**Literature Matrix Template**

**INFO 200**

**Melissa Foote**

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| **Define the Information Community and explain the significance of studying the information behaviors of this group (e.g. why is this research important).**Museums are popular leisure destinations that present information across a wide range of contexts including but not limited to history, natural history, art, science, and technology. According to the American Alliance of Museums (“Museum facts…”, 2018), there are more than 850 million visits to American museums each year. The American public also views museums as one of the most trustworthy sources of information, ranking higher than local newspapers; academic, nonprofit, or corporate researchers; and the U.S. government (“Museum facts…”, 2018). Museum visitors can be categorized within the framework of serious leisure information seekers as outlined by Stebbins (1992). This population is dynamic and diverse in that they fall into all three categories of the serious leisure perspective (SLP): serious pursuits, casual leisure, and project-based leisure (Stebbins & Hartel, 2011). Thus, they may be steadfast and dedicated to the educational nature of a museum; spontaneous and seeking a pleasurable experience; or interested in short-term, creative undertakings, respectively. According to Falk (2009), the museum visitor experience begins when a decision is made to satisfy an identity-related need through a leisure-related activity. Identity-related motivation falls into three classifications according to Falk’s Contextual Model of Learning: the *personal context* which includes prior knowledge or experience; the *physical context* related to exhibitions, object types, programs, and labels; and the *socio-cultural context* which is correlated to cultural values and group interactions (Falk, 2009, p. 159). It is important to note that none of these contexts are static and each visitor’s motivation is always in flux. Technology has also engaged the museum visitor digitally. By 2003, it was found that a large number of museums began to see more virtual than physical visitors (Biggs, 2017, p.3248).From an economic standpoint, studying the information behaviors of museum visitors is significant because in 2016 arts and cultural activities accounted for $804.2 billion, or 4.3%, of the U.S. economy (“Arts and Culture,” 2019). In regard to social and educational value, museums preserve and protect artifacts, artwork, specimens, and material culture for current and future generations. According to Green, Kisida, and Bowen (2014), school field trips to cultural institutions increase critical thinking skills; and foster historical empathy, tolerance, and interest in art museums (p. 82). This is especially true for disadvantaged students which include “students from rural areas and high-poverty schools, as well as minority students” (Green, Kisida, & Bowen, 2014, p. 85). This research is also important for museum professionals who curate and design museum exhibitions and educational experiences. |
| **Statement of Research:** The paper based on these articles will demonstrate my understanding of the information needs and behaviors of museum visitors and how libraries might collaborate with these institutions and museum educators to enhance and support their needs.  |

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| Author/Date | MainIdea(s) | Theoretical/ ConceptualFramework | Methods | Results & Analysis | Conclusions | Comments(Your Analysis) | Future Research Implications | Information Professional Practices Implications |
| Roberson (2011) | Museums are sites where people choose to spend their free time and foster continued education. Visiting a museum is considered a serious leisure activity.  | The museum experience consists of an opportunity for visitors to engage in personal or social contemplation, self-directed learning, and social connectedness.  | 100 English-speaking visitors participated in a conversational interview conducted at the Kunsthistorisches Museum (KHM) in Vienna, the 29th most visited museum in the world.  | This study identified three main points of the museum visitor’s experience: (1) how they look at and engage with art, (2) the emotional experience, and (3) the personal impact of the visit. | Museums continue to thrive as they are a place where visitors can seek intellectual stimulation and personal enlightenment which extends to a deeper understanding of our world.  | Through collections and sometimes the grand spaces that hold them, museums provide the public with a place to withdraw from the obligations of their everyday lives to learn and reflect on themselves, others, and the world. The way in which museum professionals curate and craft their exhibitions and programming provide the public with the opportunity to engage in lifelong learning.  | I think further research in this regard should break down the differences in museum experiences between new museums visitors and seasoned visitors. I am curious how visitors that fit into the three different categories of serious leisure as out lined by Stebbins & Hartel (2011) experience the museum. How divergent or similar are they?  | Libraries can draw from the format and contexts of museum displays to create changing exhibits in the library that engage visitors and promote reflection and self-directed learning.  |
