THE ANALYSIS OF TRAVELING EXHIBITIONS: THROUGH EXAMINING “FLESH AND BLOOD: MASTERPIECES FROM THE CAPODIMONTE MUSEUM”

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Abstract

Traveling exhibitions are unique as they bring thoughtfully curated narratives to far-away visitors. Through the displays, visitors can physically immerse themselves in exhibitions to experience and absorb various cultures and histories without being in an academic setting. While there is benefit such as the spread of cultures, there is also the need to recognize how traveling exhibitions are communicated to the visitors and community of the location of the destination.

This research will begin by exploring the significance of exhibitions from a wide perspective by examining materials such as exhibition catalogs and journal articles, using a historical studies approach to answer two research questions: how exhibitions in general served the community over time, and what or if any are the theories and models used for exhibition design. Then the research will be narrowed down to examine a specific traveling exhibition with minimum language barrier and analyze using the document analysis approach to answer two research questions: what differences are there in the way an exhibition is communicated in each location, and whether the location and the community in each location affect how the exhibition is communicated. The traveling exhibition, “Flesh and Blood: Masterpieces from the Capodimonte Museum,” is selected as it comprised of artworks from the Capodimonte Museum in Italy and made its way to the Seattle Art Museum and to the Kimbell Art Museum in the United States.

This study concludes that there is a strong relationship between the community and the exhibition that is presented in the community, as it offers a unique experience for visitors, such as a space to satisfy curiosities, to learn, and to socialize. Additionally, examining the traveling exhibition “Flesh and Blood” reveals the differences in how the traveling exhibition is presented
in each location and recommends that when organizing a traveling exhibition, there are benefits in researching the location that the exhibition will tour such as the local traditions.

The findings from this study contribute to the academic research field of traveling exhibitions and may also help guide future studies when examining the relationship between traveling exhibitions and their local visitors.
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Introduction

In recent years, methods of communication have rapidly evolved as online platforms to connect and experience virtually became more common and accessible. During the COVID-19 pandemic, which roughly began in the year 2020, the difficulties of gathering in person have forced institutions like museums to be more creative and expand the use of online platforms, allowing audiences from all over the world who had access to the internet to engage with museums. However, with the rapid improvement of using online platforms to communicate globally, there is a risk of miscommunications if the content published is for an excessively wide range of audiences. Presently, there continues to be an effort to find a balance in using online platforms effectively while also encouraging the irreplaceable benefit of visiting the museum in person.

With this, traveling exhibitions\(^1\) are unique as they allow thoughtfully curated exhibitions to physically travel and convey to far-away audiences. Through the objects on display, visitors can immerse themselves in exhibitions to experience and absorb various cultures and histories (Badger & Harker, 2016; Falk, 1999; Grindle & Thomas, 2017). As some of the benefits of strengthening traveling exhibitions include the spread of cultures, there is also the important need to recognize how the traveling exhibition is communicated to the visitors and community of the location of the destination (Badger & Harker, 2016). Even within the same country, there are differences in traditions, such as the daily lifestyles that exist in each community. These differences may affect how an exhibition is understood.

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\(^1\) Also known as touring exhibition and is defined as exhibition “that moves from place to place” (Longman Dictionary of Contemporary English, n.d.).
This study aims to explore the potential factors to consider when organizing a traveling exhibition using two types of research: the historical studies approach and the document analysis approach. First, a historical studies approach will be applied to gain a better understanding of the relationship between exhibitions and the community, as well as the capabilities of exhibitions, through examining chapter from books, exhibition catalogs and journal articles. Second, a document analysis approach will be applied to specifically observe one traveling exhibition. To minimize the language barrier, such as mistranslations, selecting a traveling exhibition where the main language is English will be prioritized. In this case, “Flesh and Blood: Masterpieces from the Capodimonte Museum” was selected as the exhibition was comprised of artworks from the Capodimonte Museum in Italy that made their way to the United States in Washington (Seattle Art Museum) and Texas (Kimbell Art Museum) from the year 2019-2020.

**Literature Review**

This research reviews literature in five primary areas: studies on traveling exhibitions, common theories and concepts used to analyze cultures, common theories and concepts used to analyze communication with audiences, the evaluation of historical studies, and the evaluation of document analysis. It is important to note that in the literature review, the terms that are frequently used, *audiences* and *visitors*, will be distinguished based on whether the content is referring to a general group of people not associated with a physical place (audiences) or a specific group of people associated with a physical place (visitors). This distinction is made while recognizing that audiences can be applied to a much bigger group of people, and at times, the roles of visitors and audiences can overlap.

The literature ranges from the year 1979 to 2023, which helps recognize the progression of research and practice and the ongoing necessity to continue to expand academic exploration of
museum studies and various communication theories. Additionally, this literature review help create a solid foundation of how to conduct research using the historical studies approach and document analysis approach with an emphasis on exploring the culture and methods of communication with audiences.

Studies on Traveling Exhibitions

Traveling exhibitions are exhibitions that are on tour, allowing a wide range of audiences to visit the exhibition in a museum. This literature review begins with analyzing prior research on traveling exhibitions to gain an understanding of what concepts and structures on traveling exhibitions have already been explored.

Kubica (2017) examined the change of definition in the term “museology” by studying various projects and programs by museums such as traveling exhibitions. Kubica stated that “travelling exhibitions…are one of the ways in which museums reach out to various communities and engage audiences outside the museum building, and especially outside of big cities” (Kubica, 2017, p. 21). This helped reveal that museology, which is the study of museums, is shifting from object-based to audience-driven, as traveling exhibitions create opportunities for more audiences to visit the exhibition. According to Kubica, part of the reason is because “museums’ focus is no longer on collecting, preserving and displaying artefacts” (Kubica, 2017, p. 21). Through case studies, Kubica analyzed several museums that organized traveling exhibitions and concluded that museums are now making an effort to think about “the relevance of museums for society and provide new ways for engaging with audiences” (Kubica, 2017, p. 24).

Harker and Badger (2015, 2016) conducted two studies on traveling exhibitions that both focused on the impact on children from a pedogeological perspective. In a study conducted in
2015, Harker and Badger explored “the educational use of museum traveling exhibitions” by analyzing the challenges and success of “non-museum sites hosting a traveling exhibition, as they often do not possess the required skills or knowledge for producing effective educational programming and pedagogy while hosting a traveling exhibition” (Harker & Badger, 2015, p. 269). Harker and Badger felt that “one area of research…that has received little attention is how museums approach their traveling exhibitions to effectively impact K-12 school groups at non-museum host sites” (Harker & Badger, 2015, p. 268). They spent two months in the spring of 2013 to collect data from over 1,330 students and teachers who visited the traveling exhibition hosted by UNG-Dahlonega’s Library and Technology Center (Harker & Badger, 2015, p. 270). Through interviews, surveys, observations, and written responses, Harker and Badger analyzed how students were able to reflect after their visit to the exhibition, in comparison to if they were to learn a similar content in a classroom setting (Harker & Badger, 2015, pp. 270–274). Harker and Badger concluded that students were able to think critically about their experience at the traveling exhibition (Harker & Badger, 2015, p. 274). However, they recognized that there was space for improvement and suggested that the parent museum [where the traveling exhibition was curated] should provide “non-museum sites with more formal, concrete resources and materials to foster effective pedagogy for visiting school groups” (Harker & Badger, 2015, pp. 274–275).

Next, in a study conducted in 2016, Badger and Harker focused on the impact of traveling exhibitions on students from rural and low-income homes (Badger & Harker, 2016). Badger and Harker recognized that there is “a growing body of literature [that] investigates how school field trips allow rural students to make real-life connections with their school curriculum” (Badger & Harker, 2016, p. 356). Their research focused on analyzing the impact on students
who took a field trip to a “culturally engaging exhibition at a rural, non-museum host site” (Badger & Harker, 2016, p. 357). They collected data from over 1,100 students from public schools in three methods: first, interacting with a tour guide, second, participating in the interactive exhibition area called the “Writing Wall2;” and third, participating in a facilitated discussion in a classroom (Badger & Harker, 2016, pp. 360–361). The findings showed that “participation in culturally enriching field trips can have a positive impact on students’ academic achievement” and nurture curiosity to learn more (Badger & Harker, 2016, pp. 370–371).

A study by Rubenstein et al. (1993) conducted a comparative study on a traveling exhibition in four different venues in Canada. The traveling exhibition they focused on was called Glenn Gould 1988 and was organized by the National Library of Canada (Rubenstein et al., 1993, p. 801). It was exhibited in the summer of 1990 and the spring of 1992 and made its way to the Royal British Columbia Museum in Victoria, British Columbia, the Prairie Gallery in Grande Prairie, Alberta, the Royal Ontario Museum in Toronto, Ontario, and the Chapelle historique du Bon-Pasteur in Montreal, Quebec (Rubenstein et al., 1993, p. 806). As their goal was to “document how different environmental conditions might alter the functioning of the exhibit,” Rubenstein et al. (1993) collected data by focusing on the visitor through observations and questionnaire (Rubenstein et al., 1993, p. 802). Based on the result of the questionnaire, the Glenn Gould 1988 traveling exhibition made changes in each of the venue. This allowed Rubenstein et al. (1993) to compare the questionnaire result to see whether there was an improvement of how the exhibition functioned. They succeeded in collecting data from 668

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2 Badger and Harker explained that a “Writing Wall” was an “activity adjacent to the exhibition which asked students to respond anonymously on an index card to one of six questions” (Badger & Harker, 2016, p. 361).
visitors and concluded that the “environmental factors make an impact on the effectiveness of a traveling exhibition” (Rubenstein et al., 1993, p. 817).

The two studies by Harker and Badger informed the effect of traveling exhibitions by collecting visitor data (Harker & Badger, 2015; Badger & Harker, 2016). Additionally, they specified that “the role of a travelling museum exhibition is not to replace a visit to a museum, but to expand its geographical and educational outreach so as to make it accessible to visitors who live further afield” (Badger & Harker, 2016, p. 359). The study by Kubica (2017) explored traveling exhibitions from the perspective of the museums by looking at museology and how the purpose of museum had changed over time. Rubenstein et al. (1993) examined a traveling exhibition with relation to the changing venues by collecting data on the visitors. All of these studies provided an understanding of what themes have been explored that involved traveling exhibitions. From here, literature reviews will be conducted to explore ways to create a solid framework for analyzing a traveling exhibition.

Common Theories and Concepts Used to Analyze Cultures

It is important to recognize that culture is an umbrella term, making it difficult to define using a single concept or a term. Therefore, when it comes to analyzing cultures, researchers have used various methods to gather data and link it to a conclusion. While the theories and concepts examined in this section have some overlapping viewpoints, the categories are divided into cultural anthropology, cultural theory, and cross-cultural theory.

Cultural Anthropology. As mentioned above, culture is especially challenging to research as it is not a static or fixed subject. Cultural Anthropology, as defined by Bizzell (1943) is a study that begin by exploring what culture is and then “proceed to discuss the influence of environment on human relations” (Bizzell, 1943, p. 181). Therefore, cultural anthropology may
provide hints as to how to approach cultural research as it studies culture from multiple perspective of the community, such as people’s behaviors, philosophies, rules, and physical environment. The studies discussed in this section will show the advantages, challenges, and methods of using cultural anthropology in various contexts.

Fischer began by stating the potential risks of analyzing cultures as it can be oversimplified or misused. Because of this, Fischer shared how an anthropological view of culture can help with “understanding the relations between all cultural forms at play and in contestation within social formations” (Fischer, 2006, p. 360). While keeping this in mind, Fischer examined the development of the study and awareness of culture in the 1970s, the 1980s, the 1990s, and of 2005 (Fischer, 2006). Some of the figures Fischer analyzed were David Schneider and Clifford Geertz, who both played a role in categorizing cultural anthropology (Fischer, 2006, p. 361). Fischer found that “the challenge of cultural analysis is to develop translation and mediation tools for helping make visible the differences of interests, access, power, needs, desires, and philosophical perspective (Fischer, 2006, p. 363). Perhaps this showed that one of the purposes of analyzing culture is to try and identify the perspective of those who live in that society. Fischer concluded by mentioning the “new kinds of ethical dilemmas stemming from developments” such as the “expansive information and image databases” of technological advancement (Fischer, 2006, p. 363). There is no doubt that society and its culture continue to adapt. Examining culture from an anthropological view may allow researchers to see culture from a wider perspective.

Feinberg et al. (1979) closely examined David Schneider’s analysis of cultural anthropology and his symbolic cultural theory, who was also briefly mentioned in the previous study by Fischer (2006) as the founder of the Society for Cultural Anthropology, active in the
1970s (Feinberg et al., 1979). Feinberg et al. (1979) began by examining how symbols in cultures play a role in the social system by diving into how symbols themselves are formed (Feinberg et al., 1979, pp. 541–542). Recognizing that “a symbol and its meaning are both mental constructs,” Feinberg et al. (1979) next explored Schneider’s statement on social actions encouraged by rules, such as how in “American culture, a red light is a symbolic meaning ‘stop’” and “a green light is a symbol meaning ‘go’” (Feinberg et al., 1979, p. 542). According to Feinberg et al. (1979), Schneider claimed that “on a cultural level…rules are neither weak nor strong; all that can be said is that they do or they do not exist” (Feinberg et al., 1979, pp. 542–543). To this statement, Feinberg et al. (1979) found that this is only applicable if “a culture is entirely consistent” (Feinberg et al., 1979, p. 543). While Feinberg et al. (1979) also brought in Schneider’s view on how language and kinship played a role in shaping cultures, Schneider mentioned the challenges found in culture (Feinberg et al., 1979, pp. 544–549). These difficulties in analyzing culture included recognizing the “existence of rules and definitions that are contradictory but nevertheless are found within a single cultural system,” “inconsistency…between rules and people’s actual behavior,” and “when rules and definitions differ from one subgroup or one individual to another” (Feinberg et al., 1979, p. 544). Feinberg et al. (1979) concluded by emphasizing Schneider’s suggestions on examining “symbols, their associated meanings, and the way in which sets of symbols and conceptions interlock” when exploring cultures (Feinberg et al., 1979, p. 549). The analysis made by Feinberg et al. (1979) on Schneider’s study confirmed the complexity of analyzing culture. However, even with these challenges, cultural research can be accomplished by examining from different angles, such as symbols, rules, languages, and kinship, within the culture.
In a study by Kraidy and Murphy (2008), they examined Clifford Geertz, who was also briefly mentioned by Fischer (2006). Although Kraidy and Murphy explored Geertz’s work through the context of how it may have impacted global communication, their study touched heavily on cultural anthropology (Kraidy & Murphy, 2008). Kraidy & Murphy (2008) first identified Geertz’s definition of culture as “directly in relation to systems of meaning, which are encoded in symbolic forms and tied together” like a web (Kraidy & Murphy, 2008, p. 337). Furthermore, Kraidy and Murphy stated that “cultural symbols are not necessarily transparent in form or practice… they are not ‘there’ waiting to be extracted by the ethnographer” (Kraidy & Murphy, 2008, p. 337). Therefore, understanding culture requires being observant of the small details that connect to the bigger picture. This also tied into the aim of the study by Kraidy and Murphy on how locals connect to the global. They then examined Geertz’s focus on “overlapping social and cultural practices” (Kraidy & Murphy, 2008, p. 340). A method that Kraidy and Murphy highlighted was to use “a narrative performance of the field experience, rather than a strict attempt to adhere to the data requirements of the sciences” (Kraidy & Murphy, 2008, p. 342). Kraidy and Murphy continued to analyze various studies on local-to-global communication conducted by other researchers to see whether Geertz’s statements were relevant. In conclusion, Kraidy and Murphy recognized how local and global communication will become more difficult to analyze as the capabilities of sharing information increase due to advancements such as media technologies (Kraidy & Murphy, 2008, p. 350). Furthermore, Kraidy and Murphy (2008) listed three approaches necessary for analyzing global communication, which can also be seen as important in cultural anthropology research.

1. Recognize the importance of using empirical work when conducting research
2. In order to understand the local-to-global dynamic, observe the perspective of power in a local setting.

3. Distinguish and comprehend the difference between culture and social structure (Kraidy & Murphy, 2008, p. 351).

The findings by Kraidy and Murphy (2008) helped shed light on the relevance of exploring a balance between what seems like a small detail linking to the bigger view. These approaches mentioned by Kraidy and Murphy (2008) can be a guideline when creating a general structure for analyzing cultures.

