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**The Effects of Historical Art and Contemporary Art on Cognitive Dissonance and
Consonance as Verbalized by Adult Visitors in a Fine Arts Museum**

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**A Thesis
in
The Department
of
Art Education**

**Presented in Partial Fulfilment of the Requirements
for the Degree of Doctor of Philosophy at
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ABSTRACT

The Effects of Historical Art and Contemporary Art on Cognitive Dissonance and Consonance as Verbalized by Adult Visitors in a Fine Arts Museum

Anne-Marie Émond, Ph.D.
Concordia University, 2002

This study explored the impact of two very different art forms on the production of cognitive dissonance and consonance by museum visitors. It involved an investigation of the verbalizations expressed by adult participants in reaction to the moments of conflict and enjoyment that they experienced while viewing historical and contemporary art.

The research methodology adopted for this study centred on the Thinking Aloud approach, which was used to collect visitor responses to artworks. The twelve subjects of this research were frequent art museum visitors, that is, people who visited museums at least twice a year. Their comments were tape-recorded as they walked through specified galleries. They were accompanied by the researcher, who acted as an observer. The transcripts of their verbalizations constituted the raw data used in the analysis. Wetzl-Fairchild's typologies of cognitive dissonance and consonance were the instruments used to analyse the verbalized musings of the subjects. Once their discourse was categorized into dissonant and consonant moments, it was further scrutinized in order to identify visitors' specific meaning.

This analysis revealed that the visitors produced more consonance than dissonance in response to both historical art and contemporary art. These findings indicate that the art form has an impact on the production of cognitive dissonance and consonance. They suggest, for instance, that visitors to the historical galleries, unlike visitors to the contemporary galleries, expect to use the

criterion of realism to judge an artwork. Visitor responses to historical art were mostly associated with the notion of Beauty; in the case of contemporary art, however, they had to do with the concept of communication. Another noticeable difference between both art forms was linked to museum organization. Since visitor responses to historical art focussed on the historical context in which the works were created, visitors expected to see this reflected in the museum context. As for visitors to the contemporary art galleries, their attention was drawn to the actual context of the museum itself.

This study suggests how art museum educators can empower visitors as they accompany them on their museum journey, and how the resulting overall museum experience can be a more positive one, whether that journey is characterized by moments of conflict or harmony.

Dedicated to:

Georges-Aimé Émond

Lucille Boudreault Émond

Jean R. Bélanger

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INTRODUCTION

Museums, if they are to survive and prosper in today's society, must better understand the needs of their visitors (Linton, 1993). However, there is little research available in art education to guide museum professionals towards a better understanding of visitor reactions to artworks. Museum art educators are there to ensure visitor access to different art forms through various educational programming. Research is needed to understand visitor reactions better and to help museum art educators design quality programs.

This research stems from my nine years of experience as an art museum educator and from the many diverse reactions that I have observed in visitors as they explored works of art. As an art educator, I would like to develop strategies that can empower visitors with respect to their own reactions to art. It is one thing to allow art museum visitors to express their feelings, that is, whether they are in harmony or in conflict with the art being explored. It is quite another to accompany them as they pursue their investigation, after that initial judgement. To do so, I relied on a short-term solution: my own experience and intuition. While exploring existing literature on studies that could be applied to this situation, I noticed a lack of research on either the negative or positive responses of visitors to different art forms, such as historical and contemporary artworks. This led me to formulate the following research question: What difference do historical art and contemporary art have on the production of cognitive dissonance and consonance as expressed by museum visitors?

In Chapter 1, I explore the context of my research, that is, the museum environment and my own experience as an art museum educator. Key terms are defined and the theoretical foundations briefly presented. This is followed by a reiteration of the research question already mentioned above.

Chapter 2 presents a review and a discussion of existing literature on the role of the art museum in art education and on research into visitor experiences in museums.

Chapter 3 discusses the theoretical basis of the study—one that supports an exploration of both negative and positive visitor experiences in a museum setting.

Chapter 4 focusses on research design and presents the approach that I chose for this qualitative study. This includes a description of the site, the artworks, and the participants themselves, as well as the instrument chosen to collect visitors responses, in particular, the Thinking Aloud approach.

In Chapter 5, the treatment and coding of the data are discussed. I also present excerpts from visitor comments to illustrate the first level of analysis, that is, the categorization of visitor responses into types of cognitive dissonance (conflict) and cognitive consonance (harmony). The chapter concludes with an example of the results for one visitor in particular to illustrate how the data was treated for each individual participant.