| Skov (2013) | The Internet has expanded the ways in which museums engage with and share information with the public. With the increase in digitized collections and web-specific exhibitions, museum visitation should be extended to include traffic to museum websites.  | Characteristics of online museum visitors are explored in everyday life information seeking and serious leisure perspective contexts.  | Quantitative data was gathered via a web questionnaire given to online visitors of the National Museum of Military History in Copenhagen, Denmark’s collection database.Questionnaires were not put on the main page to avoid traffic that was solely looking for practical information like hours of operation and tickets. Follow-up interviews that garnered qualitative data were also conducted.  | Respondents had specific interests and experience related to their area of interest in the museum’s collection. They fell into two categories of hobbyists: collectors and liberal arts enthusiasts.  | The use of the website by online museum visitors was much more complex than casual browsing. When utilizing the museum’s website collectors found the objects to be of more importance; for the liberal arts enthusiast the historical context was of greater value. These particular museum website visitors were varied in their interests and knowledge levels but overall found the website and the physical museum to be complementary to one another.  | Online museum visitors that utilize the collection database of a particular museum are more likely to have a specific or vested interest in the context of the collection. Depending on their interest, certain features, like zoom capability on images or blurbs of historical text, will be of more interest than others. The increased traffic of visitors to museum websites reveals that the behavior and needs of these visitors will be different than the behaviors and needs of in-person visitors. Thus, their motivation is different as well. It is likely a lot less casual than the traditional in-person museum visitor.  | Further research should be undertaken to survey online museum visitors that have less experience with the content and contexts provided by the museum. This may include people with budding interests and students.  | Museum professionals that create information for their websites can draw from this kind of quantitative and qualitative data in order to better generate, organize, and present information to their online communities. How can the museum engage both the hobbyist and the novice?  |
| Hartel, Cox, & Griffin (2016) | A subset of information behavior within everyday life information seeking is serious leisure. Research on information behavior in serious leisure activities has not received enough attention by scholars and there is little agreement on the definition of information behavior in everyday life and serious leisure.  | Andres Hektor’s model on information behavior in everyday life can be utilized in conjunction with Stebbin’s serious leisure perspective to gain greater insight into information behavior in serious leisure pursuits.  | A literature review of information behavior research and serious leisure is conducted. An overview of Hektor’s model is given as well as a suggested framework for how to apply this model to the liberal arts hobby, amateur classical musicianship, and running as a pastime.  | Information behavior in serious leisure pursuits has gained traction over the last 10 years but has mostly been discussed in individual case studies. Hektor’s model of information behavior can successfully be utilized to supplement these types of studies.  | Hektor’s model combined with the serious leisure perspective can strengthen research in ways that are more precise an allow for comparative results. However, the approach must be refined to take embodied information into account. | The serious leisure perspective is applicable to museum visitors as an information community. Using Hektor’s information behavior model in tandem with the serious leisure perspective can identify more precisely the modes of information behavior that take place among museum visitors and the information activities they participate in.  | In order to be fully applicable to current serious leisure pursuits, the eight information activities that Hektor outline should be updated to reflect the developments that have occurred in the almost 20 years since Hektor wrote them. Social media platforms like Twitter, YouTube, and user-driven sites like TripAdvisor bring greater nuance to the definitions and categories Hektor described in the early 2000s.  | Librarians and other information professionals can look to Hektor’s model to further support the needs of their everyday information seeking patrons.  |