Fischer (2006), Feinberg et al. (1979), and Kraidy and Murphy (2008) have viewed cultural anthropology as a method of analyzing culture and explored how to extract the necessary data from a method that does not have a clear model or a set of instructions. These three findings helped provide a basic understanding of cultural anthropology. Additionally, as Feinberg et al. (1979) mentioned about the value of examining how language could impact culture as words can hold symbolic meaning, studies by Ştefanovici (2016), Qassem and Gurindapalli (2019), and Hammond et al. (2009) will analyze texts with cultural anthropology.

Ştefanovici (2016) brought a new perspective by seeing the relationship between literature and cultural anthropology. Ştefanovici began by describing culture as “an expression of a period, class, community, population” and cultural anthropology as “a wide variety of traditions, values, social norms and cultural practices” (Ştefanovici, 2016, p. 143). Therefore, when examining a book, the anthropological aspects were beneficial in gaining a deeper understanding of the story. To analyze society from an anthropological view, Ştefanovici (2016) listed the following:
A wide range of cultural aspects, such as arts, attitudes, behavior patterns, customs and beliefs, codes, cuisine, gestures, manners, morals, norms, physical/biological features, habits and rituals, sex and genders, politics, language, sports, meanings and symbols, technology, values and ways of life” (p. 144).

Ștefanovici wrote that when literature has an anthropological view, it creates opportunities for readers to learn about the past and future through the text (Ștefanovici, 2016, p. 143). There is power in communicating with readers through the written text, as Ștefanovici also brought up Clifford Geertz’s argument of how texts can express cultural context but can simultaneously become an object of cultural representation (Ștefanovici, 2016, p. 146). Ștefanovici concluded that with the increase of internationalization, “crossing physical borders imposes crossing metaphorical borders” (Ștefanovici, 2016, p. 148). This showed the relevance of taking the time to examine culture by inspecting different categories that impact society.

Qassem and Gurindapalli (2019) saw the necessity of exploring how to translate texts as accurately as possible. They stated that the “linguistic and cultural gap” both needs to be bridged to successfully communicate to the readers (Qassem & Gurindapalli, 2019, p. 91). Qassem and Gurindapalli examined different translation theorists and their work to formulate a method to create a recommendation for future translators (Qassem & Gurindapalli, 2019, pp. 92–99). One of the methods that Qassem and Gurindapalli used was to approach translation from textual and lexical levels (Qassem & Gurindapalli, 2019, p. 99). They used a table to organize the information related to the texts in order to visually recognize the potential translation

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3 Qassem and Gurindapalli (2019) described the relationship between language and culture as “language is viewed as a window into culture” (p. 91).

4 See page 93 for a clear definition of textual and lexical intertextuality provided by Qassem and Gurindapalli (2019).
problems (Qassem & Gurindapalli, 2019, p. 100). Qassem and Gurindapalli found that culture-based text required an interdisciplinary approach such as “employing multiple models to deal with different aspects of the texts,” which also included using offline and online sources (Qassem & Gurindapalli, 2019, p. 105). The study by Qassem and Gurindapalli further strengthened the relevance of linguistics in cultures and further revealed ways to extract information from textual data.

Hammond et al. (2009) conducted a study that analyzed 47 introductory cultural anthropology textbooks published between the years 2001 to 2007 (Hammond et al., 2009). Using data collected from student focus groups and surveys, as well as through “content, semiotic, and critical discourse analysis,” Hammond et al. (2009) researched whether the textbook covers had successfully conveyed the message of cultural anthropology to the readers as it was intended (Hammond et al., 2009, p. 150). In the content analysis, Hammond et al. (2009) observed the textbook covers based on the number of colors used, placement of the title, number of people that are depicted, the kinds of activities shown, the subject’s gender, clothing, and others (Hammond et al., 2009, p. 151). Out of the 47 covers, they quantified the findings and discussed the balance of representations (Hammond et al., 2009, pp. 151–153). With the findings from the content analysis, Hammond et al. (2009) used semiotic analysis to examine the symbolic significance and meaning of the textbook covers (Hammond et al., 2009, pp. 153–158). The discourse analysis examined the possible reasoning behind the textbook covers in relation to the impression one may have had of cultural anthropology (Hammond et al., 2009, pp. 158–162). The student focus groups and surveys were selected from students in the introductory cultural anthropology class. Hammond et al. (2009) gathered information on the students’ impression of the textbook covers as the students compared it to their own knowledge of cultural anthropology.
Hammond et al. (2009, pp. 162–164). Hammond et al. (2009) concluded that through the focus groups and surveys, students responded “favorably when something on a cover resonated with their own experience” (Hammond et al., 2009, p. 164). Perhaps there is comfort in familiarity, and when exploring traveling exhibitions from one location to another, the concept of resonance for visitors may be an important factor to keep in mind.

**Cultural Theory.** While there is overlap between cultural anthropology and cultural theory, reviewing various studies that focus on cultural theory can uncover challenges and benefits unique to when this theory is used. Furthermore, research that focuses on cultural theory can highlight existing frameworks that could provide valuable insights for designing research methodologies that successfully analyze communities in the traveling exhibition destinations.

Handler (2002) examined Richard Biernacki’s book *Beyond the Cultural Turn*, and the effect of cultural theory in relation to how it was analyzed in the book (Handler, 2002, p. 1512). Handler stated that Biernacki brought up semiotics, an approach used often to look at the social, and compared it with the approach that cultural theorists often take (Handler, 2002, p. 1512). Handler saw the danger of distinguishing social and cultural because defining these two terms could be misleading and cause researchers to think that one is more important than the other (Handler, 2002, p. 1513). For example, Handler explained that a British anthropologist, A. R. Radcliffe-Brown, stated that social can be observed, but culture cannot (Handler, 2002, pp. 1513–1514). Handler disagreed as it was possible to observe culturally constructed actions; therefore, Handler stated that “we can no more observe society, social structure, or social relations than we can culture, ideas, or ideology” (Handler, 2002, p. 1514). Handler recognized

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that while there is no flawless approach to analyzing culture, researchers should “accept semiosis as a condition of possibility for the creation of any kind of knowledge” (Handler, 2002, p. 1520). The analysis by Handler reminds how integrated society and culture are; even when the research process may require distinguishing the two, it is necessary to find the balance in recognizing the differences with their overlaps.

Venn (2007) observed the adaptation of cultural theory by stating, “We are living through very profound and worldwide transformations at all…levels,” therefore, this was a situation to challenge “cultural theory to think of new paradigms that will open up new spaces and directions for intervention…and its academic study” (Venn, 2007, p. 49). Venn mentioned that “re-thinking key categories like subjectivity and affect, the environment and technology, in the light of new knowledge and positions, implicates re-thinking the human itself at a foundational level” (Venn, 2007, p. 49). Undeniably, people’s lifestyles have changed over time, affecting the study of culture. Venn examined the viewpoints of other scholars and observed how recognizing aspects of cultural theory that are grounded can help with balancing out the abstractness of culture over the course of history (Venn, 2007, p. 51). The analysis by Venn uncovered the necessity of reviewing the time period. The traveling exhibition that will be analyzed, “Flesh and Blood: Masterpieces from the Capodimonte Museum,” overlapped with the emergence of the COVID-19 pandemic, which could be one of the key factors to consider in how exhibitions were presented.

Scholars such as Handler (2002) and Venn (2007) helped present concepts and challenges involving cultural theory. These findings provided a solid base and awareness of research using cultural theory. The report by Longo (1998) shared the benefit of using cultural study in technical writing research that the scientifically modeled approach did not commonly satisfy
Longo began by raising the question of technical writing practices of why some of the texts “includes the information that it does and not the other information that would be equally possible to include” (Longo, 1998, p. 55). Longo predicted that the making of these decisions is influenced by cultural background. Recognizing that the challenge of cultural studies research is using “a coherent theoretical framework…to understanding its results,” Longo recommended researchers to “choose from many bodies of theory and/or methodology for constructing these foundations” (Longo, 1998, pp. 62–63). This meant that researchers rely “on self-reflexive and non-scientific approaches to understanding the object of inquire within a cultural context” (Longo, 1998, p. 66). Keeping these in mind, Longo shared five themes to think about when designing a cultural study in technical writing,

1. the object of the study is discourse
2. the object is studies in its cultural context
3. the object is studied as historically situated
4. the object is ordered by the researcher for the purposes of the study
5. therefore, the most important relationship in the study is between the object and the researcher. (Longo, 1998, p. 66)  

While Longo presented these concepts to improve research in technical writing, they can also provide guidelines in the research of traveling exhibitions.

Mason (2006) studied cultural theory and its application to museum studies. Mason began by acknowledging the broadness of cultural theory and how there is no one definition. Nonetheless, by examining cultural theorists from the 1970s to the 1980s, Mason stated that analyzing culture includes “culture as a way of life to culture as the result of aesthetic practices”

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Within this broadness, Mason explained that analysis of culture commonly examines cultural differences, as comparison makes it easier to show the result of the findings. Therefore, museums are a great place to analyze culture as museums are “an institution that actively seeks to display multiple cultures and to mark out cultural differences,” and by doing so, “museums employ certain representational strategies to claim authenticity and mimic reality” (Mason, 2006, pp. 18, 20). As Mason wrote that there is a need to “combine the useful analytical approaches of cultural theory” while keeping in mind the differences, Mason examined scholars who explored theories for linguistics to see if their approaches can be applied to cultural studies in museums (Mason, 2006, p. 29). In one example, Mason described how a scholar examined museum labels to find whether there are “assumptions contained within the language and grammatical constructions” (Mason, 2006, p. 20). This approach helped uncover the effect of using passive and active tenses in the museum labels and how this could change the readers’ impression (Mason, 2006, pp. 20–21). Additionally, in another example, Mason saw how cultural and museum studies use a textual approach (Mason, 2006, p. 26). This approach involved “analysis of the spatial narratives set up by the relationship of one gallery or object to another, or it might consider the narrative strategies and voices implicit in labeling, lighting or sound” (Mason, 2006, p. 26). Through examining different studies, Mason explored how cultural and museum studies are interrelated and shared examples of how they can be applied in museological research.

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7 Mason referenced a study by Helen Coxall (1996) on museum labels from the National Railway Museum in England, where Coxall examined “the subject of employment of women during World War II” (Mason, 2006, p. 20). According to Mason (2006), Coxall found that “language used implicitly constructs women as passive, while men discussed in the active tense” (p. 20).

8 Mason described the textual approach as “reading the object of analysis like a text for its narrative structures and strategies” (Mason, 2006, p. 26).
Cross-cultural Theory. When examining more than two cultures, the cross-cultural theory provides structures for comparing each of the cultures and observing the similarities and differences (Jorgensen, 1979, p. 309). This theory can be useful in observing traveling exhibitions, as it changes location and, with it, the interactions with visitors from each culture.

Reynolds et al. (2011) evaluated the interactions between an individual and society in the book *Guide to cross-cultural communication* to see how these interactions affect cultures. While the book offered cross-cultural guidelines on specific cases in society, such as in business relationships where a high level of communication skill is required, the introduction chapter examined the definition of culture and the role of cross-cultural communication. Reynolds et al. (2011) stated that communication is “sending or receiving information either verbally or nonverbally” (Reynolds et al., 2011, p. xv). These included not just the linguistic communication method but also the hand and or body gestures. Additionally, Reynolds et al. (2011) wrote on cross-cultural communication as “communication that occurs between people who have different cultural backgrounds. They may come from different countries or may live and work in the same country but still have different cultural backgrounds” (Reynolds et al., 2011, p. xv). Perhaps this revealed that there are many layers in a culture, and each community has its own cultural identity. The definitions provided by Reynolds et al. (2011) offered a starting point to navigate how to identify cultural traits in order to compare them with another culture.

Fischer (2009) shared cross-cultural research models that can be applied when examining a country level to an individual level. Fischer began by mentioning that research on cross-cultural has involved analyzing whether “psychological constructs show the same structure at
individual and nation levels\(^9\)” (Fischer, 2009, pp. 25–26). Additionally, as there have been debates on how to measure culture, Fischer looked at the relationship between the individual and the nation to “measure cultural variables as collective constructs as the country level while using individual-level data” (Fischer, 2009, p. 26). Fischer made a distinction between individual and collective constructs by stating that “individual-level constructs are those that pertain to individuals. These can be based in neurophysiological or genetic processes, individual learning or life experiences” (Fischer, 2009, p. 30). On the other hand, collective constructs were explained as those that “reside at the collective higher level…based on the active recollection and storage of important organization-related knowledge among its members” (Fischer, 2009, p. 30). Some of the methods that Fischer recommended for measuring culture include referent-shift, which can help measure norms by requiring “individuals to answer items in relation to the higher-level unit of investigation” (Fischer, 2009, p. 31). For example, “people in this culture do X in situation Y” (Fischer, 2009, p. 31). With these in mind, the model that Fischer presented involved a four-step analysis\(^10\):

- Step one is labeled as the “Theoretical definition of concept,” which begins with finding “a definition of culture that is relevant for the research process” (Fischer, 2009, pp. 28, 41).
- Step two is labeled as “Theory-guided operationalization,” where “if culture is seen as shared, a relevant composition model should be chosen and validated,” such as methods of measurement (Fischer, 2009, pp. 28, 41).

\(^9\) Fischer wrote this with an understanding that “culture is often seen as a shared meaning system” (Fischer, 2009, p. 25).

\(^10\) An in-depth explanation of each step using a diagram is shown on page 28 (Fischer, 2009, p. 28).
• Step three is labeled the “Measurement process,” which is distinguished based on an individual or country level (Fischer, 2009, pp. 28, 41).

• Step four is labeled as “Analysis” to unpack and examine culture (Fischer, 2009, p. 28).

Fischer’s research provided a systematic approach to measuring cultures, which shed light on an obvious but important factor: in order to make successful comparisons between cultures, there must be a consistent evaluation method.

Villanueva (2007) conducted a literary analysis of a text by Thomas L. Warren called Cross-Cultural Communication11 while briefly exploring how these findings can be applied today (Villanueva, 2007, p. 268). According to Villanueva, Warren’s book discussed techniques and tips for developing “English language documents for readers whose first language is not English” (Villanueva, 2007, p. 267). The cross-cultural communication approach is valuable in examining the reader’s culture to ensure that misunderstanding is avoided as much as possible. Villanueva discussed Warren’s statement of recognizing the “objective and subjective elements in culture12” and stated that methods of assessing and analyzing culture can be accomplished by “providing a table that compares two cultures’ views on cultural topics” (Villanueva, 2007, pp. 268–269). Furthermore, Villanueva highlighted Warren’s text on the danger of communicators making the assumption “that readers will automatically understand everything they write” (Villanueva, 2007, p. 269). Perhaps the purpose of applying cross-cultural

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12 Villanueva (2005) stated that Warren’s terms of objective elements “are rules that govern a society, such as traffic laws,” while “subjective elements of cross-cultural communication” are “cultural norms and even the connotative meanings of words” (p. 268).
theory is to try and reduce assumptions by researching cultural differences from various perspectives. This review by Villanueva presented the exploration of the cross-cultural communication theory and the beneficial use of the table mentioned by Warren, which can be applied when analyzing the effect and influence of traveling exhibitions in each destination.