Chapter 6 presents the visitors responses to historical art and contemporary art. This

overview provides an understanding of the impact of these two art forms on visitor responses in terms of cognitive dissonance and consonance.

In Chapter 7, I restate the research question and present a summary of the findings. This summary provides an understanding of the impact of historical and contemporary art on visitors responses in terms of cognitive dissonance and consonance. I also explore the possible implications of my findings for the practice of art museum educators. In conclusion, I briefly discuss the findings and elaborate on possible avenues for further research.

CHAPTER ONE

CHAPTER ONE

CONTEXT OF THE RESEARCH

Introduction

This research was conducted at the National Gallery of Canada in Ottawa. It is a site that I know well because of my past experience there as a full-time employee, guide, and program participant, and of my many years of involvement in the art world, both as artist and art educator.

Those of us who work in art museums are concerned about the accessibility of art. We want to provide museum visitors (also referred to in this research paper as 'viewers', 'participants' or 'subjects') with rich, purposeful experiences. We need to research the experiences of visitors in order to create the necessary tools that will enable them to make their own connections with the works on display. In this study, I am particularly concerned with the receptivity of visitors to artworks and to the possibility of their entering into a dialogue with works that are in harmony with their expectations—as well as those that are not. I want to understand how I can help visitors feel confident about both their own interpretations and those of others. How can I help them take the time to look at art and to be in touch with their feelings? How can I encourage visitors to pursue their investigation of an artwork even if they feel dispassionate about it? Is it possible to find a way to trigger "visual curiosity"? As an art educator, I would like to foster an environment in which visitors do not feel that they have to be art experts to voice their own interpretation of artworks. I believe that it is important for art educators to understand the experiences of visitors in order to develop ways of empowering them with respect to their own reactions to art. What happens to

visitors whose definition of art does not include what they are exploring in the art museum? After their initial reaction, what do they make of what they see? What questions go through their mind? Do they decide to either reject or accept this new definition of art, or do they walk away, frustrated by their encounter with a work of art that they find difficult to comprehend? How do visitors close the gap between their expectations and the artworks they encounter? To understand further what happens between the visitor and the art object, we need more research. One of the art educator's most frustrating problems is to not really know what works. What makes a particular visitor explore a work of art longer than another, and struggle to either reject or accept it?

In this first chapter, I briefly examine the background to my research, borrowing from my experience as a museum art educator. I then describe the purpose of the study and the key terms that I use throughout this paper. I conclude by stating the general research question and by providing a summary of the chapter.

I. Background to the Research

At the birth of the public museum, a division was drawn between the private space where the curator, as expert, produced knowledge (exhibitions, catalogues, lectures) and the public space where the visitor consumed those appropriately presented products. A deep cleft was formed that separated out the practices of the museum workers from those of the visitor. The experience of the museum, its collections, and its specialist processes, was different on either side of this divide. The lack of knowledge of the work of the curator constituted the visitor as ignorant and the curator as expert in respect of the collections. Conversely, the lack of knowledge of the visitor's reactions and responses constituted the curator as ignorant in respect of the audience for whom the museum's intellectual products were intended. Now, the closed and private space of the early public museums has begun to open, and the division between private and public has begun to close (Hooper-Greenhill, 1992, p. 200).

Today, as witnessed in everyday life, museum professionals continue to be concerned about acquiring a better understanding of their visitors' needs. The greatest challenge lies in the inherent complexity of the museum environment and in the art educator's own understanding of the reactions of visitors to the art they are viewing during their museum explorations. Art is a foreign territory to many visitors: they feel they lack the knowledge required to appreciate fully what they see. The challenge for art educators is to provide opportunities that encourage their exploration of artworks. Educator responsibility lies in building bridges between artworks and museum visitors. Art educators like me strongly believe that exhibitions in museums are not intended solely for the initiated few. We must help create a museum environment that encourages visitors to enter what they may perceive as a foreign world: a world that can be potentially enjoyable, but one that may also give rise to inner conflict. Art museums offer a rich environment, one that reflects a human understanding of the world. Art can make it possible to discover new worlds, and it can shed a different light on what is already familiar. This can be unsettling, to say the least. Sometimes, an encounter with art will force visitors to pay attention to things they normally take for granted. I see

the museum as an alternative centre for learning, one that helps see the world differently. To me, this special environment should foster and nurture flexibility, creativity, and rich emotional responses. To that end, it is important to study the experience of museum visitors.

