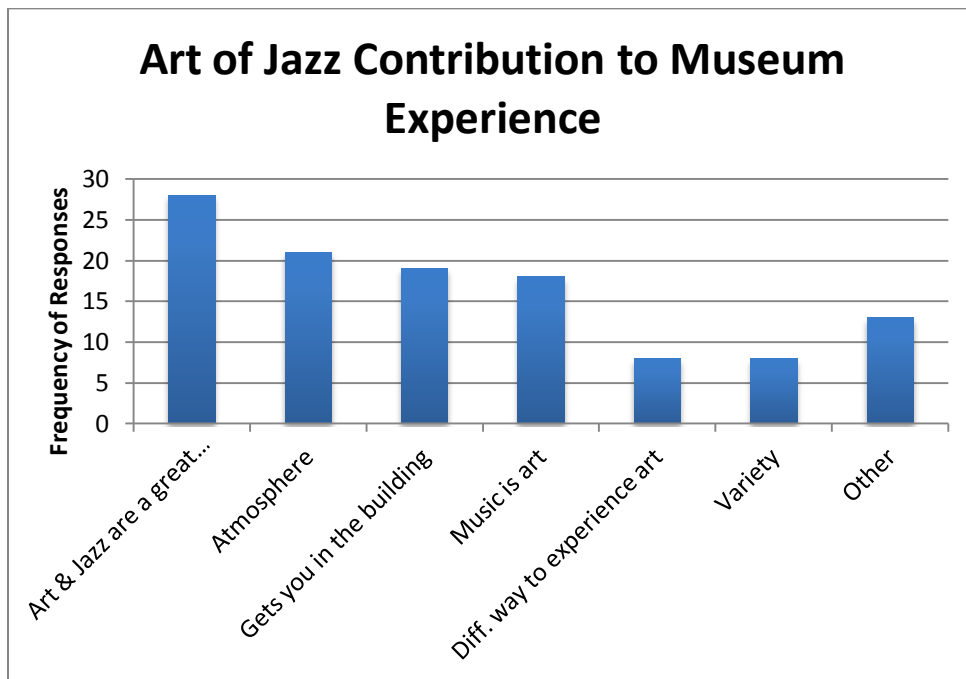


Figure 15: What did the Art of Jazz Contribute to your museum experience?

Also evident from the results is the fact that participants who regularly come to the Seattle Art Museum do not come for the same reason all of the time, with participants differentiating that while they only came for the Art of Jazz that evening, they will be back to see the art. In answering the open-ended questions about impetus for coming to the Seattle Art Museum activities while in the building, and the contribution the Art of Jazz has on their museum experience, 5% of participants explicitly mentioned that they only came for the Art of Jazz that evening, but come for the art other times:

*Yes, I love visual art too, but for Art of Jazz, I just come for the music. I come to SAM to see the art on other occasions.*

*I come to the museum often but I don't usually combine those visits with the Art of Jazz concert.*

## **Discussion**

Results from participant questionnaires indicated that the Art of Jazz audience is predominantly comprised of older white adults who come to the Seattle Art Museum on Art of Jazz nights primarily for the jazz music. This study also corroborates the findings of Sachatello-Sawyer, et al. (2002) who state that participants in museum programs do not tend to be culturally diverse and museum program attendees tend to be over forty-four.

The data suggest that the Art of Jazz event is not necessarily engaging a new audience, but rather is appealing to many of the same people in a sustained fashion. Most of the participants had been to an Art of Jazz event before, with some having attended Art of Jazz at least 11 times. This suggests that music programming at the Seattle Art Museum may in fact cater to a niche crowd. However, the fact that the Art of Jazz sustains a niche crowd is not necessarily true of all music programs. For instance, the Jazz in the atrium at LACMA indicates that about 25% of attendants come every time but about 25% new visitors are attracted each time (LACMA). It is clear that Art of Jazz participants enjoy the program, as demonstrated through the results pointing to repeat visitorship, high enjoyment ratings, and feelings that the jazz made important contributions to their museum experience.