Studies by Reynolds et al. (2011), Fischer (2009), and Villanueva (2007) revealed that cross-cultural theory can be applied in different ways, and models are created to fit the needs of each situation. Similarly, Cucchi (2019) examined four European countries representing cultures of three geographic areas, Austria, Denmark, Poland, and Portugal, to see how different cultural dimensions impact their interaction with linguistic markers. Cucchi focused on the capabilities of websites and began by recognizing how corporate websites can help “convey their identity to a potentially global audience” (Cucchi, 2019, p. 198). Therefore, there is a need to understand how language (including the choice of words and expressions) and culture can affect how content reaches audiences (Cucchi, 2019, pp. 198–199). To conduct a cross-cultural study, Cucchi referenced Geert Hofstede’s and Edward Hall’s cultural models while keeping in mind that their cultural models were created in roughly 1970s to 1980s, before the accelerated advancement of technology and communication methods (Cucchi, 2019, pp. 199–200). Cucchi examined Hofstede’s model, which “relies on the assumption that people from all countries share the same problems but the responses given to them tend to differ on the basis of nationality” (Cucchi, 2019, p. 200). Cucchi explained that through questionnaires on workplace values given to employees in different countries, Hofstede turned the data into numbers and saw the differences in scores (Cucchi, 2019, p. 200). Second, in Hall’s model, Cucchi stated that Hall distinguished a culture with low-context communication with high-context communication (Cucchi, 2019, p. 205). Low-context communication is messages that are “explicitly verbalized, while high-context
communication is those that are “not verbally conveyed” (Cucchi, 2019, p. 205). Cucchi explained that when compared with Hofstede’s model, Hall’s model was not as straightforward “because it is not based on scores, but countries are classified along a cline” (Cucchi, 2019, p. 205). Through these cultural models, Cucchi conducted the research on websites by classifying “the homepages on the basis of their communicative purpose” using genre-analytical approach (Cucchi, 2019, p. 210). Cucchi categorized the websites into “cover homepages” and “notice board homepages” (Cucchi, 2019, p. 210). Using these two categories, Cucchi examined company websites from the four selected countries and analyzed the information and wordings mentioned on the website (Cucchi, 2019, pp. 214–215). Cucchi concluded that there are “differences in terms of content and form,” which revealed that when websites are customized for a specific country, this can enhance website usability and interactivity (Cucchi, 2019, p. 225). Cucchi stated the need to create versions “in a variety of languages with content and design elements tailored to specific cultures” while acknowledging the existence of culture-bound elements (Cucchi, 2019, p. 225). On the other hand, Cucchi also shared that a Danish company found success in reaching international consumers by creating a website that blended “features associated with different cultures” (Cucchi, 2019, p. 225). Perhaps Cucchi’s findings show that while the study of culture continues to leave space for improvements, there is value in finding a balance of customizing for the target audience with creating ways to merge familiar and new concepts.

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13 Cucchi (2019) defined cover homepages as websites that “bind the web pages together as covers do in books. In some cases, they feature a phrase which welcomes visitors and sets the tone of the website,” while in other cases, “they display only the menu of the website” (p. 210).

14 Cucchi (2019) defined notice board homepages as websites that “provide information on one or more aspects which the companies arguably regard as necessary for and/or appealing to consumers” (p. 210). These include information on company achievements and company products (Cucchi, 2019, p. 211).
Common Theories and Concepts Used to Analyze Communication with Audiences

Exhibitions, including traveling exhibitions, serve as a platform for presenting a collection of works to audiences. As exhibitions have the potential to hold narratives and provide a unique experience for visitors, there are benefits in exploring various approaches that help focus on exhibition impact. This section will explore theories and concepts of audience evaluation in museums, framing theory, and flow theory.

Audience Evaluation in Museums. While this thesis will not conduct any audience evaluation, grasping the concept in the museum setting can be beneficial to research the capability of traveling exhibitions from multiple perspectives. Examining how to evaluate the audience could help offer guidelines on what factors to consider when organizing a traveling exhibition.

Identifying visitors’ views allows museums to see how visitors are experiencing the museum, including its exhibitions. These perspectives can provide valuable insights for organizing various events and exhibitions that fit the interests of the visitors. Stein et al. (2007) created a guideline for museums to successfully integrate the visitor’s voice. They addressed the need for museums to incorporate their perspectives, which were their “needs, expectations, and motivations” in “all stages of development” (Stein et al., 2007, p. 1). Stein et al. (2007) divided the guideline into the four big questions of what, why, when, and who and listed three types of evaluation methods (Stein et al., 2007, pp. 3–4). Stein et al. (2007) mentioned that depending on whether to conduct the evaluation by themselves or to bring in outside evaluators, there are

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15 These were “What is evaluation,” “Why do evaluation,” “When should you do evaluation,” and “Who should do evaluation” (Stein et al., 2007, pp. 2–4).

16 The three types of evaluation methods listed were “Front-End Evaluation,” “Formative Evaluation,” and “Summative Evaluation” (Stein et al., 2007, pp. 3–4).
different approaches, as outside evaluators require extra steps to communicate the evaluation goal (Stein et al., 2007, pp. 5–7). However, the similarities of approaches between these two options are that they both clearly define the objective and goal of the evaluation, explore methods of collecting data as openly as possible, and analyze with care (Stein et al., 2007, pp. 5–7). The guideline by Stein et al. (2007) revealed the importance of listening to visitors’ opinions and how the findings can be applied to museums in the long term.

Diamond et al. (2016) wrote a book, *Practical Evaluation Guide: Tools for Museums and other informal educational settings*, which covered specific techniques to assess institutions such as museums and visitors. Content from chapter one of the book was most relevant to this section as it included information that covered the core value of what it meant to evaluate visitors in an informal learning space such as a museum. Therefore, for the purpose of this literature review, only chapter one was examined. Diamond et al. (2016) wrote that it is important to be mindful of “your audience’s beliefs, values, and ways of viewing the world” as this “will increase the likelihood that your study is truly responsive and relevant to that particular context” (Diamond et al., 2016, p. 7). Additionally, evaluators should keep in mind that “all those involved in conducting the evaluation (from designing the study to collecting and interpreting data) also bring a particular ‘worldview,’ or a way of seeing and interpreting the world, which may be different from that of the community you are working with” (Diamond et al., 2016, p. 8). In order to ensure that the evaluation approaches including the questions are appropriately structured, Diamond et al. (2016) recommended to “pay careful attention to the language used and processes engaged in” (Diamond et al., 2016, p. 8). The aspects that Diamond et al. (2016) discussed are valuable not only in the evaluation process but may also be applied in the organization of traveling exhibitions.
Goulding (2000) recognized the necessity to investigate the museum environment and the visitors’ satisfaction. To do so, Goulding observed on-site visitor behaviors at the Birmingham and Art Gallery exhibitions in the United Kingdom (Goulding, 2000). In two weeks, 112 observation sheets were completed that analyzed audiences’ museum experience from what could be interpreted from the exterior (Goulding, 2000, p. 5). On top of the observation sheets, Goulding examined two exhibitions based on social and cognitive factors (Goulding, 2000, pp. 7–8). The social factors influencing the experiences were listed as follows,

- cultural identification
- continuity of theme and story
- conversation and story building from evaluation of stimulus and
- social interaction (Goulding, 2000, pp. 7–8).

The cognitive factors influencing the experience [of the exhibition] were,

- the creation of mindful activity
- involvement and engagement
- inner reflection and imagination
- variation of stimulus to create a meaningful ‘whole’ and
- perceived authenticity (Goulding, 2000, p. 7).

These factors helped reveal the potential and impact exhibitions have on visitors. Goulding concluded that “service experience,” including of museum, “is mediated by a number of socio-cultural, cognitive, psychological orientators, and physical and environmental conditions, all of which need to be seen as interrelated if a quality experience is to be provided” (Goulding, 2000, p. 11). While the social and cognitive factors mentioned in the conclusion overlapped with the above, Goulding listed the psychological orientation as,
scene setters and

routing and mapping (Goulding, 2000, p. 11).

As for the physical and environmental factors, Goulding wrote,

- crowding
- seats and
- noise (Goulding, 2000, pp. 11–12).

When looking at the relationship between visitors and exhibitions, this study revealed that museums should find “the right balance between intrusion and imagination” so that audiences can safely feel challenged to immerse in an exhibition (Goulding, 2000, p. 12). Museum visitors and exhibition evaluations are necessary for shaping a museum environment that is meaningful and relevant to the time.

**Framing Theory.** Often used in media, framing theory is a method that can direct the attention of the receiver through different frames. These frames provide a structure that assist in how one can think. For example, Brock (2011) explains that the frame “presents it in a certain manner, in a certain light; and draws attention to the relationship between the work and its setting” (Brock, 2011, p. 103). Although studies in this section do not engage with the museum field, analyzing framing theory can be valuable in the context of museum exhibitions as this theory can be used to explore visitors’ engagement and reception of the exhibitions. These may include interpreting how visitors respond to different frameworks and how to use these frameworks to successfully convey the desired messages.

Hallahan (1999) introduced the seven models of framing applicable in public relations and research. Framing, according to Hallahan, served as “a paradigm for understanding and investigating communication and related behavior in a wide range of disciplines” (Hallahan,
1999, p. 205). Additionally, Hallahan explained that “framing is a critical activity in the construction of social reality because it helps shape the perspective through which people see the world” (Hallahan, 1999, p. 207). The three terms Hallahan used to explain the process of framing were inclusion, exclusion, and emphasis (Hallahan, 1999, p. 207). In the seven models of framing, Hallahan compiled findings from researchers from various fields, such as anthropology, sociology, and psychology, to separate into categories (Hallahan, 1999, pp. 209–210).

- framing of situations, which provide well-balanced information to encourage “dialogues and open discussion” that also “meets expectations of the participants”
- framing of attributes highlights information that helps position clients or organizations to be favorable, such as by creating a positive association with aspects that people cherish
- framing of choices provides information that seems promising to the readers by recognizing that people are more concerned with avoiding losses than gain
- framing of actions offers information that works as a solution to the problem readers may have encountered
- framing of issues provides information that can be a guideline for how readers should think
- framing of responsibility handles information that relates to ways of addressing responsibility for the events or actions
- framing of news includes news media that either shed light on the topic itself or characterize a story to work in favor of their desired purpose (Hallahan, 1999, pp. 224-228).

Hallahan explained the different situations where framing can be appropriately applied. These categories of framings may offer clues about how exhibitions can be communicated to visitors.
Ardèvol-Abreu (2015) examined framing theory in communication research and specifically how this theory developed and is applied in Spain today. Similar to the description Hallahan (1999) provided of the processes of framing, Ardèvol-Abreu described that “frames draw attention to some aspects of reality at the expense of others, so in order to define them we must take into account what is described and what is left out” (Ardèvol-Abreu, 2015, p. 423). Therefore, the “frame is located both in the sender and the receiver” (Ardèvol-Abreu, 2015, p. 423). However, this led Ardèvol-Abreu to question, “where do the process of framing start and end?” (Ardèvol-Abreu, 2015, p. 423). Indeed, there is a wonder of how much the sender can and should rely on the receiver decoding the messages sent through the frames. To this, Ardèvol-Abreu examined the evolution of framing studies. For example, Ardèvol-Abreu analyzed Gregory Bateson’s perception of frame in which Bateson used two analogies of a Venn diagram and a picture frame to define the concept (Ardèvol-Abreu, 2015, pp. 427–428). According to Ardèvol-Abreu, Bateson expressed that a Venn diagram “has a double function: to include elements within its borders and exclude those that are outside it” (Ardèvol-Abreu, 2015, p. 428). A picture frame “tries to organize people’s perception, by urging people to attend what is within it and to ignore what is outside of it” (Ardèvol-Abreu, 2015, p. 428). Perhaps these methods can help explore the balance between the sender and the receiver, which, in the case of this thesis, are the exhibition and the visitors.

Borah examined 93 peer-reviewed journals on framing research published from 1997 to 2007 to explore the patterns and offer suggestions for future research (Borah, 2011). The five research questions provided by Borah were,

1. in the published framing literature of the last decade, what was more commonly studied – the sociological or psychological aspect of framing?
2. in the published framing literature of the last decade, what were more commonly studied—unique or consistent frames?

3. how much of the published framing literature of the last decade concentrated on frame production?

4. how much of the published framing literature of the last decade used framing interchangeably with second-level agenda setting?

5. how much of the published framing literature of the last decade concentrated on frames in competitive environments? (Borah, 2011, pp. 249–251).

To answer these questions, Borah categorized the articles into groups, such as sociological and psychological studies (Borah, 2011, p. 253). Furthermore, Borah separated articles into groups of consistent, unique, or both to determine whether the study analyzed frames that have been consistently examined, have analyzed just “one particular issue”, or both (Borah, 2011, p. 253).

In conclusion, Borah recognized that more research that “connect with the broader understanding of framing” should be conducted, as it can “facilitate the development of the theory and allow the multitude of definitions and methodologies to grow” (Borah, 2011, p. 257). Borah’s study explored the development of framing theory by finding patterns in articles and organizing them to find answers to the research questions.

Burgers et al. (2016) introduced the concept of figurative framing, which helps distinguish language types such as metaphor, hyperbole, and irony. Figurative language, as Burgers et al. (2016) explained, are devices that “are typically treated as ornamental language

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17 Borah (2011) defined sociological studies as those that “examined the frames in communication,” such as research methods using content analysis and textual analysis, while psychological studies “examined the effects of framing on the audience,” which used experimental and survey design methods (p. 253).
which add rhetorical flourish to texts or speeches” (Burgers et al., 2016, p. 411). Therefore, Burgers et al. (2016) stated that “replacing a type of figure with its nonfigurative (‘literal’) counterpart may make the message style less appealing, but would not substantially alter the message’s…content” (Burgers et al., 2016, pp. 411–412). Nonetheless, figurative framing can “shape the public’s opinion on important topics by presenting a particular problem definition, cause and moral evaluation, and implying policy solutions” (Burgers et al., 2016, pp. 420–422). Burgers et al. (2016) presented a yes-no flowchart to determine whether the text uses figurative framing. By examining whether the sentence contains a metaphor, hyperbole, or irony, the chart provides eight different landing points (Burgers et al., 2016, p. 421). The article by Burgers et al. (2016) dived into the effect of using figurative framing as well as methods to recognize this framing. If an exhibition is a curated presentation that uses various methods to help guide the visitors, the framing approach may also be of benefit.

**Flow Theory.** The studies presented in this section reveal the potential of flow theory and its versatile application. Exploring this theory can offer insights into the potential flow of the museum exhibition, which can help create an atmosphere that enhances visitors’ concentration and motivates their desire to input new information.

Bose (2008) conducted a literary criticism of Mihalyi Csikszentmihalyi's book, *Flow: The Psychology of Optimal Experience*, which explored how one can "make a greater emotional impact on others and ourselves" (p. 75). Bose explained that Csikszentmihalyi’s concept of flow

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18 See page 421 for an illustration that explains figurative frames (Burgers et al., 2016, p. 421).

19 Burgers et al. (2016) listed the eight landing points as no figurative frame, irony, hyperbole, hyperbole and irony, metaphor, metaphor and irony, metaphor and hyperbole, metaphor hyperbole and irony (p. 421).

lies in self-reflection, where it is necessary “to recall the process of flow that occurs when a person is in the middle of a creative process” (Bose, 2008, p. 75). While Csikszentmihalyi's book focused on the psychological impact, Bose explored how flow theory can also impact the "design of practical products" and create just as much of a meaningful experience (Bose, 2008, p. 75). One of Csikszentmihalyi's conditions of flow, as Bose summarized, is that “experiences cannot simply be appropriated to fit the needs of the user; rather, users must be given the idea that their skills are contributing the manifestation of the experience” (Bose, 2008, p. 76). From this, Bose stated that in product designs, “Csikszentmihalyi's ideas are crucial to the user-centered nature of information design” as customers will interpret the product to fit their own needs and encourage the flow (Bose, 2008, p. 76). Bose concluded that Csikszentmihalyi's book helps reveal the importance of focusing on the customers’ needs when designing a product. The flow theory and analysis made by Bose are helpful in determining the relationship between visitors and exhibitions when an exhibition can be considered a product for the visitors.

Waterman explored the psychological conditions during the experience of flow (Waterman, 2022). Waterman looked at the report by Csikszentmihalyi, who first introduced the concept of flow (Waterman, 2022, p. 209). According to Waterman, Csikszentmihalyi shared nine aspects of flow, which were,

a. the presence of a challenging activity to which the person brings a well-matched level of skill

b. the subjective experience of merging of action and awareness

c. the presence of clear goals

d. unambiguous feedback as to how the person is doing when carrying out the activity

e. concentration on a limited stimulus field relating to the task at hand
f. a paradox of control in which there are feelings of control in activities for which the outcomes are uncertain
g. a loss of self-consciousness, that is, the absence of self-referential thought
h. a transformation in the experience of time with long periods of time appearing to pass quickly or brief time periods felt to be happening in slow motion, and
i. an autotelic (intrinsic motivational) quality to engagement with the activity (Waterman, 2022, p. 209).

While keeping these in mind, Waterman understood that there are “two modes of psychological functioning” during the experience of flow, which are “zoning-in and zoning-out” (Waterman, 2022, p. 206). Zoning-in is explained as a type of flow where one concentrates at a high level and encourages the experience of a flow (Waterman, 2022, p. 208). On the other hand, zoning-out is described as the process where repeating the same activity creates a “level of automaticity” and a flow experience (Waterman, 2022, p. 208). Waterman also explored the concept of flow in regard to artistic endeavors by distinguishing between performance and creativity (Waterman, 2022, p. 225). Performance can motivate zoning-out, while creativity can motivate zoning-in (Waterman, 2022, p. 226). Waterman helped reveal that flow experiences are developed when certain criteria are met. Perhaps if an exhibition encourages visitors to experience flow, their trip to the museum may have a meaningful impact.