As an art museum educator, I am always aware of the importance of the connection that exists between museum professionals and the different audiences for which programs are designed. When I create programs for adults, children, families, or school-groups, I am concerned about finding ways to facilitate their interaction with works of art. In the process of working on art education programs, questions inevitably arise. I want to know what happens when visitors look at an art object? What kind of comments do they make while viewing art? What feelings do visitors who find themselves in front of a piece of art express? In any given artwork, what specifically triggers an emotion, behaviour, a value, a belief, an opinion, an attitude, or even a display of knowledge in visitors?

Purpose of the Study

A better understanding of visitor reactions will help art museum educators develop our knowledge and the expertise needed to design quality educational programs. "It is the museum educator's role to serve as an advocate for the museum's audiences and to assure public access to the collections through carefully prepared and sensitively presented educational programming" (Hooper-Greenhill, 1994, p.192).

As an art educator, I often witness the very strongly felt human reactions expressed by visitors as they view works of art in a museum. Art can bring great pleasure and wonderful moments, indeed, for both the visitor and the educator. Sometimes, however, visitors will express displeasure or even aversion, and these are very difficult moments for both the visitor and the educator. While the positive reactions expressed by visitors might facilitate their dialogue with artworks (especially when they experience enjoyment), visitors will often simply put an end to their explorations (for example, when their reactions are unpleasant). By conducting this research, I hope to help visitors recognize and cope with their various reactions in a manner that will enable them to function better in the museum environment.

On many occasions, I have witnessed the vivid reactions of museum visitors as they view artworks. For example, while conducting a guided tour of a contemporary art exhibit at the National Gallery of Canada, I experienced the anger expressed by a group of adults in response to a contemporary art exhibition. They lost no time in voicing their frustration: "We cannot look at these objects any more!... This is not art.... This is a mockery.... How can you talk about these objects for more than five minutes; it's impossible!" These comments were expressed aggressively, and the group advanced toward me as one, as if holding me responsible for offending their sensibilities. There is no doubt that this group felt strong indignation at the sight of the contemporary artworks. It seems clear that contemporary art threatened them in some way.

Contemporary art may indeed challenge some visitors since contemporary artists work at the margins of what is often perceived as acceptable. They often resort to unusual media, for example, and deal with subjects and presentations that might offend certain visitors. Resistance to

contemporary art, as I have witnessed it in museum visitors, reflects an uneasiness towards the unknown, to works of art that do not fit the stereotype of the works executed by the Old Masters. These experiences triggered my desire to explore this phenomenon further. Those of us working as art educators in a museum are concerned about this problem, i.e., the inaccessibility of contemporary art or of any art form that might be difficult for visitors to understand. For example, if visitors explore the religious section in a display of more traditional, historical art, it is not necessarily true that they will be in complete harmony with what they see. Why? The motifs or minute symbolic subtleties presented in a very realistic manner may simply not be part of their cultural heritage—a situation that leaves the interpretation up to them. If I want to facilitate a dialogue between visitors and artworks, I need to study the different reactions they express.

Programs are often put together without in-depth knowledge about the proposed activity. Art educators are propelled to take action without having had an opportunity to think through their approach. It is akin to learning through trial-and-error. This is why it is important for me, as an art educator, to take the time necessary to study how visitors attempt to make sense of works of art, and to make the results available for others.

During the course of my study, I examined how visitors react to art in a museum. Knowing that they sometimes experience enjoyment or aversion at the sight of artworks, I wanted to know what creates these opposite reactions. I decided to have visitors view two types of art: historical (meaning artworks dating from 1700 to 1890) and contemporary (artworks from 1960 to the present time). How do visitors react when viewing historical art? Will the same visitors react in a similar manner when exploring contemporary art?

In the absence of any further research whatsoever, I would already suggest as did Aboudrar (2000), that historical art embodies the expectations of museum visitors, while contemporary art is often viewed as one that challenges their expectations. Many authors have discussed the different reactions that are aroused by contemporary art (e.g., Aboudrar, 2000; Barker, 1999; Cauquelin, 1996; Gascon et al., 1999; Heinich, 1998a, 1998b; Michaud, 1994, 1999a, 1999b). By exploring the nature of contemporary art, these writers enter into a debate that asks the question: "What is art"? They research the art object and its aesthetic quality, concentrating on the reactions of the public at large. Rare is the research that concentrates on individual reactions to art objects. It is precisely these reactions that are of greatest concern to me. More specifically, I am interested in studying the moments of harmony and conflict that visitors experience as they view those art objects that are defined as being "historical" and "contemporary". The present study seeks to examine the psychological functioning of adult visitors as they view historical art and contemporary art, by analysing their verbal comments during a visit to an art museum. My goal was to begin to answer some of the questions about how visitors react in a setting where they view two very different types of art.