Results indicated that viewing the art on display was either extremely important or not important at all to participants. This indicates that some participants come to the Art of Jazz

solely for the music. These visitors may not feel encouraged to check out the art on display but rather may deem the non-jazz areas of the art museum as “intimidating” (Lankford). On the opposite side of this spectrum are the museum lovers that Sachatello-Sawyer defined (2002), or Seattle Art Museum members who come because it is a jazz concert at their art museum. Museum lovers who tend to love all museum offerings and “make up the core audience of most museum programs” which is true of the Art of Jazz program (Sachatello-Sawyer et al., 2002, p. 9).

The results indicate that the Art of Jazz does appeal both to people who do have significant knowledge of art in art as well as those who do not. This may indicate that the Art of Jazz provides the subject matter that reflects more of a diverse swath of the population that Moore (1997) postulates will allow art museums to attract new audiences. Results also indicate that the jazz music contributes to the participants’ museum experience, and, in some cases, was what got the participant in the building. It may be that music programming assuages threshold fear and gets people to come to the art museum.

Both Chang (2007) and Falk and Dierking (1992) speak of the fact that participants who do not have much experience in art museums may never feel totally relaxed in one. DuBerry (1999), in discussing what non-visitors said would induce them to come to museums, stated that a relaxed and casual atmosphere was something that they viewed museums to be lacking that would induce them to come. Results from this research indicate that the Art of Jazz programming creates a relaxing atmosphere and induces participants to feel relaxed in an art museum. This may assuage potential feelings of not belonging.

Even though the results included individuals who are very comfortable in art museums, all respondents indicated that they felt more welcome, comfortable, at ease, inspired, and excited

at the Art of Jazz program than they did while viewing the art on display. This indicates that although the difference may be slight, music programming does make people feel more welcome and comfortable in art museums. This is compounded by the fact that participants also indicated they felt most welcome at the Art of Jazz over other experiences at the museum as well as some of the qualitative responses explicitly stating that they felt more welcome and comfortable at the Art of Jazz program. As Chang (2007) posited, museum experiences can either reinforce feelings of exclusion or reinforce feelings of inclusion and this data suggest that participants feel more included and comfortable at the Art of Jazz program over the art museum in general.

The audience is highly interested in both visual art and jazz music, even though they might not rate their knowledge of either as high, suggesting that interest may be a dominant factor in visitors' decision to attend music programming in art museums. Participants also show a higher enjoyment of jazz and art than they do knowledge, which may indicate that interest rather than background or training seems to be a more important factor in why people attend the Art of Jazz. Thus, interest in the subject matter may be more important than training or education when it came to the participants' enjoyment of their museum experience. While it may be that the participants' reported knowledge is an underestimate of their actual knowledge, these findings along with Angela Graham's findings that "middle-aged adult learners frequently pursue a subject in which they were interested between the ages of nine and twelve" suggest that interest rather than knowledge or expertise motivates people (Sachatello-Sawyer, et al. 2002: 5).

Participants also indicate a wide variety of ways in which the Art of Jazz contributes to their museum experience. While many of the participants simply agree that the Art of Jazz contributes to their museum experience, the answers to what does the music program contribute are most revealing. Many participants find that the jazz music complements their museum

experience in a specific way. For some, the music is what invites them to the Seattle Art Museum and often exposes them to art they might not have checked out otherwise. People with an interest in jazz see themselves as reflected in the programmatic offerings of the Seattle Art Museum in a way in which the art presented there may not. Music programming may allow visitors an accessible and easy way to read the “museum code” that Chang (2007) prevents non-visitors from coming to the museum.

Results from “what does the Art of Jazz contribute to your museum experience” also corroborate Kotarba and Vannini’s argument that “music is something that people do together” (2009, x) as well as Sachatello-Sawyer’s (2002) posit that social interaction is a motivating factor for attending museum programs. The most exemplary of such a response is: *It makes for a multidimensional experience - the sum is greater than the parts. Even though i'm more interested in the art, my partner likes both and that sharing adds to the experience.* Also evident from the responses is that the Art of Jazz is a unique experience, both for art lovers and jazz aficionados. For the former, it is an addition or complement to their art experience, which combines to provide a unique art viewing experience. For the latter, it is a unique venue for listening to jazz and offers a visual aesthetic not found in many other jazz venues as well as a familiar sound which may assuage the potential for the intimidating which may result from the fact that “the architecture, objects, atmosphere, sights, and sounds all differ significantly from those visitors are used to finding in other settings” (Falk & Dierking, 1992, p. 87).