Barker researched the relationship between the community and the flow in the virtual world to explore whether the online and the physical world operated on a similar basis (Barker, 2016). Barker’s description of Csikszentmihalyi’s flow theory was to “explain why people

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21 Waterman also used the term System 1 to describe the concept of zoning-out and System 2 to describe the concept of zoning-in (Waterman, 2022, p. 208).
engage in actions that do not appear to have specified outcomes other than aesthetic ones” (Barker, 2016, p. 4). In one way, the experience of flow results from one’s interest, curiosity, and attention (Barker, 2016, p. 4). Therefore, Barker stated that “the interaction of sense of community and appreciation of the features available…will likely heighten the flow experience as users go about their business in their chosen virtual world” (Barker, 2016, p. 3). Through conducting surveys, Barker found that “the sense of community evidently interacts with perceptions about site features to produce what is the ultimate form of involvement-flow,” recognizing that the virtual world is just as effective in creating flow as in the physical world (Barker, 2016, p. 10). This may offer hints as to how museums and exhibitions could provide a place for visitors to experience flow.

**Evaluation of Historical Studies**

A historical study helps understand the broad context by examining the past, identifying the patterns, and applying it to the future. In order to examine the potential and the role of traveling exhibitions, this section will study the methods of research using historical studies and the types of research that have been conducted in the past using this approach.

Through historical studies of social mobility and stratification, van Leeuwen et al. (2010) introduced the challenges of conducting research using historical studies. They stated, “historical studies are rooted in and limited by the sources,” and as researchers spend time “in collecting, massaging, and interpreting sources…the results are often so dependent on those processes” (van Leeuwen et al., 2010, p. 430). This statement illustrated that the information researchers obtain for analysis needs to be determined with care to ensure that it does not restrict the perspective of the study. van Leeuwen et al. (2010) helped reveal the importance of maintaining a clear focus when examining historical data so that the focus can act as a framework during the analysis.
process. Moreover, having a focus can also help during the data selection to examine whether the data is collected from a limited scope or represents various angles within the focus.

Aitchison (2001) examined attitudes and recognition towards language by providing a historical overview. Atchison organized the research findings into three parts,

1. history of public views on language  
2. attitudes of linguists to public views on language and  

In the first section, Aitchison examined the value and judgment people had towards language in chronological order from roughly the 12th century to the 19th century (Aitchison, 200, pp. 612–614). The analysis included statements from various writers and philosophers such as John Locke, Daniel Defoe, and Jonathan Swift (Aitchison, 2001, pp. 612–613). The second section focused on the “public views on language,” which was a perspective that had not been explored enough in the academic field in the past (Aitchison, 2001, p. 614). Aitchison wrote that opinions regarding languages could be greatly swayed by the surroundings, such as through what has been taught at school, or read in letters to newspapers” (Aitchison, 2001, p. 615). Therefore, when thinking about how to shape attitudes of language to the public, it is important to try and approach it as neutrally as possible22 (Aitchison, 2001, p. 615). In the third section, Aitchison explored how linguists can dissect the study of language while trying to reduce the “cultural baggage” linguists themselves may have subconsciously (Aitchison, 2001, p. 615). This study by Aitchison provided a comprehensive model for conducting historical research, offering a structured examination of how the findings can be organized through different focuses.

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22 Aitchison (2001) explains this concept as the “clean slate approach” (p. 615).
The historical studies approach continues to be beneficial in analyzing a specific subject. Bastiansen (2008) explored media history by examining its development over time and what frameworks scholars have applied to study media history. With these basic understandings, he specifically observed the media system in Norway (Bastiansen, 2008). Bastiansen organized the research into four sections,

1. the concept of ‘Media System’
2. historical studies of Media Systems
3. the question of methodology and

The first section acted as an in-depth introduction, as Bastiansen explained the origin of the term “media system,” derived from Latin (Bastiansen, 2008, p. 95). By exploring what past scholars have stated on the concept of media, Bastiansen learned that the concept continues to be vague, and while some categorization existed, “the aim is not to construct global categories” (Bastiansen, 2008, p. 100). Bastiansen also recognized that there are differences in how the media system is analyzed between the “social sciences and the science of history” (Bastiansen, 2008, p. 101). Bastiansen stated that these differences “illustrates the degree to which media research is primarily defined by its object of study, and not so much by specific methods and approaches” (Bastiansen, 2008, p. 102). The second section aimed to answer the specific question of “what does it entail to investigate media systems through historical studies” by primarily focusing on works by Harold A. Innis and his influence on media studies (Bastiansen, 2008).

23 Bastiansen (2008) stated that “social sciences strive to identify all-inclusive, general mechanisms…while the historians are interested in unique, singular cases” (pp. 101–102).

24 See page 102 for specific details about the works by Harold A. Innis.
To answer this question, Bastiansen analyzed scholars specializing in communication and media to uncover how their understanding of media system studies changed over time (Bastiansen, 2008, pp. 102–104). This led Bastiansen to realize that the concept of the media system is important as it can be “used within the field of historical media research”; he saw the benefit of using a holistic approach when conducting research (Bastiansen, 2008, p. 104). In the third section, Bastiansen described the methodology for conducting historical studies of media systems (Bastiansen, 2008, pp. 104–105). Bastiansen advised recognizing the chronological order of historical research in order to find connections such as cause and effect (Bastiansen, 2008, p. 105). By carefully analyzing the events, Bastiansen mentioned that it could allow researchers to recognize the significance of different historical phases (Bastiansen, 2008, p. 105). The fourth section revealed findings from research on the media system in Norway (Bastiansen, 2008, pp. 105–109). Bastiansen then created a table to present the development of the Norwegian media system from 1660-2003 and analyzed the different phases (Bastiansen, 2008, pp. 106–109). Bastiansen’s research shed light on the effective approaches to conducting a historical study.

White (1980) brought in a different perspective by exploring historical studies and their relation to narration as a tool to communicate. White began by introducing the debated topic of how to analyze historical studies as science when narrative as a “mode of representation” is included (White, 1980, p. 1). White explained that the difficulty of narrative is because the amount of narrative can change depending on how and why narrative is used as a way to communicate. For example, narrative can be used to “describe a situation, analyze an historical process, or tell a story” (White, 1980, p. 2). Therefore, White stated that in historical studies, it is important to determine whether the documents can be used as evidence for the research by
distinguishing the facts from stories. At the same time, by analyzing different scholars’ essays on historical narrative, White also saw the need to recognize that the study of history is not just about identifying the truth and the false (White, 1980, p. 33). There is no simple method of analyzing history, as White wrote that “one might be able to explain why and how every event in a sequence occurred and still not have understood the meaning of the sequence considered as a whole” (White, 1980, p. 26). This is where narrative can help bridge the gap within each sequence of events. The text by White revealed that the historical studies approach requires researchers the ability to think about the accuracy of the facts in the document and read the narrative or the texts hidden between the lines.

**Evaluation of Document Analysis**

The document analysis approach helps researchers develop a rich understanding of the topic by analyzing written, visual, and auditory documents. The studies reviewed in this section will help recognize the benefit of conducting a document analysis to the best of its potential.

Bueger examined documents such as internal notes, meeting records, and official public-facing materials to find insights into “how organization and processes work, why and how they have effect, and how power and authority are distributed” (Bueger, 2023, p. 151). Bueger stated that “text analyses tend to treat documents as ‘mirrors’ of either actions or belief” (Bueger, 2023, p. 152). However, Bueger recognized that the existence of these documents does not always mean that they reflect actual practices (Bueger, 2023, p. 152). Therefore, it is essential to “study the effects of texts” by investigating “the practice in which texts are used” (Bueger, 2023, p. 153). This shows the necessity of understanding the context in which the documents were

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25 White explained that narrative historians “determine what is the true or most plausible story that can be told about the events of which they are evidence” and this meant that “a true narrative accounts…is not so much a produce of the historian’s poetic talents” (White, 1980, p. 2).
created and used. When selecting which documents to analyze, Bueger recommended examining
the documents’ purpose and role in the research (Bueger, 2023, p. 156). This study showed how
documents are used in research and highlighted the responsibilities the researchers hold when
selecting and analyzing the documents.

Stovel (2000) explored the impact of document analysis on student writing, particularly
within the context of history classes where students have been taking the exam using document-
based questions (DBQ). Additionally, Stovel provided teaching techniques to help guide
students into becoming better at DBQ writing (Stovel, 2000). In DBQ, Stovel stated that
documents of analysis include “passages from letters, speeches, diaries, newspaper” while visual
documents include “cartoons, photographs, maps, and works of art” (Stovel, 2000, p. 501). For
students to effectively tackle DBQ writing, Stovel described a four-step process,

1. the student needs to understand the document,
2. the student should analyze the documents to get underneath what is says on the surface,
3. seeing the document in the context of the other documents in the set and
4. the decision of how to use the document in the narrative “(Stovel, 2000, p. 502).

While Stovel examined the effective way for students to write DBQ essays, the key concepts can
also be applied when conducting document analysis for the exhibition “Flesh and Blood:
Masterpieces from the Capodimonte Museum.”

A report by Mogalakwe (2006) introduced the advantage of using document analysis [the
specific term used here was documentary research method] in social research. Mogalakwe stated
that “the use of documentary methods refers to the analysis of documents that contain

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26 Stovel (2000) explained that DBQ was first introduced in 1975, and “the essential aim has
remained constant: to encourage students to analyze historical evidence and present a coherent
interpretive narrative based on the evidence” (p. 501).
information about the phenomenon we wish to study” and “this method [documentary research methods] is just as good and sometimes even more cost effective than social surveys, in-depth interviews or participant observation” (Mogalakwe, 2006, p. 221). The steps required in the analysis included categorizing, investigating, interpreting, and identifying the limitations of the sources (Mogalakwe, 2006, pp. 221–222). Mogalakwe began by sharing that documentary sources are written texts that were not “deliberately produced for the purpose of research, but naturally occurring objects with a concrete or semi-permanent existence which tell us indirectly about the social world” (Mogalakwe, 2006, p. 222). Within these documents, Mogalakwe explained the two types of documents as

- primary documents “show eye-witness accounts produced by people who experienced the behavior we want to study” (Mogalakwe, 2006, p. 222).
- secondary documents are “produced by people who were not present at the scene but who received eye-witness accounts to compile the documents, or have read eye-witness accounts” (Mogalakwe, 2006, p. 223).

In regard to the analysis of the documentary sources, Mogalakwe recommended looking for their “authenticity, credibility, representativeness, and meaning” (Mogalakwe, 2006, p. 224). As Mogalakwe recognized that there is too much information on the internet, it is important to select documentary sources that are of high quality (Mogalakwe, 2006, p. 228). Therefore, analyzing the authenticity of the document is crucial.

This report by Mogalakwe revealed how conducting a document analysis requires a meticulous process to gather reliable and meaningful findings.

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27 See more on page 225, where Mogalakwe (2006) explained that documents require a closer examination for authenticity (p. 225).
Goal and Research Questions

The literature review began by examining the studies of traveling exhibitions. Only a few research that focused on traveling exhibitions were found on the database. The published articles revealed that traveling exhibitions provide a meaningful experience for visitors. However, not much research focused significantly on the differences in how the presentation of the traveling exhibition impacted the audiences in the location that the exhibition traveled to (Badger & Harker, 2016; Harker & Badger, 2015; Kubica, 2017). While Rubenstein et al. (1993) examined a traveling exhibition with the environmental impact, they primarily narrowed down their focus on the visitors. The literature review on the analysis of cultures, communication with audiences, historical studies, and document analysis all offered insights on creating a framework when structuring the methodology for this research.

Recognizing that the goal of this research is to figure out the impact of traveling exhibitions and whether there is a necessity to alter traveling exhibitions based on each destination, qualitative research will be used. This research will not include a research method that requires collecting data directly from respondents. Therefore, the qualitative research will emphasize the use of an unobtrusive method and be divided into two parts: the historical studies approach and the document analysis approach. In order to uncover and understand concepts, experiences, and attitudes of traveling exhibitions, specific research questions will be examined in each of the two research approaches.

The two research questions for the historical studies approach are,

RQ1: How have exhibitions in general served the community over time?

RQ2: What or if any are the theories and models used for exhibition design?

The two research questions for the document analysis approach are,
RQ1: What differences are there in the way an exhibition is communicated in each location?

RQ2: Does the location and the community in each location affect how the exhibition is communicated?

The first part will explore the impact of exhibitions by exploring the relationship of the community, as well as the theories and models for the exhibition design. The second part will examine one specific traveling exhibition to explore the differences and similarities of how the exhibition was presented in each location.

In the research questions for the historical studies approach, the term exhibition is used broadly rather than focusing on researching a single exhibition. However, in the research questions for the document analysis approach, the term exhibition refers specifically to “Flesh and Blood: Masterpieces from the Capodimonte Museum.”

The results presented in this paper contribute to the academic research field of traveling exhibitions, offering potential insights for guiding future studies in exploring the relationship between traveling exhibitions and their local visitors.

**Methodology**

The objective of this thesis was to explore the effect and capability of traveling exhibitions. In order to gain a comprehensive understanding of the traveling exhibition, the historical studies approach and the document analysis approach was used. These two research methods were structured based on the information gathered during the literature review. Furthermore, as the historical studies approach and the document analysis approach had specific research questions, the method of research were shaped to help answer these questions.
Part One on Exhibitions in General

The historical studies approach concentrated on analyzing materials on exhibitions to answers to the following research questions.

RQ1: How have exhibitions in general served the community over time?

RQ2: What or if any are the theories and models are used for exhibition design?

As the literature review helped reveal the effectiveness of using the historical studies approach in research, this was applied to find the relationship between the visitors and museums. van Leeuwen et al. (2010) shared the benefit of having a clear focus, as it can help structure a framework for conducting a historical studies approach. Aitchison (2001) and Bastiansen (2008) provided examples of how to structure the analysis. White (1980) shed light on how narratives are used in historical studies. Based on these, the result of the historical studies approach was organized using a table, followed by a written report. The table included the following columns and was organized in chronological order based on oldest to recent year of publication.

- The year of publication
- Author’s name (last, first, middle initial)
- Title of publication
- Type of resources (Chapter from books, exhibition catalogs and journal articles) and where the resource was found (EBSCO or JSTOR)

The sources that were examined included primary and secondary sources such as chapters from books, exhibition catalogs and journal articles. The document was searched based on the term, museum, exhibition, community, theories, and models on the online scholarly articles and journals sites, EBSCO, and JSTOR. Additionally, sources were analyzed based on the year it was published to help answer the first research question. Documents that were determined to be most
relevant to the research questions were chosen and analyzed using an analysis table. (See Appendix A for a template of the analysis table).

After the result, the discussion of the historical studies approach was sectioned based on each research question, with the content for research question one titled as “Exhibitions and community” and the content for research question two titled as “Theories and models for exhibition design”.

**Part Two on “Flesh and Blood”**

Before starting the document analysis research, information on the concept of the “Flesh and Blood: Masterpieces from the Capodimonte Museum” exhibition was collected, along with information on the involved institutions. The data collected were summarized and placed under the result section as “Overview of the Exhibition.” This was to provide a general understanding of the selected traveling exhibition.

The document analysis approach was then used to answer the following two research questions:

RQ1: What are the differences in the way an exhibition is communicated in each location?

RQ2: Does the location and the community in each location affect how the exhibition is communicated?

The findings from the literature review revealed that the document analysis approach helped develop a better understanding of the research topic, which in this case was to examine the relationship between the exhibition and the audiences by focusing on a specific traveling exhibition. Therefore, all the analyzed documents collected were related to the exhibition, “Flesh and Blood: Masterpieces from the Capodimonte Museum.” As this exhibition was shown in two
different museums, it was essential to distinguish which museum the collected document was related to. These documents were obtained using a non-intrusive method by collecting only those that were publicly available online. These documents were searched using Google Chrome browser and the searches began at the link, https://www.google.com.