| Greene, Kisida, & Bowen (2014) | School field trips to cultural institutions like museums, theaters, and historical sites are valuable to a student’s education and personal development. Despite this, field trips to cultural institutions are in decline across the country due to either a lack of financial resources or a changing view amongst educators on the value and purpose of field trips. Culturally enriching field trips are increasingly being replaced with visits to recreational events such as sporting events, theme parks, and movie theaters. | Little evidence exists of the effects of field trips on students. Surveying students who go on field trips to cultural institutions can demonstrate the positive effects on their development.  | A large-scale randomized-control trial was done on 10,912 students and 489 teachers who went on a docent led tour of the Crystal Bridges Museum of American Art in Arkansas.  | Students who went on a tour of the Crystal Bridges Museum of American Art demonstrated improved critical thinking skills, developed a higher tolerance of difference and opposing ideas, exhibited greater historical empathy, and are more likely to visit similar institutions in the future. Across all of these findings, students from rural areas, less-advantaged backgrounds, and high-poverty schools consistently benefited more than their peers that are more-advantaged or from larger towns.  | School fields trips to cultural sites and institutions demonstrate a positive benefit on students thus, these types of field trips should be integrated into the school curriculum and should invoke educators, school administrators, policymakers, and philanthropists in supporting these educational opportunities.  | School aged children are a major demographic of visitors to museums. This implicates both schools and museums to cater to the information needs and behaviors of children. Depending on a child’s background and home life they may or may not be exposed to museums. School field trips are an opportunity for children to experience and be exposed to new knowledge and understanding they might not otherwise receive.  | Long term research on the benefits of field trips on children of different age groups should be undertaken to support the evidence of positive gains they receive in order to underpin programs and funding that will provide school children with greater opportunity to visit culturally enriching sites.  | Information professionals can draw from the methods and strategies of museum tours to engage children in library visits. These tours are mainly student-directed focusing less on rote facts like artist names, titles, and dates, and more on commentary, content, and context.  |
| Tišliar (2017) | Museum pedagogy and museum education has developed over that last two centuries to communicate information to visitors beyond the explanatory label or guided tour. Through informal learning practices such as accompanying programs that incorporate game or entertainment to exhibits, museums serve their visitor’s by supporting lifelong learning needs.  | Next to collections and exhibition planning, educational initiatives in museums serve as one of the most important functions of museums.  | Tthe evolution of museum pedagogy and education is investigated through a historical lens and theoretical writings on museum education, pedagogy, and didactics.  | The roots of current practices of museum pedagogy can be traced back to the 1960s. Contemporary techniques of pedagogical engagement with museum visitors take the form of classes and workshops that are designed in relation to holdings in the collection or objects that are displayed temporarily.  | Museum pedagogy has enhanced the popularity of cultural institutions and engages all ages of visitors. It is a resource for visitors to develop or continue their lifelong learning practices.  | The informal nature of museum education allows visitors to engage with the information presents across the spectrum from casual to serious. Perhaps even invoking a new or serious interest. Most importantly, museum pedagogy and education are designed to capture this dynamic and diverse information community. | Qualitative research on participants of museum education programs can illuminate the ways in which museum pedagogy fulfils or overlooks visitor’s information needs.  | Libraries can collaborate with museums in organizing joint programs or workshops where in resources are combined to engage the museum visitor more broadly and make clear the rich connections between libraries and museums. This type of partnership would also engage new audiences and demographics.  |
| Christidou (2010) | Due to the complexity of museum visitors it is challenging to categorize and identify them. John Falk’s framework for identifying museum visitors has changed this task from a demographic based lens to one that instead looks at visitor motivations related to identity.  | Categorizing museum visitors based on their demographics is too simplistic and doesn’t account for the fluidity of identity.  | A summary of Falk’s framework is given and case studies using audio and video recordings and non-participant observation from the Courtauld Gallery, the Horniman Museum, and the Wellcome Collection in the UK are used substantiate Falk’s methods. | The museum is a social place and visitors connect with each other using the objects and content of the museum.  | The observation of museum visitors (their gestures, movements, and conversation) can illuminate what identity related group they fit into. Once the most frequent identity related group is identified this information can be used to serve these visitors more strongly.  | The predominant identity related groups that visit a museum depends on the type and content of the museum. For instance, a children’s museum will likely observe that parents take on a facilitator role directing their children through the space and engaging with them piece by piece. Through observation and identification museums can better serve parents that take on this role through the way the exhibit is set up or the didactics that are provide. Conversely, observation can make clear different ways museums can engage other groups. For instance, the children’s museum may want to flip the script and make the exhibit prompt kids to be the facilitators or explorers.  | I am curious to know more about the different identity-related roles museum visitors take on and how museums work to provide context and programming to serve all of these populations. What are the biggest commonalities and differences between explorers, facilitators, professionals/hobbyists, and rechargers? What are the observatory signals of each? | Libraries that have services like Makerspaces can utilize visitor observation techniques to see how their visitors engage with the resources and equipment thus, allowing information professionals to make small or significant changes that will better serve their users.  |