Museum educators need to understand better what is actually going on in the minds of those visitors who view art, in particular, two very different types of art (historical and contemporary). How can we help them enhance their museum experience if we do not have any basic understanding of what makes them feel gratified or frustrated in the presence of an artwork? Again, this depends on the viewer's profile: the reactions of an art expert would certainly be different from those of a non-expert. I will discuss later and in greater detail my choice of research participants; at this point, I present a brief description of their most important attributes.

In this study, I focussed on non-expert visitors. They had no formal education in art. This means that the visitors who took part in this study had not taken courses in visual arts, art history, or art education, at the university level. The other characteristic they shared was that they were frequent visitors to art museums. They visited museums more than twice a year. It can therefore be said that they were inexperienced in art, but familiar enough with the context of the art museum.

As one museum art educator remarked:

Very often the artistic languages and ideas of the avant-garde seem to come as a shock to inexperienced visitors. The *dissonances* [italics added] between the visitors' expectations and the aesthetic reality of the works, the widespread fear of thinking in a non-conformist way as well as the feeling of being at a loss when failing to understand some sort of contents lead to frustration, aversion and aggression towards the works of art and towards the museum's staff.... It is very likely that it is to blame on the simple truth and awareness of the fact that one is unable to communicate with the work of art (Schueller, 2000, p. 81).

Thus, as described by Schueller (2000), the expectations of visitors can be challenged during an art museum visit. How these expectations are met or challenged can have direct consequences on their reactions, be they negative (conflict) or positive (harmony).

Generally, when describing a visitor's reaction to art, we do not talk in terms of conflict or harmony, but adopt the expression "aesthetic experience". Much research has been conducted to describe aesthetic experience, for example, the research undertaken by Csikszentmihalyi and Robinson, 1990; Housen, 1983; Lachapelle, 1994. I am aware of the complexity of the term and the scope of its meaning in philosophy. Traditionally, we view aesthetic experience as an experience that touches on qualities of the sublime. In my research, I do not work within this usual definition of aesthetic experience, because I am not focussing on the quality of the visitor's aesthetic experience. Rather, I am interested in what actually happens to visitors during an

encounter with aesthetic objects. I want to understand their aesthetic practices: what are their thoughts, how do they deal with moments of harmony or conflict. By aesthetic responses, I refer to all the verbal comments made by visitors during their museum visit. I am studying the cognitive aspect of their aesthetic response. In this research, cognitive dissonance (conflict) and cognitive consonance (harmony) are components of the aesthetic response. In deepening my understanding of the visitor's reactions while looking at art, I turned briefly to the research done on consistency theories, of which cognitive dissonance theory is a part, in order to explore in-depth moments of harmony and conflict. The Cognitive dissonance theory will be further discussed in Chapter Three.

The purpose of the study is to identify cognitive categories for the interaction occurring between the viewer and the works of art, more specifically, as the viewer experiences enjoyment (consonance) or conflict (dissonance) while viewing art objects in a museum. **This study seeks insight into the nature of attempts by viewers to make sense of works of art, by having the same people look at two forms of art, that is, historical art (1700 - 1890) and contemporary art (1960 - to the present time).** In doing so, I explore whether or not the kind of art that museums present has a significant impact on cognitive dissonance and consonance—specifically, whether or not there is a difference if visitors are viewing historical or contemporary art. This research is strongly based on psychological theory, which attempts to explain and verify a new theoretical approach to understanding the experience of museum visitors.