Based on the definition that Mogalakwe (2006) provided of primary and secondary documents, this research examined primary and secondary documents such as materials from affiliated museums and organizations, news articles, and social media platform posts. As Bueger (2023) and Stovel (2000) explained the importance of studying the setting in which the documents were developed, all of the documents were first separated into three categories from public records (including official materials from the affiliated museums and organizations), personal documents (included first-person experience, blogs, posts, journals, and newspapers) and other related evidence (included materials related to the environment of the exhibition’s location). This was to analyze the context of each document. Within each category, the documents were placed in a table to identify the common themes. Each category had two tables, one for Seattle Art Museum and another for Kimbell Art Museum. The tables were followed by a written report. These tables included the following columns:

- Who (created the document)
- What (is the document about)
- When (was the document published)
- Where (did the document come from)
- Why (was the document created)

Documents collected for the public records category were materials that were published on the affiliated museums and organizations’ websites. The personal document category was
documents that appeared based on the internet search results on different platforms such as Instagram, X (formally known as Twitter), and YouTube. The search was made under the following:

- *Flesh and Blood* exhibition
- *Flesh and Blood* SAM
- *Flesh and Blood* KAM
- *Flesh and Blood: Masterpieces from the Capodimonte Museum*
- *Flesh and Blood: Masterpieces from the Capodimonte Museum* SAM
- *Flesh and Blood: Masterpieces from the Capodimonte Museum* KAM

The other related evidence category was materials that provided a broader understanding of the environment of the exhibition’s locations. This was also obtained through using Google Chrome browser. To ensure that the articles were published during the time the exhibition was on, under the tool setting on Google search, “customised date range” was selected. For Seattle Art Museum, the date ranged from October 1<sup>st</sup> 2019 to January 31<sup>st</sup> 2020, with the search phrase, “Seattle news article.” For Kimbell Art Museum, the date ranged from March 1<sup>st</sup> 2020 to August 31<sup>st</sup> 2020, with the search phrase, “Fort worth news article.” Information such as the location’s weather during the time of the exhibition, available nearby services, state or city-specific laws, and traditions were collected. This information became the data that explored how the environment impacted the traveling exhibitions.

Similarly to the historical studies approach, all collected documents were analyzed using an analysis table. (See Appendix B for a template of the analysis table). After the result, the discussion of the document analysis approach was sectioned based on the research questions. The content for research question one was titled as, “Differences and similarities of presentation
of *Flesh and Blood* exhibition.” The content for research question two was titled as, “Impact of location and community on *Flesh and Blood* exhibition.”

**Results**

Research using the historical studies approach and the document analysis approach were conducted to answer the research questions. The research questions were formulated to explore the significance and potential of traveling exhibitions. This led the results for the historical studies approach to cover information on exhibition from a wide range of perspectives. In contrast, the results of the document analysis approach collected data specifically on a traveling exhibition, “*Flesh and Blood: Masterpieces from the Capodimonte Museum.*”

**Part One on Exhibitions in General**

22 materials on exhibitions were selected to analyze the two research questions. All of these materials were organized based on the past to most recent year that is published, using a table as shown in Table 3 below.
### Table 3

**Results for Historical Studies Approach**

<table>
<thead>
<tr>
<th>Year</th>
<th>Author</th>
<th>Title</th>
<th>Type of Resources</th>
</tr>
</thead>
<tbody>
<tr>
<td>1988</td>
<td>Platt, Susan, N.</td>
<td>Modernism, Formalism, and Politics: The “Cubism and Abstract Art”</td>
<td>Journal Article (JSTOR)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Exhibition of 1936 at the Museum of Modern Art</td>
<td></td>
</tr>
<tr>
<td>1989</td>
<td>Mitchell, Timothy</td>
<td>The World as Exhibition</td>
<td>Journal Article (JSTOR)</td>
</tr>
<tr>
<td>1992</td>
<td>Boras, Minds</td>
<td>The Exhibit as Educator: Assessing the Impact</td>
<td>Journal Article (JSTOR)</td>
</tr>
<tr>
<td>1997</td>
<td>Butkin, Norton</td>
<td>Conceptualizing the History of the Contemporary Museum: On Foucault and Benjamin</td>
<td>Journal Article (JSTOR)</td>
</tr>
<tr>
<td>1999</td>
<td>McLean, Kathleen</td>
<td>Museum Exhibitions and the Dynamics of Dialogue</td>
<td>Journal Article (JSTOR)</td>
</tr>
<tr>
<td>2002</td>
<td>Legardy, George</td>
<td>Pockets Full of Memories: an interactive museum installation</td>
<td>Journal Article (EBSCO)</td>
</tr>
<tr>
<td>2002</td>
<td>Pratt Manhattan Gallery</td>
<td>Alumni Exhibition</td>
<td>Exhibition Catalog</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(JSTOR)</td>
</tr>
<tr>
<td>2003</td>
<td>Reese, Elizabeth, B.</td>
<td>Art Takes Me There: Engaging the Narratives of Community Members Through Interpretative Exhibition Processes and Programming</td>
<td>Journal Article (JSTOR)</td>
</tr>
<tr>
<td>2005</td>
<td>Mayer, Melinda, M.</td>
<td>Bridging the Theory-Practise Divide in Contemporary Art Museum Education</td>
<td>Journal Article (JSTOR)</td>
</tr>
<tr>
<td>2011</td>
<td>Dykhouse, Jeremiah</td>
<td>A textbook case revisited: Visual rhetoric and series patterning in the American museum of natural history’s horse evolution displays</td>
<td>Journal Article (EBSCO)</td>
</tr>
<tr>
<td>2013</td>
<td>Le Maître, B and Sievert, Sena</td>
<td>Exhibition Strategies (Chapter 9)</td>
<td>Book Chapter (JSTOR)</td>
</tr>
<tr>
<td>2013</td>
<td>St. Lawrence University</td>
<td>Game On! Art &amp; Hockey</td>
<td>Exhibition Catalog</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(JSTOR)</td>
</tr>
<tr>
<td>2015</td>
<td>Guarini, Beaux, F.</td>
<td>Beyond Braille on Toilet Doors: Museum Curators and Audiences with Vision Impairment</td>
<td>Journal Article (EBSCO)</td>
</tr>
<tr>
<td>2017</td>
<td>Grindle, Nicholas and Thomas, Ben</td>
<td>Curating connections in the art history curriculum</td>
<td>Book Chapter (JSTOR)</td>
</tr>
<tr>
<td>2017</td>
<td>Kibica, Aleksandra</td>
<td>Museums that travel</td>
<td>Journal Article (EBSCO)</td>
</tr>
<tr>
<td>2019</td>
<td>Bramovsky, Lauren</td>
<td>Experiments in Television’s Archivability: Visions of a Television Archive at MoMA</td>
<td>Journal Article (EBSCO)</td>
</tr>
<tr>
<td>2019</td>
<td>Hawhee, Debra and Poole, Megan</td>
<td>Kenneth Burke at the MoMA: A viewer’s theory</td>
<td>Journal Article (EBSCO)</td>
</tr>
<tr>
<td>2020</td>
<td>Blunden, Jennifer</td>
<td>Adding ‘something more’ to looking: the interaction of artefact, verbiage and visitor in museum exhibitions</td>
<td>Journal Article (EBSCO)</td>
</tr>
<tr>
<td>2020</td>
<td>Lehman College Art Gallery</td>
<td>Harmonious Relationships in Art and Music</td>
<td>Exhibition Catalog</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(JSTOR)</td>
</tr>
</tbody>
</table>

When examining the numerical data from this table, the year that it was published was separated into decades: two materials were published in the 1980s, four materials were published in the 1990s, five materials were published in the 2000s, eight materials were published in the 2010s, and three materials were published in the 2020s. When examining where the materials were
found, eight materials were found from EBSCO, and 14 materials were found from JSTOR. Lastly, when examining the types of materials, 17 materials were journal articles, three materials were exhibition catalogs, and two materials were book chapters.

Using these 22 materials, observations on patterns and themes were noted along with specific quotes in Table 4, shown below.

Table 4
Research Questions Analysis results for Historical Studies Approach

<table>
<thead>
<tr>
<th>Questions</th>
<th>Patterns and Themes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>RQ1: How have exhibitions in general served the community over time?</strong></td>
<td></td>
</tr>
<tr>
<td>A space of curiosity</td>
<td></td>
</tr>
<tr>
<td>o “Throughout the nineteenth century, non-European visitors found themselves being placed on exhibit or made the careful object of European curiosity” (Mitchell, 1989).</td>
<td></td>
</tr>
<tr>
<td>o Exhibitions are a place where “works of visual art are presented for our viewing and judging” (Butkin, 1997, p. 5).</td>
<td></td>
</tr>
<tr>
<td>o Exhibition with contemporary art “can both provoke irritation as well as pile curiosity,” explained as the “curiosity effect” (Noordegraaf et al., 2013, p. 311).</td>
<td></td>
</tr>
<tr>
<td>Objects impacting visitors’ experience</td>
<td></td>
</tr>
<tr>
<td>o “The varying nature of the objects housed in different types of museums leads to a difference in the kind of impact their exhibitions may have on visitors” (Berger, 1992, p. 13).</td>
<td></td>
</tr>
<tr>
<td>o “The act of showing brings with it an inherent didactic between the intentions of the presenter and the experiences of the spectator” (McLean, 1999, p. 83).</td>
<td></td>
</tr>
<tr>
<td>Place to learn</td>
<td></td>
</tr>
<tr>
<td>o “All exhibits are designed to teach something; they interpret and explain the objects using printed text and graphics or adjacent explanatory systems such as computers” (Berger, 1992, p. 14).</td>
<td></td>
</tr>
<tr>
<td>o “Starting in the 1970s, the &quot;academic revolution&quot; saw the transition away from traditional roles of museums [of] collecting, conservation, censorship, research and communication [and toward the] potential role of museums in society, in education and cultural action” (Guadarrama, 2015, para. 12).</td>
<td></td>
</tr>
<tr>
<td>Place to socialize</td>
<td></td>
</tr>
<tr>
<td>o “Museums are social institutions, and their purposes are in part defined by social, cultural, economic, and political forces that will affect the museum and the way it is perceived” (Butkin, 1997, p. 2).</td>
<td></td>
</tr>
<tr>
<td>Curated space</td>
<td></td>
</tr>
<tr>
<td>o “Exhibition (museology) and art-historical practice (museography) are each a genre of composition and narration and, as such, can only constitute the &quot;realities&quot; of history through the use of prefabricated materials and vocabularies” (Berlo et al., 1995, p. 14). Therefore, museums have been a place to re-create for the visitors.</td>
<td></td>
</tr>
<tr>
<td>o &quot;Display is no more than the act of promoting some truths at the expense of others” (McLean, 1999, p. 84).</td>
<td></td>
</tr>
<tr>
<td>o Oberoi stated that “the act of curating at its most basic is simply about connecting... the task of curating is to create junctions, to allow different elements to touch” (Grittle &amp; Thomas, 2017, p. 197).</td>
<td></td>
</tr>
<tr>
<td><strong>RQ2: What or if any are the theories and models used for exhibition design?</strong></td>
<td></td>
</tr>
<tr>
<td>Alfred Burra provided a chart of exhibition design that &quot;traced the ancestry and descendants of Cubism&quot; by dividing “into five-year periods” and on the chart, each work had arrows pointing in the direction that indicated how the work related to another work (Platt, 1983, pp. 284-285).</td>
<td></td>
</tr>
<tr>
<td>&quot;Exhibitions are increasingly filled with interactive elements, multimedia and networked technologies, catch and conversational labels, and objects out of view under the glass” (McLean, 1999, p. 85).</td>
<td></td>
</tr>
<tr>
<td>Kubica (2017) stated that museums do not rely just on interactive elements in an exhibition but “including interactive elements and employing multimedia in an exhibition is an increasingly popular practice” (p. 20). This is because the visitors are “expected to make choices and put effort into creating a personalized experience in the museum space” (Kubica, 2017, p. 20).</td>
<td></td>
</tr>
<tr>
<td>Speck and Oppenheimner looked at exhibition and “worked at blinding a variety of media—objects, text, images, and interactive experiences—to create richly textured multisensory environments” (McLean, 1999, p. 91).</td>
<td></td>
</tr>
<tr>
<td>Hawley and Pose (2019) introduced an exhibition design called rhetorical circulation, which “designates the movement of texts or images by print or digital means naming the specific ways rhetoric spreads” (p. 420).</td>
<td></td>
</tr>
<tr>
<td>Bloom (2000) used a social semiotic framework to understand how written texts in an exhibition influence visitor’s museum experience and concluded that through “ideational concurrence,” which were terms or expressions that were used consistently, this helped visitors interpret the label text and the displayed object together, allowing the display texts located next to the artworks to “explicitly push visitors to look at the displayed artwork” (Bloom, 2000, pp. 50, 66).</td>
<td></td>
</tr>
<tr>
<td>Renucci (2005) introduced narrative theory, which “proposes that an individual’s personal, social, and political backgrounds and experiences affect not only what a person chooses to read, but also how that individual makes meaning of what they read” (p. 34). &quot;Thus, narrative theory is necessary because it empowers both the museum professionals and visitors to perform as active readers and contributing writer to the exhibition” (Renucci, 2005, p. 34).</td>
<td></td>
</tr>
<tr>
<td>Davis (2003) shared a preservation-based exhibition design, such as whether the type of cases used to display the objects are preservation-friendly (Davis, 2001).</td>
<td></td>
</tr>
</tbody>
</table>

Materials that related to research question one were separated into themes of, space of curiosity, objects impacting visitors’ experience, place to learn, place to socialize, and curated space. Quotes and specific sections from materials that related to research question two were
placed directly in the table. Additionally, some documents included content that related to both research questions, which in that case, were mentioned in multiple sections.

First, the exhibition catalogs collected through JSTOR were all related to galleries of universities and colleges. Coincidentally, all of the galleries were from universities and colleges based in New York, United States. For example, Pratt Manhattan Gallery of Pratt Institute held an alumni exhibition in 2002, which included “painting, drawing, sculpture, photography, prints, installation and mixed media work (Exhibition Catalog, 2002). At St. Lawrence University, an exhibition “Game On! Art & Hockey” was presented in 2013 during the hockey season and included “paintings, drawings, videos and photographs by selected artists from Arena and by other contemporary artists” (Game On! Art & Hockey, 2013). Lehman College Art Gallery from the City University of New York held an online exhibition in 2020 that included “sculpture, painting, video, and mechanical work” (Greenberg, 2020, p. 9).

Second, under research question one on how exhibitions served the community over time, several materials mentioned the role of exhibitions while keeping in mind the community. For example, the text by McLean (1999) stood out as it examined the change of attitudes of museum and exhibition creators over time with specific examples of exhibitions. McLean wrote, “By the late 1980s, exhibition creators had become much more sensitive to the subjective representations inherent in exhibition display” (McLean, 1999, p. 94). To this statement, McLean explained further by presenting an exhibition on social history at Musee d’Orsay that displayed “juxtaposing furniture, decorative arts, photographs, and sculptures with masterpieces as well as with paintings by lesser known artists” (McLean, 1999, pp. 94–94).

The text by Mitchell (1989) examined exhibitions in the nineteenth century, such as the 1889 World Exhibition held in Paris, France (Mitchell, 1989, p. 217). Mitchell wrote that
exhibitions, in general, in nineteenth-century Europe were intended to satisfy their [the Europeans’] curiosities (Mitchell, 1989). Visitors went to the exhibition to observe and experience something new and had rather less importance for accuracy only to encourage exaggerations (Mitchell, 1989).

The text by Kubica (2017) showed the change of time as she stated that “especially since the 1990s onwards the pace of these developments has been gradually accelerating with the rise in accessibility and affordability of digital technologies such as…computers, digital cameras, mobile phones, e-readers, and navigation systems” (Kubica, 2017, p. 21). Additionally, Kubica mentioned that this impacted how people communicated, affecting how people interacted with objects, such as in an exhibition (Kubica, 2017).

Last, under research question two on theories and models used for exhibition designs, several approaches were mentioned in the materials. For example, Hawhee and Poole (2019) brought up the concept of Rhetorical circulation by quoting a scholar, Mary Stuckey, “circulation impinges on every aspect of rhetorical theory and criticism…exhibition spaces facilitate this kind of circulation, for curation is nothing if not a choice to place a sequence of art pieces in front of people’s eyes” (Hawhee & Poole, 2019, p. 420). They continued, “but in the instance of an exhibition, the more familiar kind of circulation is nested within another kind of circulation, one that engages scholars in museum studies: the circulation of visitor bodies through a curated space” (Hawhee & Poole, 2019, p. 420). Hawhee and Poole also shared how the shape of the exhibition space played a role in the circulation; if the exhibition space has a path that has curves, then visitors would walk through the exhibition accordingly (Hawhee & Poole, 2019, p. 422).
The text by Reese shared a concept that museologist Lisa Roberts stated on narrative forms of education, which is an approach “can be woven into intertextual and narrative theories and practices to help ensure that the inquiries, connections, and contributions created by exhibition readers are meaningful” (Reese, 2003, p. 35).