| Mitchell (2013) | Information engagement in libraries and museums are similar but different in that museums engage their visitors more theatrically through how the information is presented and the space and setting are constructed. These characteristics are not present in library information systems.  | Museums provide visitors with selected documents and objects while library information systems require that the user express an already known need.  | A summary of the keynote speech and Q&A session of the 2013 Museums and the Web conference is delineated. Examples of the relationships between physical and digital spaces in libraries and museums are discussed.  | Libraries face challenges in providing similar information experiences to museums as the interaction between library user and librarian is more transactional; museums have static and particular collections while libraries have wide-ranging and evolving collections; and library websites serve the same purposes of the physical library visit rather than serve as an experiential supplement.  | The connection of digital and physical spaces is important in both museums and libraries. Museums employ a sense of theater that serves to engage the visitor more deeply. Libraries should think about how to engage visitors outside of transaction-based experiences. Thus, libraries must think deeply and creatively in how to incorporate museum-like information engagement in the library.  | Entertainment is one way of engaging the museum visitor and this approach applies to a broad range of visitor identities.Information engagement in a library is highly individualized which is the central reason why libraries do not incorporate tactics of theater that offer a sense of wonder and spectacle.  | Research into idiosyncratic library programming or resources that are tied to museum practices can illuminate not only what is being done in the field, but also serve as a framework or jumping off point for other libraries to create new information-seeking experiences.  | Information specialists can look to how museums incorporate spectacle, wonder, and entertainment in the way they disseminate information to make library tools more experiential.  |
| Dresang & Koh (2009) | Information behavior, particularly amongst youth, has changed dramatically in the digital age. New technological and information seeking literacies are needed for youth to succeed. | Dresang’s Radical Change Theory looks at the principles of interconnectivity, connectivity, and access. This theory provides a framework for libraries and information professionalscan better serve their youth patrons. | Radical Change Theory is expanded to include and question digital age youth information behavior.  | Youth are experiencing an increased control in their information seeking as the process is interactive and self-directed. Graphic and visualizations are also more prevalent and engaging than before which can change their perception of a piece of information based on how attractive it is to the child.  | Applying this expanded theory of Radical Change can provide evidence-based outcomes on the relationship between information behavior in digital age youth and the development of 21st century information-seeking skills.  | Although Radical Change Theory was developed with digital age youth in mind, it relates to museum visitors of all ages that engage with digital information everyday as well as school groups that are a major museum visiting population. Their generation is the future museum adult visitor. By understanding how digital age youth information behavior works and develops, museums educators and curators can better design for this generation who will be future patrons that came of age in the digital era.  | It would be interesting to apply the principles of Radical Change Theory to adults that straddle the pre-digital and digital age. How does their information behavior change and develop?  | Information professionals can use Dresang’s Radical Change Theory to better support and enhance resources and programs in school libraries as well as youth-centered programs in public libraries.  |
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**List of Resources included in the Literature Review Matrix in APA Format:**

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\*Birkenstein, C., & Graff, G. (2018). *"They say / I say": The moves that matter in academic writing*. Vancouver, B.C.: Langara College.

This matrix inspired by the Literature Review Matrix as shown by Walden University (<https://academicguides.waldenu.edu/writingcenter/assignments/literaturereview/matrix>) and Re-envisioning the Annotated Bibliography Assignment by Marilyn Sharif at George Mason University (<https://drive.google.com/drive/u/0/recent>)