II. Context of the Research

A. Definition of Key Terms

During the course of this research, I set out to explore the voiced conflicts and voiced moments of harmony that visitors experience when looking at art. I then sought to examine what triggers conflict or harmony when a visitor is in an art museum situation. How can this aspect of the museum visitor experience be studied? Schueller (2000) talks about dissonance between the visitors' expectations and the reality of their encounter with an art object. What better way, then, of deepening our understanding of the visitor's museum experience than considering Festinger's cognitive dissonance theory? What makes Festinger's dissonance theory so attractive is its embedded flexibility to adapt to a multitude of situations:

Since it was presented by Festinger over 40 years ago, cognitive dissonance theory has continued to generate research,.... Part of the reason it has been so generative is that the theory was stated in very general, highly abstract terms. As a consequence, it can be applied to a wide variety of psychological topics involving the interplay of cognition, motivation, and emotion. A person can have cognitions about behaviors, perceptions, attitudes, beliefs, and feelings. Cognitions can be about oneself, another person or group, or about things in the environment. Rather than being relevant to a single topic, the theory is relevant to many different topics (Harmon-Jones & Mills, 1999, p.5).

The concepts that I present are those of cognitive dissonance and cognitive consonance -- concepts that are directly linked to my research. These concepts are further explored in Chapter Three, but are defined as follows according to how they were used within the context of this study to investigate visitors' reactions to works of art.

A visitor will often experience dissonance or conflict as a result of being confronted by a museum object, museum practice, or information that does not agree with previously held ideas. Conflict arising between the viewer and the work of art is called **cognitive dissonance**, which is “an emotional state... set up when two simultaneously held attitudes or cognitions are inconsistent or when there is a conflict between belief and overt behaviour” (Government of Canada, Linguistic Data Bank, 1996). The theory of cognitive dissonance was initially hypothesized and researched by Festinger (1957), and more recently by Wicklund and Brehm (1976) and Wetzl-Fairchild et al. (1997b). The cognitive dissonance theory is validated everyday in our lives, whether we realize it or not. When we are presented with viewpoints or opinions that differ from our own, we feel dissonance.

As well as experiencing moments of conflict or dissonance, a visitor can also experience consonance as a result of being in complete harmony with the museum situation. **Cognitive consonance** is the antonym of cognitive dissonance. When a viewer is in a state of consonance, he or she experiences a state of harmony:

Cognitive consonance does not begin in conflict or a state of need or deficiency. It therefore does not lead to goal-seeking behaviour to re-enter the previously experienced state of cognitive equilibrium. It is a condition of equilibrium. It is all positive. It is enjoyed for its own sake (Zusne, 1986, p. 537).

B. The Research Question

Having explored the context of this study, I now turn to the general question that is raised by cognitive dissonance theory and the art museum. In my study, I wanted to determine if the kind

of art that museums present has an effect on cognitive dissonance and consonance as verbalized by museum visitors. Specifically, I wanted to consider these effects within the context of **historical art** (works of art from the Canadian permanent collection of the National Gallery of Canada, Ottawa covering the period from 1700 to 1890), that is, religious art in the form of paintings and sculptures, silverware (religious and secular) portrait paintings, genre paintings, landscape paintings and **contemporary art** (works of art from the permanent collection of the National Gallery of Canada, Ottawa beginning in 1960), that is, installations, sculptures, paintings both abstract and figurative. My study therefore addressed the following general research question:

What difference do historical art and contemporary art have on the production of cognitive dissonance and consonance as expressed by museum visitors?

Summary

In this chapter, I discussed the background to my research by briefly describing visitor reactions to historical art and contemporary art, as I have observed them over the years in my role as art educator in a museum. The quest to understand the experiences of visitors to a museum raises questions on how they function during museum visits. More specifically, does the kind of art that museums present have a significant impact on cognitive dissonance and consonance—that is, do viewer reactions differ according to whether they are viewing historical or contemporary art? In this chapter, I also briefly explored the cognitive dissonance theory as being the theoretical foundation for this study. I also defined the terms used in this research. Finally, I stated the research question that constitutes the basis for this study. The following chapter presents existing literature on the role of the art museum and art education, and the experiences of museum visitors.

CHAPTER TWO

CHAPTER TWO

THE REVIEW OF LITERATURE

Introduction

At present, our understanding of learning in museums remains limited. The visitor-studies field continues to be dominated by exhibit and program evaluation and audience surveys; true education research is only being conducted in scattered pockets. Interestingly, and indicative of the current tide of thought, much of the research undertaken in recent years has dealt with... investigating the "visitor experience". Characteristically, these studies attempt to get inside visitors' heads to better understand the specific interests, motives, and rationales that shape their experiences and interpretations in museums. Results so far suggest that we are seeing only the tip of the iceberg when it comes to understanding what visitors make of museums (Roberts, 1997, p. 138).