Texts by Legrady and Viswanathan analyzed exhibitions to understand the purpose and impact of the exhibition, which offered material on theories and models for exhibition designs. Legrady examined the interactive exhibition, “Pockets Full of Memories,” shown in 2001 at the Centre Pompidou National Museum of Modern Art in France for roughly five months. As the exhibition relied on the visitors to contribute something they carried during their visit and digitally scan their selected item along with answering questions, the more visitors contributed, the bigger the installation became. Over 3,300 objects by roughly 20,000 visitors participated, and the scanned database varied from phones to body parts such as heads and hands. Legrady brought up the relevance of cultural identity, recognizing that the exhibition revealed the character hidden in the visitors’ selected personal objects. This article sheds light on the relationship between “archive, cultural identities, audience contribution, and technological processing of information” when designing an exhibition (Legrady, 2002, p. 168).

Viswanathan focused on Abigail Weed Grey, who organized an international exhibition program, “Communication through Art,” from 1964-1969. As Grey was an avid art collector, Viswanathan recognized how Grey took time to care for and narrate each foreign artwork she obtained so that when brought to Grey’s own country in the United States, there were very few narratives lost in cultural mistranslations (Viswanathan, 2021, p. 75). This critical analysis was divided into four sections: “Spiritual Communication,” “Finding a Proper Language,” “Cultural Diplomacy,” and “Moral Responsibility, Pedagogy, and Small Diplomacy” (Viswanathan, 2021).
Each of these sections was backed up by Grey’s background and experiences, such as movements she was involved in and places she visited.

**Part Two on “Flesh and Blood”**

In order to have a general idea of the traveling exhibition, “Flesh and Blood: Masterpieces from the Capodimonte Museum,” part two on “Flesh and Blood” began with an overview of the exhibition. This was followed by the overview of all organizations involved, from the owner of the exhibition artworks, Capodimonte Museum, the traveling exhibition host, Seattle Art Museum and Kimbell Art Museum, and the company that organized and assisted the traveling exhibition, MondoMostre. Then, an in-depth analysis of “Flesh and Blood” using the document analysis approach was conducted.

**Overview of the Exhibition**

The exhibition, “Flesh and Blood: Masterpieces from the Capodimonte Museum,” was displayed from October 17, 2019, through January 26, 2020, at the Seattle Art Museum in Washington and from March 1 through June 14, 2020, at Kimbell Art Museum in Texas (Seattle Art Museum, 2019a; Kimbell Art Museum, 2020a). The exhibition showcased 39 paintings and one sculpture, making it a total of 40 pieces of artworks that came from the Capodimonte Museum in Naples, Italy (Seattle Art Museum, 2019a; Kimbell Art Museum, 2020a). These artworks were mainly from the 16th to 17th century of the Renaissance and Baroque periods (Seattle Art Museum, 2019a; Kimbell Art Museum, 2020a). Some of the artists in the exhibition includes, Artemisia Gentileschi, El Greco, Parmigianino and Titian (Seattle Art Museum, 2019a; Kimbell Art Museum, 2020a).

This exhibition was arranged in collaboration with four different organizations: Museo e Real Bosco di Capodimonte, which includes the Capodimonte Museum in Italy, Seattle Art
Museum in Washington, U.S, Kimbell Art Museum in Texas, U.S, and MondoMostre, an exhibition planning service based in Italy (Seattle Art Museum, 2019a; Kimbell Art Museum, 2020a). To be able to internationally transport a large vast of collection is greatly valuable as a press release by Seattle Art Museum regarding this exhibition stated, “This exhibition marks the first time that this many works from the Capodimonte Museum will travel together at the same time” (Seattle Art Museum, 2019a).

**Overview of the Capodimonte Museum.** The Capodimonte Museum is located in Naples, a southern city in Italy. The museum building, which spans 150,000 square feet, used to be the summer palace for King Charles I of Bourbon (The American Friends of Capodimonte, n.d.). He was the king of Naples and Sicily and later becomes King Charles III of Spain (Seattle Art Museum, 2019a). King Charles I of Bourbon had a great collection of artworks from the Renaissance and Baroque periods that he received from his mother, Elisabetta Farnese (The American Friends of Capodimonte, n.d.). This collection, known as the Farnese collection, contained different kinds of artworks including, 329 paintings (TuscanyAll.com, n.d.). As King Charles I of Bourbon wanted to display these artworks, in the year 1738, he initiated an order to build a summer palace (The American Friends of Capodimonte, n.d.). The Farnese collections were in several locations in Italy, such as in Rome, Parma, and Piacenza, but efforts were made to move them to Naples (The Royal House of Bourbon Two Sicilies, n.d.). In 1739, King Charles I of Bourbon gathered a group of experts “to study the most suitable way to arrange part of the collections from Parma” (The Royal House of Bourbon Two Sicilies, n.d.). While it took a considerable amount of time to complete the construction, the two architectures who came up with the building design were “Giovanni Antonio Medrano from Palermo and Antonio Canevari from Rome” (The Royal House of Bourbon Two Sicilies, n.d.). The summer palace features a
neoclassical architectural style, which was typical for “royal residences in 18th century Europe” (TuscanyAll.com, n.d.). While the ownership of the summer palace changed over time, in the year 1957, the palace was turned into a public museum (The American Friends of Capodimonte, n.d.).

Today, the Capodimonte Museum continues to attract visitors from all over the world and holds various exhibitions throughout the year (Museo e Real Bosco di Capodimonte, n.d.). In 2021, there were 105,307 people that visited the Capodimonte Museum (Ministry of Culture, 2022). The Capodimonte Museum has over 47,000 works from the Middle Ages to the 21st century, and as of May 2023, there are 66 artworks that are on loan to other museums until the year 2024 (The American Friends of Capodimonte, n.d.; Museo e Real Bosco di Capodimonte, 2023).

**Overview of the Seattle Art Museum.** Seattle Art Museum is located in Seattle, the largest city in the state of Washington, U.S. (Seattle Art Museum, n.d.-a). While Seattle Art Museum publicly opened in 1933, its parent institution, the Seattle Fine Art Society, was first founded in 1906 with the desire to spread art in Seattle (Timmons, 2020). Without a headquarter facility, the Seattle Fine Art Society collaborated and held different events related to art (Timmons, 2020). Then in 1929, the Seattle Fine Art Society changed its name to the Art Institute of Seattle and began the plan to transform and build Seattle Art Museum (Timmons, 2020). When Seattle Art Museum opened on June 29, 1933, more than 33,000 people came, and by the end of the year, 346,287 had visited the museum (Seattle Art Museum, n.d.-a). This was a very large number, as, during that time, the city’s population was around 365,000 people (Seattle Art Museum, n.d.-a).
In 1991, Seattle Art Museum relocated roughly 2.5 miles away to downtown Seattle (Google, n.d.). The old building, which was designed by “Carl Gould, a Paris-trained Seattle architect” became the Seattle Asian Art Museum as another part of the Seattle Art Museum facilities (Seattle Art Museum, n.d.-a). The new building was designed by Robert Venturi, an American architect, and helped bring new artistic energy to downtown Seattle (Allied Works, n.d.; Goldberger, 1992; Seattle Art Museum, n.d.-a).

Today, there are nearly 25,000 objects at Seattle Art Museum from antiquities to the present artworks on a global scale (Seattle Art Museum, n.d.-b). With four floors, Seattle Art Museum is able to hold multiple exhibitions at once (Seattle Art Museum, n.d.-f). Additionally, Seattle Art Museum has other services in the building such as an art studio, an auditorium, a lecture hall, and a museum shop (Seattle Art Museum, n.d.-f).

**Overview of Kimbell Art Museum.** Kimbell Art Museum is located in Fort Worth city, located in the North Central of Texas state, U.S. Before the opening of the museum in 1972, the Kimbell Art Foundation was established first in 1936 by “Kay and Velma Kimbell, together with Kay’s sister and her husband, Dr. and Mrs. Coleman Carter” (Kimbell Art Museum, n.d.-c). One of the reasons behind the foundation’s establishment was “to support Kimbells’ growing collections” of artworks (Texas State Historical Association, 2020). The foundation lent artworks to different organizations such as “public libraries, churches, nearby colleges and universities, and to leading regional museums” (Texas State Historical Association, 2020). When Kay Kimbell passed away in 1964, he expressed his desire to operate a public art museum and left his estate to the foundation (Kimbell Art Museum, n.d.-c; Texas State Historical Association, 2020). At that time, there were 260 paintings and 86 artworks in total in their collections (Kimbell Art Museum, n.d.-c).
As a plan to open a museum moved forward, such as by hiring a museum director, in 1966, a policy statement going over the purpose and programs for the future museum was created (Kimbell Art Museum, n.d.-c). Some of the statements include seeing the value in maintaining “the highest possible aesthetic quality” of artworks “as determined by condition, rarity, importance, suitability, and communicative powers,” even if it means having fewer artworks in their collections (Kimbell Art Museum, n.d.-c). This policy statement continues to be the “operative guide for the museum” to this day (Kimbell Art Museum, n.d.-c).

In the same year in 1966, the Kimbell Art Museum board of directors commissioned to construct the museum building (Kimbell Art Museum, n.d.-d). It was designed by architect Louis I. Kahn who focused on bringing natural light into the gallery space by having various reflectors (Kimbell Art Museum, n.d.-e). The museum building is roughly 120,000 square feet and costs about 6.5 million dollars to build (Texas State Historical Association, 2020).

Today, there are roughly 350 artworks at Kimbell Art Museum (Kimbell Art Museum, n.d.-c). On top of the various exhibitions, Kimbell Art Museum offers various programs and holds events “to promote knowledge and appreciation of the collections and special exhibitions, including lectures, concerts, films, workshops, and tours” (Texas State Historical Association, 2020). Kimbell Art Museum also has a museum store, an auditorium, a café, a restaurant, and education studios for the visitors to enjoy (Kimbell Art Museum, 2019).

**Overview of MondoMostre.** MondoMostre is a company based in Italy that organizes and assists in delivering exhibitions (MondoMostre, n.d.-a; Seattle Art Museum, 2019a). Founded in 1999, MondoMostre tailor their services for their client “from proposals, curation, securing loans and museum partnerships, to financial, legal, insurance and logistics” (MondoMostre, n.d.-a). These clients include museums worldwide, as MondoMostre has
organized over 200 exhibitions for over 170 institutions in over 70 countries (MondoMostre, n.d.-a). These exhibitions include “everything from archeology to old masters to contemporary art” (MondoMostre, n.d.-a). MondoMostre continues to bridge “the gaps between different cultures while taking a local approach that is aligned with the highest international standards” (MondoMostre, n.d.-a).

**Document Analysis Approach**

In this section, there were seven tables in total. As the traveling exhibition, “Flesh and Blood: Masterpieces from the Capodimonte Museum,” first made its way to Washington, United States, from October 17th, 2019 until January 26th, 2020, the tables began with Seattle Art Museum, followed by Kimbell Art Museum.

First, the documents for the Seattle Art Museum were separated into three tables: Table 5 for public records, Table 6 for personal documents, and Table 7 for other related evidence. By analyzing this information, the research questions were answered in Table 11.

In Table 5 shown below, eight documents for that were categorized in public records were listed. These were official published documents from the museums and organizations involved in the exhibition. Many of the contents were re-published on different digital platforms. Therefore, when there was an overlap of contents, this was noted under the “what” column. When all the contents overlapped, the website was not mentioned in the table. When looking at the social media platforms run by the Seattle Art Museum, posts from X, (formally known as Twitter) were not analyzed, as this platform was not able to scroll past the year 2022. Under the “when” column, many of these documents did not mention the date it was published. The “why” column was determined based on analyzing the overall content of the document and examining the motivation behind the publishing.
<table>
<thead>
<tr>
<th>Table 5</th>
<th>Results for SAM Public Records</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Seattle Art Museum (SAM) Flesh and Blood: Masterpieces from the Capodimonte Museum (10/17/19 – 1/26/20)</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Public Records</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Who</strong> created the document</td>
<td><strong>What</strong> is the document about</td>
</tr>
<tr>
<td>MondoMostrè</td>
<td>1 paragraph information of the exhibition. Information explains heavily about the Capodimonte Museum and their extensive collections. Website also included information of the number of days this exhibition was on display (101 days).</td>
</tr>
<tr>
<td>Seattle Art Museum</td>
<td>A 2-paragraph information of the exhibition. Specified the title of the exhibition, how long it was on display, the location of the exhibit, what famous artworks were included in the exhibition, organizers, sponsors, and 1 image of an artwork from the exhibition.</td>
</tr>
<tr>
<td>Seattle Art Museum</td>
<td>A website dedicated to all information about the exhibition. Includes YouTube video, pdf attachment of &quot;Flesh and Blood Biography&quot; (list of all 42 sources of texts related to the exhibition), &quot;Flesh and Blood Educator Resource List&quot; (2 pages of lists of books, media, and activities related to the exhibition), and &quot;Flesh and Blood Educator Resource Guide&quot; (21 pages of texts that explains how educators can discuss the exhibition with students, activities related to the selected artworks in the exhibition, and information of those artworks).</td>
</tr>
<tr>
<td>Seattle Art Museum Facebook</td>
<td>A Facebook post that contains a 1-paragraph description of the exhibition and 5 videos related to the exhibition.</td>
</tr>
<tr>
<td>Seattle Art Museum</td>
<td>A Press Release on the exhibition Total of 5 pages. Included information about the exhibition, where the artworks in the exhibition came from, 9 exhibition highlights, 6 images of the artwork, tickets and exhibition catalog price, programs and event, and introduction of the associated organizations (on Seattle Art Museum and MondoMostrè).</td>
</tr>
<tr>
<td>Seattle Art Museum, &quot;Flesh and Blood&quot; (Seattle Art Museum, n.d.-c).</td>
<td>SAM Blog had a page for all blog articles published with the tag, &quot;Flesh and Blood.&quot; A total of 16 blog posts by different authors published. Contents included artworks that were not in the &quot;Flesh and Blood&quot; exhibition but was related to the exhibition, news of events related to the exhibition, promotion of the exhibition along with other events at SAM, interview with a graphic novel author who gave a talk at the exhibition opening, and SAM's various collaboration such as with the Seattle Opera, the Seattle Historical Arts for Kids, and the Matcha Theater Works.</td>
</tr>
<tr>
<td>Seattle Art Museum Instagram</td>
<td>24 Instagram posts in total that are related to the exhibition. Included information on opening, highlights, exhibition inspired cocktail with different nearby business.</td>
</tr>
<tr>
<td>Seattle Art Museum YouTube</td>
<td>4 videos posted by Seattle Art Museum YouTube channel on the exhibition and the various collaborations. These YouTube videos have also been linked in Seattle Art Museum websites.</td>
</tr>
</tbody>
</table>

Table 6 shown below included documents for personal documents, which were news articles and first-person experience such as blogs, and social media posts. Five documents were included in the table. For news articles, some of the contents were copied directly with the Seattle Art Museum Press Release statements. Other news articles where exhibition reviews,
where specific information such as quotes from the curator and the description of the exhibition space were included. Under the “when” column, the dates were spread out, as when looking at the news articles, some were published the post before the exhibition opening date, while others were published closer to the end to help remind readers to visit. Under the “why” column, all of these documents were determined to be created to share about and or an opinion on the exhibition.