One of the more interesting facets of this study is the dearth of references to the free nature of the program. This may indicate that the fact that the program is free is not necessarily a draw to participants. A majority of the participants are members and therefore the program would have been free either way. This could also indicate that participants are also not socio-

economically diverse, as Sachatello-Sawyer, et al. (2002) found is typical of museum programs and represent a financially well-off portion of the population.

This program also fits into the Sachatello-Sawyer's (2002) definition of a "successful" and "memorable" program as one that engages many of the sense including sights, smells, and sound as well as Marsh's argument that accessible museum programming is the antidote to "transmission-based (and it is argued, elitist) museological approaches" (2004, p. 96).

### **Limitations**

There has been very little research into the visitor experience in such programs and this study was designed to fill that gap. It is a snapshot into one music program that presents only jazz music to the specific context of Seattle and its audience. Therefore research into the visitor experience at different music programs, across genres, cities, and price points is necessary to provide a holistic answer to: who attends art museum music programs? Why do people come to an art museum for music programming? In what ways does music programming in the galleries influence visitors' perceptions of their art museum experience?

Audience research was done over 3 events during winter months. Participants could change throughout the year and therefore there could be different answers to who comes, why do they come, and how does music programming affect visitor experience at the Seattle Art Museum depending on the season. This is a self-administered questionnaire which inherently has research limitations. Participants may have answered questions based on what they think the researcher wants to hear. In some cases, participants raced through the questionnaire and may have misunderstood questions or answer categories, checked the wrong box, or missed a question altogether and therefore the data could misrepresent the participant's actual experience.

Many of the respondents were Seattle Art Museum members, it could be inferred, have a high investment in attending the SAM. Therefore, they can be classified as the “museum lover” that Sachatello-Sawyer et al. discuss and discussed in the previous section. Since museum lovers love “the museum and everything it stands for,” they may be more enthusiastic and less likely to be critical of SAM programming (Sachatello-Sawyer et al., 2002, p. 9). For two of the semantic differentials, the negative word was on the left instead of the right. If participants were not reading the words carefully, they could have chosen the most negative selection versus the most positive that they were intending to choose or vice versa, which is a limitation to the data. However, there were only a few instances (<3%) where participants checked all the way down the line, which does not have significant impact on the data.

There were inconsistencies with results from three questions aimed at looking into the participant’s engagement with the art on display at the Seattle Art Museum. Participants responded differently to the open ended question that asked why they came to the Seattle Art Museum during the Art of Jazz than they did on the close ended question that offered them viewing the art on display as an option. Forty-seven percent of participants when asked outright if they viewed the art on display indicated that they did, while an open ended question of what did you do at the museum tonight indicated that only 33% viewed the art on display.

## CHAPTER 5

### CONCLUSIONS

#### Conclusions

The purpose of this study was to answer the following three research questions: 1. Who attends art museum music programs? 2. Why do people come to an art museum for music programming? 3. In what ways does music programming in the galleries influence visitors' perceptions of their art museum experience? Using the Art of Jazz at the Seattle Art Museum as the research context, the researcher designed a questionnaire to answer these questions.

Music programming is a widespread type of public programming which art museums offer, and as evidenced by the results from this study, is popular with certain demographic groups within the museum. While there are limitations to the research, the study provides significant insight into the visitor experience at music programming at art museums. This is a solid foundation on which to grow an understanding of music programming in art museums.

Methods for this included developing and executing a questionnaire distributed to adult participants at the Art of Jazz at the Seattle Art Museum over 3 offerings of this program in February, March, and April 2013. Results indicated that the audience of the Art of Jazz consists of white, retirement-age individuals who have a high interest in both jazz and visual art, although not necessarily a strong background in either. Participants come primarily for the music with art being a secondary contributing factor. The Art of Jazz does contribute to the participant's museum experience although what that contribution is varies. For some, it is what gets them in the building, for others it is a great combination of artistic mediums which engages the senses. According to Sachatello-Sawyer et al. (2002), memorable museum programming engages many of the senses and this is what participants have cited as the contribution of the Art of Jazz to their museum experience.