This chapter presents a review of existing literature on studies that have investigated both the educational role of art museums and the experiences of visitors to these museums. In particular, it looks at the early debates that took place in the museum community, as well as the impact that they have had to this day on the educational role of the museum. The chapter also examines how the art museum's educational role has evolved. It concludes by emphasizing the need for further studies into the activities of visitors to art museums, where attention is increasingly being focussed on defining broader educational goals and reaching new audiences.

I. The Role of the Art Museum in Art Education

Over the years, the role of the art museum has been mostly associated with its collections. At the beginning of the twentieth century, debate focussed extensively on what should be done with these collections. Two main perceptions regarding the museum's role persist in the museum community to this day. One is linked to the traditional notion that museums exist to collect,

preserve, and exhibit objects, while the second corresponds to the idea they are there to serve the public, and that this can be achieved in part through museum education.

The first case, which involves the more traditional view of the art museum's role—i.e., to collect, preserve, and exhibit objects—found one of its early defenders in Benjamin Ives Gilman of the Boston Museum of Fine Arts. In 1918, Gilman published *Museum Ideals of Purpose and Method*, in which he clearly stated his philosophy on the role of art museums. Since that publication, there have been many people over the past seventy years who have cited Gilman's philosophy, a fact that testifies to the persistency of his ideas within the museum community (Zeller, 1989, p. 29). Gilman was a strong proponent of "art for art's sake", that is, the idea that artworks should be left to "speak for themselves" and not suffer the interpretations of educators, or any other distractions, such as labels. In such a context, the idea of reaching a broader public or creating a full range of educational programs is not an issue.

John Cotton Dana, however, founder and director of the Newark Museum and well-known critic of American art museums, espoused the second view. Dana was a great advocate of the educational role of museums, and he based his view of art museums on his community-centred philosophy of their role: to "entertain" and "instruct" (Dana, 1917). As a way of making museums more accessible to the public, he recommended that their collections be loaned in part to schools, libraries, and civic groups. He even proposed establishing storefront museums in the cities, as a means of reaching a broader public:

In 1912 the Newark Museum mounted the first exhibition in America of modern German applied arts.... In 1913 the Museum initiated loan exhibitions

characterized as "a museum on wheels". Under Dana's leadership the Newark Museum began to collect systematically the work of contemporary American artists... and to collect and exhibit the work of black Americans (Zeller, 1989, p. 35-36).

George Brown Goode, of the Smithsonian Institution, like Dana, advocated active educational work. He believed that exhibitions should include comprehensive labels, reference books, and public lectures to help visitors throughout their journey (Goode, 1901). The two points of view concerning the role of education in museums are clearly illustrated by Alexander (1979), who discusses Goode and Gilman in the following quote:

George Brown Goode went so far as to declare that "An efficient educational museum may be described as a collection of instructive labels, each illustrated by a well-selected specimen". Benjamin Ives Gilman,... considered this conception proper for science museums, but not for art museums. He thought "A museum of science... in essence a school; a museum of art in essence a temple" (p. 12).

Gilman's view of the art museum was gradually modified within the museum community, as was realized that it presented the public with "...an image of a morgue designed to collect, identify and preserve inanimate objects for an undefined posterity" (Key, 1973, p. 9). As for Dana's conception of the museum's role, it had a great impact in the museum community, and his views are still discussed today as many museums look to creating outreach programs.

The debate concerning education and art museums continues, perhaps not to the extremes described above, but certainly in a more subtle way, and we do not have to look that far back in time to recognize the subtle influence of the two philosophies on the educational mandate of today's museums. In 1986, Eisner and Dobbs, two qualitative researchers, wrote *The Uncertain Profession*, a report on museum education, for The Getty Center for Education in the Arts. They

interviewed museum directors and educators from 20 American art museums. The focus of their interviews was to gain perspective on the perceptions of directors and educators with respect to the role and the merit of education in their institutions, and they expressed a range of views. For the most part, their responses were in the same order as those expressed by Gilman and Dana at the beginning of the twentieth century. In 1996, a follow-up study was conducted by Williams to verify if the findings of Eisner and Dobbs were still valid after nearly a decade. Her results indicated that changes have occurred, but that many of the problems indicated by Eisner and Dobbs still exist. If there is one thing to retain from Williams' study, it is that "...museum education, as a field, is coming into its own" (Williams, 1996, p. 47).