**Table 6**

*Results for SAM Personal Documents*

<table>
<thead>
<tr>
<th>Who created the document</th>
<th>What is the document about</th>
<th>When did the document published</th>
<th>Where the document came from</th>
<th>Why was the document created</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art &amp; Object (a fine art news website)</td>
<td>The content overlaps with the Seattle Art Museum Press Release statement but this news article did not include all of the images and left out the information on the ticket prices.</td>
<td>October 16th 2019</td>
<td>On the Art &amp; Object Website Page</td>
<td>For readers to learn about the exhibition on a website that promotes fine art contents.</td>
</tr>
<tr>
<td>“Flesh and Blood: Italian Masterpieces from the Capodimonte Museum” (Art &amp; Object, 2019)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Daily of University of Washington News Press</td>
<td>Explains the exhibition concept, the layout of the exhibition, several artworks that are on display, quotes from SAM’s curator and art director, and 5 images of the exhibition.</td>
<td>October 17th 2019</td>
<td>On the Daily News Press Website Page</td>
<td>For readers to read about the exhibition happening at the Seattle Art Museum.</td>
</tr>
<tr>
<td>“Communicating across time: ‘Flesh and Blood’ opens at the Seattle Art Museum” (Stella, 2019)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Seattle Times</td>
<td>In-depth review of the exhibition. Wrote about the exhibition according to how they were displayed and allowed readers imagine walking through the exhibition. Touched on artworks in the exhibitions such as Artemisia Gentileschi’s “Judith Slaying Holofene” and Parmigianino’s “Antea” to shed light on the paintings focused on female.</td>
<td>November 1st 2019</td>
<td>On the Seattle Times News Press Website Page</td>
<td>To notify readers of the exhibition. For readers to take interest in the exhibition.</td>
</tr>
<tr>
<td>“SAM’s ‘Flesh and Blood’ exhibit depicts desire, violence and more using the artistic vessel of the human body” (Clemens, 2019).</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A visitor who recorded their exhibition visit on their YouTube Channel</td>
<td>Video length was 18:40 minutes long. Has 310 video views and 2 comments. Included images and videos with background music and a voiceover. The video covered the exhibition wall text labels in what appears to be in order of the exhibition pathway. Not all 40 artworks in the exhibition was shown.</td>
<td>December 16th 2020</td>
<td>On the YouTube account, @CITAPI</td>
<td>A visual record of their own experience. To share with other viewers.</td>
</tr>
<tr>
<td>“Seattle Art Museum Flesh And Blood” (CITAPI, 2019).</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vanguard Seattle</td>
<td>In-depth review of the exhibition. Begins by writing about the period the exhibition took place in. Makes comparison amongst the artworks in the exhibition and critiques how these artworks were displayed.</td>
<td>January 6th 2020</td>
<td>On the Vanguard Seattle Website Page</td>
<td>To share an opinion of the exhibition. For readers to learn more deeply about the context of the exhibition.</td>
</tr>
<tr>
<td>“Flesh and Blood’ At Seattle Art Museum Is A Gory, Glorious Vision” (Flock, 2020).</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 7 included documents related to the exhibition’s location, as shown below. These documents mainly included news articles. A total of eight documents were recorded in the table. The content of the documents included news of crime, weather, and updates in the community.
Under the "why" category, many of the documents were determined that they were published to inform the readers of the news.

**Table 7**
**Results for SAM Other Related Evidence**

<table>
<thead>
<tr>
<th>Who created the document</th>
<th>What is the document about</th>
<th>When Was the document published</th>
<th>Where Did the document come from</th>
<th>Why Was the document created</th>
</tr>
</thead>
<tbody>
<tr>
<td>King 5 News (A Television station in Seattle, Washington)</td>
<td>An article that looked at the recent Puget Sound region report on emission data collected by Boston University discovered that when comparing the data from 1990 and 2017, the emissions from vehicles have increased.</td>
<td>October 10th 2019</td>
<td>On the King 5 News Website Page</td>
<td>To inform the readers of the information and how various organizations are making an effort to reduce emissions.</td>
</tr>
<tr>
<td>Vancouver Sun</td>
<td>An article about the increase of homelessness in Seattle (King County) and how the county is now creating tiny house villages as an effort to reduce homelessness. Currently, there are eight city-funded tiny house villages in Seattle. Discussed how the rate of homeless children has slightly decreased.</td>
<td>November 4th 2019</td>
<td>On the Vancouver Sun Website Page</td>
<td>To share information about the news in Seattle.</td>
</tr>
<tr>
<td>MyNorthwest (A media production agency)</td>
<td>Writes how snow in Seattle might be heavier than in previous years due to how the temperature will drop.</td>
<td>November 8th 2019</td>
<td>On the MyNorthwest Website Page</td>
<td>To let readers know of the predicted weather.</td>
</tr>
<tr>
<td>KOMO News (A Television station in Seattle, Washington)</td>
<td>A prediction of how the weather would be colder this winter.</td>
<td>November 12th 2019</td>
<td>On the KOMO News Website Page</td>
<td>To warn readers to be prepared for the expected cold weather.</td>
</tr>
<tr>
<td>The Seattle Times</td>
<td>A report on how a total of $110 million will be invested toward the construction and redevelopment of new units in Seattle.</td>
<td>December 9th 2019</td>
<td>On the Seattle Times Website Page</td>
<td>To inform readers of the news in Seattle.</td>
</tr>
</tbody>
</table>
Next, the documents for the Kimbell Art Museum were also separated into three tables: Table 8 for public records, Table 9 for personal documents, and Table 10 for other related evidence. The research questions which included content from the Seattle Art Museum and Kimbell Art Museum were answered in Table 11.

Table 8, located below, recorded five official documents published by the Kimbell Art Museum. These documents were from the museum website page and other social media platforms such as Facebook, YouTube, and Instagram. When examining the Kimbell Art Museum X (formally known as Twitter), similar to the Seattle Art Museum, posts did not go past the year 2022 and did not make it possible to locate posts during the time the exhibition was on display. Contents that overlapped were noted in the “what” column. In the “why” column, many of the documents were determined to have been published to promote the exhibition and share the necessary information with the readers.
### Table 8
**Results for Kimbell Art Museum Public Records**

<table>
<thead>
<tr>
<th>Who created the document</th>
<th>What is the document about</th>
<th>When was the document published</th>
<th>Where did the document come from</th>
<th>Why was the document created</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kimbell Art Museum</td>
<td>Explanation of the exhibition, how long it was on display, the location of the exhibit, 7 images of the artwork in the exhibition, and YouTube videos.</td>
<td>NA (Published date not specified)</td>
<td>On the Kimbell Art Museum Website Page</td>
<td>To put various information related to the exhibition in one website.</td>
</tr>
<tr>
<td>Kimbell Art Museum</td>
<td>Included 7 videos on Facebook. Videos overlapped with videos on YouTube playlists.</td>
<td>NA (Published date not specified)</td>
<td>On the Kimbell Art Museum Facebook Page</td>
<td>To allow Facebook users to look at the videos and receive information of the exhibition.</td>
</tr>
<tr>
<td>Kimbell Art Museum</td>
<td>News article on the upcoming exhibition. Included information on what artworks are in the exhibition, concept, dates of exhibition, exhibition credits, inaugural symposium, and ticket price.</td>
<td>January 21st 2020</td>
<td>On the Kimbell Art Museum Website Page</td>
<td>To share and promote the upcoming exhibition. To get visitors excited about the exhibition.</td>
</tr>
<tr>
<td>Kimbell Art Museum</td>
<td>17 YouTube videos were posted in the playlist created by the Kimbell Art Museum YouTube channel. Out of 17 videos, 3 videos in the playlist were posted under the account @PC Studios, where the title of the video included “PaperCity x The Kimbell.” Videos included, exhibition virtual tour, various symposiums, and talks by Kimbell Art Museum curator.</td>
<td>March 19th 2020 – May 21st 2020</td>
<td>On the Kimbell Art Museum YouTube Channel Playlist</td>
<td>To access all videos related to the exhibition in one place.</td>
</tr>
<tr>
<td>Kimbell Art Museum</td>
<td>23 Instagram posts in total that are related to the exhibition. Included information on opening, exhibition on view extension.</td>
<td>February 8th 2020 – August 15th 2020</td>
<td>On the Kimbell Art Museum Instagram Page</td>
<td>To allow Instagram followers to be updated with the exhibition information.</td>
</tr>
</tbody>
</table>

For Table 9, six documents were analyzed. These documents included news articles, updates, and YouTube video. As one of the documents came from the Embassy of Italy in Washington DC website, the information in the “why” column from sharing about the exhibition to report of the consul general attending the opening event.
Table 9

Results for Kimbell Art Museum Personal Documents

<table>
<thead>
<tr>
<th>Personal Documents</th>
<th>Who</th>
<th>What</th>
<th>When</th>
<th>Where</th>
<th>Why</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artsy</td>
<td>&quot;Flesh and Blood: Italian Masterpieces from the Capodimonte Museum&quot; (Artsy, n.d.).</td>
<td>Information about the exhibition was posted. The content overlaps with Kimbell Art Museum website but Artsy also included information on guided tour, and various workshops.</td>
<td>NA (Published date not specified)</td>
<td>On Artsy Website Page</td>
<td>For readers to learn about the exhibition in one place.</td>
</tr>
<tr>
<td>Ambasciata d'Italia a Washington (Embassy of Italy in Washington DC)</td>
<td>&quot;The exhibition Flesh and Blood: Italian Masterpieces from the Capodimonte Museum opens at the Kimbell Art Museum in Fort Worth, Texas (February 28, 2020).&quot; (Ambasciata d'Italia a Washington, 2020)</td>
<td>Article that shared how Consul General of Italy in Houston attended the opening exhibition event at Kimbell Art Museum. Included a brief explanation of the exhibition and mentioned the success of the exhibition coming from Seattle Art Museum.</td>
<td>February 28th 2020</td>
<td>On the Embassy of Italy in Washington DC Website Page</td>
<td>To report the consul general attending the event. To share that the exhibition came from Italy.</td>
</tr>
<tr>
<td>Paper City (Online Magazine)</td>
<td>&quot;Kimbell Art Museum's 'Flesh and Blood' Exhibit is This Season's Most Unlikely Blockbuster&quot; (Wilson, 2020).</td>
<td>An introduction of the exhibition along with 3 images of the artwork in the exhibition. Provided information on how long the exhibition is displayed.</td>
<td>March 2nd 2020</td>
<td>On Paper City Website Page</td>
<td>To promote the exhibition.</td>
</tr>
<tr>
<td>Art This Week YouTube</td>
<td>&quot;Art This Week-At The Kimbell- Flesh and Blood: Italian Masterpieces from the Capodimonte Museum&quot; (Art This Week, 2020).</td>
<td>A 14:05 minute long YouTube video that covered the exhibition. Interviewed the Kimbell Art Museum curator, while showing a close up of the selected artworks from the exhibition.</td>
<td>June 26th 2020</td>
<td>The YouTube account, @arththisweek</td>
<td>To promote and share the exhibition. To gather in-depth information about the exhibition.</td>
</tr>
<tr>
<td>National Review</td>
<td>&quot;Baroque Naples Comes to the Kimbell in Fort Worth&quot; (Allen, 2020).</td>
<td>Beginning of the article touched on the social situation of COVID-19. Mentions the professionalism from Kimbell Art Museum in the reopening of the museum and of the exhibition. Later, goes in-depth about the exhibition and the artworks. Provided an image of the Capodimonte Museum building, and 10 images of the artwork from the exhibition.</td>
<td>June 27th 2020</td>
<td>On the National Review Website Page</td>
<td>To encourage visitors to see the exhibition. To provide information about the exhibition and the museum.</td>
</tr>
</tbody>
</table>

Table 10 examined nine documents of news articles related to the Fort Worth area. The content of the document included news of the changing weather, local crimes, social trends, and the general update of the area. In the “when” column, the documents ranged from March to July. All of the documents were determined to have been published to inform or share information to the readers.
## Table 10

Results for Kimbell Art Museum Other Related Evidence

<table>
<thead>
<tr>
<th>Who</th>
<th>What is the document about</th>
<th>When Did the document come from</th>
<th>Where Was the document created</th>
<th>Why Was the document created</th>
</tr>
</thead>
<tbody>
<tr>
<td>NBC 5 Dallas Fort Worth</td>
<td>The expected weather in Texas, including Fort Worth.</td>
<td>March 2nd 2020</td>
<td>On the NBC 5 Dallas Fort Worth Website Page</td>
<td>To inform readers of the upcoming weather and for them to be prepared.</td>
</tr>
<tr>
<td>“Rain tapering off overnight” (Burns, 2020)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cherokee Phoenix (A Newspaper published by the Cherokee nation)</td>
<td>An event took place where tribal leaders visited Dallas, Fort Worth. This article informed the event and contained information such as the opening time, location, and contact.</td>
<td>March 3rd 2020</td>
<td>On the Cherokee Phoenix Website Page</td>
<td>To inform readers of the event.</td>
</tr>
<tr>
<td>“Cherokee Nation to host community outreach events in Dallas, Fort Worth” (Cherokee Phoenix, 2020)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Dallas Morning</td>
<td>Information about the upcoming weather in the Dallas, Fort Worth area. Previously, there was a tornado watch. While the tornado watches in some areas in Texas have begun to diminish, Dallas County was still under watch.</td>
<td>April 21st 2020</td>
<td>On the Dallas Morning Website Page</td>
<td>To inform readers of the upcoming weather and for them to be prepared.</td>
</tr>
<tr>
<td>“Severe weather threat diminishes over Dallas-Fort Worth” (Jimenez, 2020)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>NBC 5 Dallas Fort Worth</td>
<td>A shooting that took place in Fort Worth.</td>
<td>May 10th 2020</td>
<td>On the NBC 5 Dallas Fort Worth Website Page</td>
<td>To inform readers the news in Fort Worth.</td>
</tr>
<tr>
<td>“Five injured in shooting at Fort Worth Park filled with 600 people, police say” (Gorfon, 2020)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fort Worth Star-Telegram</td>
<td>Explained how there is an increase of people asking about wills and wanting to learn more about how it works. They suspect that it is because of the pandemic. Information such as writing a will in person or online was mentioned.</td>
<td>May 12th 2020</td>
<td>On the Fort Worth Star-Telegram Website Page</td>
<td>To share with the readers one trending perspective.</td>
</tr>
<tr>
<td>“More people are getting wills drawn up during coronavirus” (Tinsley, 2020)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>NBC 5 Dallas</td>
<td>A report on a case where a man hit a woman with a car in Fort Worth.</td>
<td>May 27th 2020</td>
<td>On the NBC 5 Dallas Website Page</td>
<td>To inform readers the news in Fort Worth.</td>
</tr>
<tr>
<td>“Woman Injured, Hit by Car Outside Fort Worth Bar: Police” (Jones, 2020)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>JP Morgan Chase &amp; CO. (A financial services company)</td>
<td>A brief history of Fort Worth and how the Fort Worth National Bank was established.</td>
<td>June 12th 2020</td>
<td>On the JP Morgan Chase &amp; CO. News and Stories Page</td>
<td>To share the history of Fort Worth with the readers.</td>
</tr>
<tr>
<td>“How an Engineer and a Bank Transformed Fort Worth” (Tilsner, 2020)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Linear Labs (An engineering company)</td>
<td>Fort Worth approved the development of a manufacturing plant. Also stated that for the next 10 years, this is expected to support at least 1,200 new jobs.</td>
<td>June 18th 2020</td>
<td>On the Linear Labs Website Blog Page</td>
<td>To share with the readers the history and news of Fort Worth.</td>
</tr>
<tr>
<td>“Fort Worth approves nearly $70 million in incentives for Linear Labs electric motor plant” (DiFurio, 2020)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Texan</td>
<td>Residents voted to continue the 0.5 percent sales tax that funds the Fort Worth Crime Control and Prevention District (CCPD). This was created in 1995 and is renewed every 10 years based on the votes.</td>
<td>July 20th 2020</td>
<td>On the Texan Website Page</td>
<td>To inform the readers of the news in Fort Worth.</td>
</tr>
<tr>
<td>“Fort Worth Residents Vote to Continue Crime Control and Prevention District” (Roberts, 2020)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
The two research questions for the document analysis approach were answered using Table 11, as shown below. As research question one asked for the differences, the table was split to distinguish observations for the Seattle Art Museum and the Kimbell Art Museum. Additional space was created to note the similarities.

Table 11
Research Questions Analysis Results for Document Analysis Approach

<table>
<thead>
<tr>
<th>Questions</th>
<th>Patterns and Themes</th>
<th>Similarities</th>
</tr>
</thead>
</table>
| RQ1: What differences are there in the way an exhibition is communicated in each location? | Seattle Art Museum  
- Collaboration with local organizations such as Seattle Opera, the Seattle Historical Arts for Kids, and the Matcha Theater Works.  
- Press release included a list of exhibition highlights.  
- Provided educational resources.  
Kimbell Art Museum  
- Hosting inaugural symposium information opening and flow on the website prior to the exhibition  
- Document titled Press release was not found but a similar content was published with the heading, News. No list of exhibition highlights was introduced but a paragraph on selected artworks from the exhibition were mentioned.  
- Published a script of the tour so readers can follow along.  
- Multiple YouTube videos on the exhibition. | *Provided various guidelines for visitors to enjoy the exhibition in different ways.  
*Used social media platforms to promote and present the exhibition.  
*Encouraged and welcomed visitors to take photos and share their experience in the exhibition. |
| RQ2: Does the location and the community in each location affect how the exhibition is communicated? | *The existence of exhibition reviews may have played a role and or impact the visitors’ interest in visiting the exhibition.  
*Each location had different sponsors and support within each museum. Different ways to support the museum with the exhibition can impact the presentation of the exhibition.  
*The timing, specifically the Covid-19 pandemic affected the presentation and the length for the exhibition to be on display. | |

Discussions

The data collected in the result section for both historical studies approach and document analysis approach provided valuable information beginning with the significance of exhibition, followed by the effect of traveling exhibition.