Although participants felt more welcome, comfortable, at ease, excited, inspired, and familiar with the Art of Jazz than they did with viewing the art on display, it was only marginally so. However, the consistent difference in positive feelings, however slight, is significant and indicates that participants feel more welcome and comfortable in music programming than they do in the art museum in general. It also indicates that participants are already comfortable with art museums, although it cannot be ascertained in this study if the Art of Jazz played a contributing role in that.

This study indicates that music programming is a way to sustain multiple visits to the art museum over the course of the year. Attendees tend to be regulars and can become interested in the visual art on display through attending music programming. However, since LACMA's Jazz program tends to see twenty-five-percent of their audience as first-timers, more research must be done to ascertain the effect of music programming on engaging new audiences.

Many of the participants in stating why they came, specifically referenced Earshot Jazz and KPLU, the radio station that the Seattle Art Museum collaborates with to present this program. The program is also an established program in the community and has been offered for 17 years. The Art of Jazz is a consistently well-attended event which is strengthened by the partnership with the local jazz non-profit Earshot Jazz and the local radio station KPLU. Therefore, an art museum looking to develop a music program would find support and a captive audience through a partnership with community partners and a local radio station.

As one of the only studies in this area, the results here provide insight into the context of one such program, the Art of Jazz, in one city in the United States. Further research could be conducted in order to ascertain if there is a "typical" visitor experience at a music program in an art museum, and if so, does the Art of Jazz provide such an experience.

At the conclusion of this research is the need for further research relating to this topic. While the future research has many gaps to fill, an obvious topic of further exploration which should be undertaken in order to ascertain if specific groups of people experience the music programming in art museums differently. Another rich source of data which was outside of the scope of this thesis is further in-depth qualitative research to get an in-depth picture of how people view music programming in the context of their overall museum experience.

The results of these findings indicate that music programming can get otherwise non-visitors or infrequent visitors in the door of an art museum. Even though this particular study indicates that this specific music program mostly appeals to and engages a niche group of people, LACMA's Jazz program attracts new audience members each time. Therefore, there is a distinct possibility that if an art museum began consistently offering another music program from a genre preferred by a group of people they wish to target, that could be a successful engagement opportunity. Further research needs to be conducted on other music programs of different genres to ascertain whether the change in genre appeals to other audiences or the same niche audience that the Art of Jazz does.

One interesting result from this study is the fact that a negligible percentage of people came to the program because they were walking by. That is to say that participants had to know about it from some other channel and the program is sustaining engagement of an audience, not engaging a new one. Therefore, if art museums that offer music programming were to advertise it to participants walking by, there is the potential to engage a more diverse and non-traditional audience.

The fact that the importance of art to participants' museum experience was bifurcated is another worthwhile topic of future research. Why is it very important to some and very

insignificant to others? What influences people to rate it as such? Another rich area of further study is visitor interest levels. Why do participants rate interest level so high especially in comparison to how they rate knowledge of the subject area? What does interest mean and how exactly does it impact the visitor's museum experience.

Another study of the visitor experience in music programming in art museums would entail developing a questionnaire that the participant fills out while at the music programming and then a similar questionnaire to be filled out while at the museum during a different visit. The juxtaposition could provide data that would more clearly indicate the effect that music programming has on art museum experience.

This research will hopefully spur on other art museums to conduct research on their music programming and build up the literature on this topic. This research provides insight into the visitor experience at music programs in art museums and demonstrates that such events do assuage threshold fear. How much of that fear the programs assuage and how inclusive music programs can be remains to be studied but the potential that research holds for the museum field is great.

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Appendix A: Instrument

1.) What brings you to the Seattle Art Museum Today?

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2.) These are some more specific reasons, please check any of them that answer what brought you to the Seattle Art Museum today.

- Wanted to attend the Art of Jazz event.
- Wanted to see the art on display.
- Walking by the SAM.
- I came with someone else who wanted to visit the museum.
- I came with someone else who wanted to attend the Art of Jazz.

3.) Have you attended another **Art of Jazz** before?

- Yes
- No

*If Yes, please indicate how many times you have attended an Art of Jazz at SAM Downtown \_\_\_\_\_*

4.) How many times have you been to the SAM Downtown in the last year? \_\_\_\_\_

5.) What have you done at the museum tonight?

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6.) On a scale from 1 – 7 where 1 is not knowledgeable at all and 7 is completely knowledgeable, How would you rate your **knowledge of jazz?**

**Not at all.** ..... **Completely Knowledgeable**

1            2            3            4            5            6            7  
7.) On a scale from 1 – 7 where 1 is not interested at all and 7 is extremely interested, how would you rate your **interest in jazz?**

**Not at all.** ..... **Extremely Interested**  
1            2            3            4            5            6            7

8.) On a scale from 1 – 7 where 1 is did not enjoy at all and 7 is completely enjoyed, how would you rate your **enjoyment of the Art of Jazz event?**

**Did not Enjoy at all** ..... **Completely Enjoyed**  
1            2            3            4            5            6            7

9.) On a scale from 1 – 7 where 1 is not important at all and 7 is absolutely important, how important was **looking at art to your museum experience tonight?**

**Not important at all** ..... **Extremely Important**  
1            2            3            4            5            6            7

10.) Do you think that the Art of Jazz program contributes to your museum experience? If so, what?

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11.) Did you view the art on display while you were at the SAM Downtown for the Art of Jazz?

- Yes
- No

12.) On a scale from 1 – 7 where 1 is did not enjoy at all and 7 is completely enjoyed, how would you rate your enjoyment of the visual art on display at SAM Downtown?

**Did not** ..... **Completely**  
**Enjoy at all** ..... **Enjoyed**  
1            2            3            4            5            6            7

13.) On a scale from 1 – 7 where 1 is not interested at all and 7 is extremely interested, how would you rate your interest in visual art?

**Not Interested.** ..... **Extremely**  
..... **Interested**  
1            2            3            4            5            6            7

14.) On a scale from 1 – 7 where 1 is not knowledgeable at all and 7 is completely knowledgeable, How would you rate your knowledge of visual art?

**Not at All.** ..... **Completely**  
..... **Knowledgeable**  
1            2            3            4            5            6            7

15.) On a scale from 1 – 7 where 1 is no training or education at all and 7 is considerable education or training, how would you rate your training or education of visual art?

**None** ..... **Considerable**  
1            2            3            4            5            6            7

16.) Please select **TWO** places where you have felt most welcome at the SAM Downtown

- In the galleries
- At the admission desk
- In the art of jazz programming
- At another program

*These next two questions are a little different. We want to know how you would describe your experience at the Seattle Art Museum. So, please read each set of paired words below and for each pair, think of the two words as opposites with varying degrees of association between them.*

17.) Put a check on the line between the two words that shows how you feel about **your experience viewing the art on display.**

**More this . . . . . or . . . . . More this**

Welcome	_____	_____	_____	_____	_____	_____	Unwelcome
Comfortable	_____	_____	_____	_____	_____	_____	Intimidating
Anxious	_____	_____	_____	_____	_____	_____	At ease
Excited	_____	_____	_____	_____	_____	_____	Bored
Inspired	_____	_____	_____	_____	_____	_____	Indifferent
Elitist	_____	_____	_____	_____	_____	_____	Familiar

18.) Put a check on the line between the two words that shows how you feel about the **Art of Jazz event.**

**More this . . . . . or . . . . . More this**

Welcome	_____	_____	_____	_____	_____	_____	Unwelcome
Comfortable	_____	_____	_____	_____	_____	_____	Intimidating
Anxious	_____	_____	_____	_____	_____	_____	At ease
Excited	_____	_____	_____	_____	_____	_____	Bored
Inspired	_____	_____	_____	_____	_____	_____	Indifferent
Elitist	_____	_____	_____	_____	_____	_____	Familiar

19.) What year were you born? \_\_\_\_\_

20.) What is your zipcode? \_\_\_\_\_

21.) Are you a member of the SAM?

- Yes
- No

22.) How do you describe yourself? (please check the one option that best describes you)

- American Indian or Alaska Native
- Hawaiian or Other Pacific Islander
- Asian or Asian American
- Black or African American
- Hispanic or Latino
- Non-Hispanic White

***Thank you for taking the time to complete this survey.  
Please return it to the table across from the admissions desk before you leave.***