Part One on Exhibitions in General

The first part studied exhibitions in general to gain a better understanding of the relationship between exhibitions and their community, and to recognize the existing theories and models in exhibition designs. This information was important to help answer why exhibitions
should go on tour for other visitors to see. Simultaneously, it shed light on how exhibitions and the community it was presenting to closely affected each other. With 22 materials on exhibitions selected, the published year of the documents collected ranged from 1988 to 2020. However, many journal articles discussed exhibition over the course of the years. Therefore, the published year did not necessarily reflect the content.

**Exhibitions and Community**

There were three exhibition catalogs from the 22 materials on exhibition examined, and JSTOR had better search results on exhibition catalogs rather than EBSCO. The three exhibition catalogs were published in 2002, 2013, and 2020. Examining these exhibition catalogs suggested that recently, exhibitions have been a space for the community to come together to share and present their creation. Nonetheless, the findings show that attitudes towards the role of exhibitions have changed and are continuing to change.

For example, McLean (1999) stated, “We have come a long way from the days when exhibitions were organized exclusively by and for collectors and curators” (McLean, 1999, p. 84). There were “cabinets of curiosities” where collections of objects were placed and stored, leading to the concept of exhibitions as a place where “works of visual art are presented for our viewing and judging” (Batkin, 1997, pp. 4, 5; Mitchell, 1989). This was also apparent when McLean (1999) wrote that “a 1974 survey of museum professionals and their attitudes toward their primarily college-educated visitors revealed that visitors were considered to be ‘untutored’ or the ‘laity,’ ‘as if some great and sacred gap separated museum worker and the educated middle class visitor’” (McLean, 1999, p. 86). This shows that in the past, exhibitions were heavily focused on object-based and acted as a space of knowledge and power. Now, there are efforts to support visitors and communities by providing meaningful and engaging exhibitions.
However, it is also interesting to note that curiosity may always be an attractive emotion to encourage visitors to come to the exhibition. Noordegraaf et al. (2013) wrote that exhibitions with contemporary art “can both provoke irritation as well as pique curiosity,” which they explained as the “cinema effect” (Noordegraaf et al., 2013, p. 311).

Over time, exhibitions became more educational focus, making an effort to create an informal learning space. Museums and their exhibitions have started to create an engaging and informative narrative that could provide a meaningful experience for visitors. This led to the exhibition shift of exploring the balance between the visitor’s experience and the objects on display.

Guarini’s text was noteworthy as it observed how the role of a curator, which was “to collect, care for, research, and interpret collections,” has expanded to further include storytellers (Guarini, 2015, para. 3). Therefore, Guarini wrote that curators can “open or close doors to discrete communities of people” (Guarini, 2015, para. 3). In other words, the way curators present their narratives in an exhibition affect the experience of the visitors.

Additionally, Grindle and Thomas took a step further and explored the concept of how the act of curating itself is a form of experience and learning (Grindle & Thomas, 2017). Ben Thomas created a curriculum where students curated an exhibition to learn by finding connections with various objects and categorizing them (Grindle & Thomas, 2017). They observed that students successfully learned and engaged with the objects, “forging unexpected and exciting connections across the curriculum and beyond” (Grindle & Thomas, 2017, p. 116). While curators and the curatorial field have always been closely associated with exhibitions, this may also hint that organizing exhibitions is becoming more experimental, and there is more openness in how exhibitions are curated.
Lastly, Mayer stated that “museum learning is largely a matter of free choice. Visitors come to the museum by choice and stay for the length of time they choose” (Mayer, 2005, p. 17). Museums and exhibitions are solidifying to become a place for the community to freely engage in ways that are most comfortable for them.

**Theories and Models for Exhibition Design**

The findings revealed that many theories and models were applied when designing an exhibition. There were four types of theories and models when categorizing the findings.

First, there was the interactive focus. For example, Kubica (2017) stated that museums do not rely just on interactive elements in an exhibition but “including interactive elements and employing multimedia in an exhibition is an increasingly popular practice” (p. 20). This is because the visitors are “expected to make choices and put effort into creating a personalized experience in the museum space” (Kubica, 2017, p. 20). This may also relate to the findings from research question 1 on the shift of exhibitions from object-based to visitor experience-based.

Second, there was the physical layout of exhibitions. This affects the path the visitors take and the way they would see the objects on display. For example, Hawhee and Poole (2019) introduced an exhibition design called rhetorical circulation, which “designates the movement of texts or images by print or digital means-naming the specific ways rhetoric spreads” (Hawhee & Poole, 2019, p. 420). Specifically, Hawhee and Poole (2019) shared “how the medium of photography, and the visual relations between and among images, facilitated and enabled that movement [of the visitors]” (Hawhee & Poole, 2019, p. 421). As they were examining a photography exhibit, “the movement from photograph to photograph, section to section, in other words, formed a narrative about the country that moved visitors in particular ways” (Hawhee & Poole, 2019, p. 421).
Third, there was a focus on the wording in the exhibition wall texts. For example, Dyehouse (2011) analyzed how the different placement of objects such as horse fossils, skulls, hind, and forefeet help convey information from observing the exhibition by the American Museum of Natural History (AMNH), A Textbook Case Revisited. As one part of the exhibition showed the complex evolution of horses, the museum was concerned about relying solely on the wall text to inform scientific terminologies. By exploring the placements of objects, this study showed that “several views of science visualization” can help popularize the museum as it allows audiences to process information in more than one way (Dyehouse, 2011, p. 343).

Fourth, there was preservation and an object-oriented approach. This approach mainly considered the condition of the object when it was on display. Davis shared a preservation-based exhibition design, such as looking at the ventilation system in the exhibition space, the various exhibit cases, and the light setup (Davis, 2001, pp. 4–6). Davis suggested establishing “multi-level design strategies” where the “designer, curator and conservator” can work “together to make conscientious choices and trade-offs” (Davis, 2001, p. 3). This is a different perspective, as it is object-focused rather than visitor-focused. However, the multi-level design strategy approach creates the opportunity to find the balance between protecting the object on display and creating a meaningful exhibition experience for the visitors.

The findings from part one revealed that the concept of exhibition is changing, and this also played a role in the theories and models when designing an exhibition, such as the focus on including interactive elements in exhibitions. The results from research questions 1 and 2 provided valuable insight for part two, which focuses specifically on “Flesh and Blood: Masterpieces from the Capodimonte Museum.”
Part Two on “Flesh and Blood”

The second part of the research examined a specific traveling exhibition, “Flesh and Blood: Masterpieces from the Capodimonte Museum,” which first traveled to the Seattle Art Museum and then to the Kimbell Art Museum. The findings from the literature review on cultural anthropology offered hints as to how to analyze the exhibition and the community where the exhibition was presented. Therefore, the second part was conducted using a document analysis approach using tables to organize the collected documents. Additionally, the answers to the two research questions were explored using a table.

Differences and Similarities of Presentation in Flesh and Blood Exhibition

To begin with the differences, one of the most significant factors that affected the presentation of the exhibition was the global outbreak of the COVID-19 pandemic. As seen in Table 7 labeled, “Results for SAM Other Related Evidence,” news articles published on January 22nd, 2020, were on the first confirmed patient with COVID-19 in the United States. The “Flesh and Blood” exhibition in the Seattle Art Museum was shown on October 17th, 2019, and lasted until January 26th, 2020, which allowed the exhibition to run as it had originally planned.

For the Kimbell Art Museum, the exhibition was initially prepared to show from March 1st, 2020, to June 14th, 2020. However, on the Kimbell Art Museum’s Instagram page, on March 20th, 2020, they posted an announcement that the museum was to remain closed. On June 12th, 2020, an update was posted that the Kimbell Art Museum would reopen on June 20th, 2020. The next day on June 13th, 2020, they shared another post that the “Flesh and Blood” exhibition was going to be extended through the month of July. The exhibition in the Kimbell Art Museum ran from March 1st, 2020, to August 16th, 2020.
This meant that for the Seattle Art Museum, the exhibition was on display for 91 days, which were two months and 30 days. For the Kimbell Art Museum, while the exhibition was not on display physically for the entire time, it had lasted for 168 days, which were five months and 15 days. This change may have impacted digital engagement, as the Kimbell Art Museum had more content on YouTube.

The similarities included the museums’ use of social media. Both museums were active in posting updates on the exhibition. Additionally, both of the museums encouraged and welcomed visitors to take photos and share their experiences in the exhibition.

**Impact of Location and Community on Flesh and Blood Exhibition**

Using the document analysis approach to study the traveling exhibition “Flesh and Blood” revealed that the location and community impact the exhibition.

The three tables used to separate the documents were public records, personal documents, and other related evidence. These three categories helped provide a general view of the location and the exhibition, as the literature review on traveling exhibitions and the audience evaluation in museums offered a vital perspective of considering whether the objective is museum-oriented or visitor-oriented. By collecting documents that were available publicly online, the observations were made neutrally, not focusing just on the museum and or the visitors.

Through this study, four specific areas impact the exhibition. These are,

1. Publicly made available exhibition information and resources provided by the affiliated museums and organizations
2. Media, such as news and videos
3. Social engagement of the visitors, such as posting on social media platforms such as Instagram, YouTube, and other personal blogs
4. The location’s environment, including the weather, what services there are, state or city-specific laws, rules, traditions, and holidays

By observing “Flesh and Blood” specifically at the Kimbell Art Museum, the first and fourth areas were relevant before and when the exhibition was on view. The timing of the exhibition, due to the Covid-19 pandemic, affected the presentation and the length for how long the exhibition was going to be on display. Both the Seattle Art Museum and the Kimbell Art Museum published the news regarding the “Flesh and Blood” a couple of months before the opening. This allowed the public to be notified, and if desired, make plans to visit.

The second area may also be applied before and during the exhibition, as a news article shared the museums’ press releases before the opening date. During the exhibition, the existence of exhibition reviews may have impacted the visitors’ interest in visiting the exhibition. For example, for the Seattle Art Museum, an exhibition review by Clemans (2019) used wordings and language that made it seem like the article was a guideline for readers to follow during the exhibition. Clemans wrote about an artwork in the exhibition, “In a huge altarpiece, dramatic lighting calls attention to the sagging, wrinkled skin of St. Jerome…” (Clemans, 2019). The article also included visual analysis such as, “Their role is accentuated by the loyal dogs, exotic bird and monkeys that surround them…” (Clemans, 2019). In another review of the “Flesh and Blood” exhibition at the Seattle Art Museum, Flock (2020) provided information about the Renaissance period, which was very relevant to the exhibition. Flock used phrasings that encouraged readers to think of what it would be like to live in that period, “…age to which one might mistakenly want to return” (Flock, 2020). Additionally, throughout the whole article, Flock seemed to have emphasized using words that related to imagining or visualizing a situation, such as “glimpse” and “you can see…” (Flock, 2020). For the Kimbell Art Museum,
exhibition review articles brought extra information to the exhibition. The article by Harral (2020) included many quotes from Guillaume Kienz, the curator of European Art, allowing readers to feel like they were having a conversation with the curator (Harral, 2020). As a reader, these reviews may impact their decision to go to the exhibition.

The third area of social engagement from the visitors was relevant during the exhibition. A YouTube video by a visitor at the Seattle Art Museum made a record of the artworks in the exhibition (CITAPI, 2019). Videos like this, then, get shared with their followers and may also impact the decisions of others to go to the exhibition.

**Limitation of Study**

This research was not an objective study as the information gathered and analyzed was determined and influenced by the researcher. The limitation of the study for both part one and part two of the research included bias.

In part one on exhibitions in general, a historical studies approach was used. Out of the two research questions, research question one, which asked, “How have exhibitions in general served the community over time?” could have been worded more specifically. The term, *community* was used vaguely and could have likely caused confusion. While the term, *community* was understood to be the visitors, there was no fixed definition included in this study. Additionally, the materials collected to gain a better understanding of exhibitions in general were also left too broad. It may have benefited to limit the materials from one or a couple of geographical areas. Alternatively, the information collected could have specified the geographical location the content was referring to. As mentioned in the beginning, there was biased selectivity in the materials.
For part two of “Flesh and Blood,” a document analysis approach was used. As this approach relied heavily on the documents collected, the main limitation of the study was biased selectivity, as mentioned in the beginning. This also led to interpretation bias, as some of the documents collected depended on summarizing the content documents, such as when filling out the tables for the public records, personal documents, and other related evidence. There also was a challenge in accessibility, as some of the websites that came across during the search were not available.

In order to reduce biased selectivity, it may have been beneficial to strengthen keeping a more detailed record of how and where each of the documents was found on the website. For example, in the table, there could have been another column that recorded what page within the Google search it was found, as well as the date the document was found. The documents found online may have the possibility of being updated. To add on, it may have been useful to record the total number of documents, such as websites observed during the document collection.

**Conclusions**

This study focused on traveling exhibitions by beginning with a literature review. The Literature review on traveling exhibitions, followed by cultures, communication with audiences, historical studies, and document analysis, revealed that exploring the significance of traveling exhibitions, specifically the relationship between the exhibition and the location's culture required a very fluid approach. Additionally, this also showed the difficulties of measuring the findings.

The historical studies approach helped discover that exhibitions have always been a place to provide to the community. However, in the past, the understanding of community differed and was more restricted. Over time, museums have made efforts to create an inclusive space for all
communities to enjoy their time at the museum. Through this, by focusing on finding content on different models and theories of exhibition, the results showed that exhibition has become a tool to share narratives. The document analysis of the exhibition "Flesh and Blood: Masterpieces from the Capodimonte Museum" has shown that the same exhibition, when presented differently, impacts how visitors experience the exhibition. At the same time, there will always be a difference in the community where the exhibition is presented. The document analysis approach revealed that there is a benefit in curating the presentation of the exhibition to fit each community and the visitors' needs in order to make a long-lasting impression on them.

Based on these findings, when organizing a traveling exhibition both within the country and abroad, no matter where the location is, there will be a difference in how each of the destinations will affect the presentation of the exhibition. While recognizing the challenges and effort that are put into organizing a traveling exhibition, there are benefits in having a basic understanding of the community of each destination it will travel to.

Future studies may involve following a traveling exhibition in real time and evaluating visitors' experiences in each location, such as through surveys and detailed observations in the exhibition space.
Appendices

Appendix A

Template of Analysis Table for Historical Studies

Table 1 – Template of Analysis Table 1

<table>
<thead>
<tr>
<th>Historical Studies approach</th>
<th>Questions</th>
<th>Patterns and Themes</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>RQ1: How have exhibitions in general served the community over time?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>RQ2: What or if any are the theories and models used for exhibition design?</td>
<td></td>
</tr>
</tbody>
</table>
Appendix B

Template of Analysis Table for Document Analysis

Table 2 – Template of Analysis Table 2

<table>
<thead>
<tr>
<th>Questions</th>
<th>Patterns and Themes</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>RQ1: What differences are there in the way an exhibition is communicated in each location?</em></td>
<td>Seattle Art Museum</td>
</tr>
<tr>
<td></td>
<td>Similarities</td>
</tr>
<tr>
<td></td>
<td>Kimbell Art Museum</td>
</tr>
<tr>
<td><em>RQ2: Does the location and the community in each location affect how the exhibition is communicated?</em></td>
<td></td>
</tr>
</tbody>
</table>
References


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Instagram. [https://www.instagram.com/seattleartmuseum/](https://www.instagram.com/seattleartmuseum/)


[https://www.seattleartmuseum.org/about-sam](https://www.seattleartmuseum.org/about-sam)


[https://art.seattleartmuseum.org/collections;jsessionid=BE44A617E843DA0184676B4697057B45](https://art.seattleartmuseum.org/collections;jsessionid=BE44A617E843DA0184676B4697057B45)


[https://www.facebook.com/watch/seattleartmuseum/561202527974490/](https://www.facebook.com/watch/seattleartmuseum/561202527974490/)


museum#:~:text=The%20museum%2C%20which%20was%20built%2C%20Fort%20Worth%20Public%20Library.


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