To this day, the two opposing views on the importance of education in the role of museums are still part of the museum landscape. The well-respected and renowned writer, Umberto Eco, recently revealed his nostalgia for the private art museums during one of his conferences at the Bilbao Museum in Spain:

Regrettant l'époque où les musées étaient des "espaces privés", il a remarqué que le musée public, "démocratique", d'aujourd'hui est devenu un lieu destiné à "entasser des objets d'art pour le peuple". "L'oreille ne peut pas supporter dix opéras en même temps", et on ne peut pas demander non plus à l'œil d'assimiler tout ce qui est exposé dans un musée", a-t-il dit.

Le musée "est devenu un lieu de pèlerinage pour des curieux qui ne comprennent pas ce qu'ils voient", a-t-il ajouté, estimant que l'art est ainsi dénaturé pour devenir un objet de consommation rapide ("Le musée", 2001).

Since the early period of their history, museums have worked at forging a relationship with their visitors. Although many museums were founded with education as their main mission, their educational mandate becomes open to interpretation with each successive executive team:

Each museum situation tends to be unique in terms of the educational decisions made. Institutions are distinctive in terms of their subject matter, size, location, funding, missions and mandates, goals and methods, and people working to produce specific environments. Each situation seems to be full of complexities and differences in values and perspectives, and each provides alternative solutions to producing effective environments for casual visitor experiences (Soren, 1992, p.91).

Recently, a new reality has surfaced in the museum's mission, one that will define the museum of tomorrow:

Art museums are being challenged to serve the community in ways once unimaginable. If the past measurement for excellence in museums was the quality of the collections and exhibitions, today excellence is equally determined by the availability of programs and didactic information available for each and every member of the community. Yet the perception still persists that the art gallery is an elitist institution that is questionably relevant to society (Winter, 2001, p. 29).

Throughout most of the twentieth century, regardless of the differences in interpretations, art museums have articulated their mission on the basis of collecting, conserving, researching, exhibiting, and interpreting their collections (Alexander, 1979; Impey and Macgregor, 1985; Poulot 1983; Rivière, 1989; Walsh-Piper, 1994). In 1986, a new definition of the museum's role was proposed by the International Council of Museums Committee for Education and Cultural Action (ICOM). This organization emphasized service to the public and suggested that the museum be a "non-profit-making, permanent institution in the service of society and of its development, and open to the public, which acquires, conserves, researches and communicates, and exhibits for purposes of study, education and enjoyment, material evidence of man and his environment" (Ginsburgh and Mairesse, 1997, p. 15). The groundbreaking report of the American Association of Museums, *Excellence and Equity, Education and the Public Dimension of Museums*, published in 1992, was

the first major report in America to attempt to formulate a definition of the educational role of museums:

Excellence and Equity presents an expanded definition of museums' educational role that involves the entire museum—from trustees to guards in the galleries, from public relations staff to docents who give tours, from curators to educators. The missions of museums, the report submits, should state unequivocally that there is an educational purpose in every museum activity.

This report is based on three key ideas:

1- The commitment to education as central to museum's public service must be clearly expressed in every museum's mission and pivotal to every museum's activities.

2- Museums must become more inclusive places that welcome diverse audiences, but first they should reflect our society's pluralism in every aspect of their operations and programs.

3- Dynamic, forceful leadership from individuals, institutions, and organizations within and outside in the museum community is the key to fulfilling museums' potential for public service in the coming century (AAM, 1992, p. 3-4).

The commitment to education has also been an integral part of the mission of Canadian museums. In seeking to define the role of Canadian museums, the Canadian government prepared a document in 1988, titled *Challenges and Choices: Federal policy and program proposals for Canadian museums*. In this publication, the Canadian Museums Association (CMA) adopted the 1974 UNESCO definition of a museum as a model:

[A museum is] a non-profit, permanent establishment, exempt from federal and provincial income tax, open to the public at regular hours, and administered in the public interest, for the purpose of collecting and preserving, studying, interpreting, assembling and exhibiting to the public for its instruction and enjoyment, objects and specimens of artistic, scientific (whether animate or inanimate), historic and technological material (Communications Canada, 1988, p. 28).

At this time, the National Gallery of Canada, where the present study was conducted, also recognizes the potential of museum education. In an elaborate mission statement, the museum seems to accept a more active educational role by having a separate department devoted to

education and communication. In its 2000-2001 Annual Report, the National Gallery applied the 1986 ICOM definition to its mandate.

Education is an important part of the museum's role. To this day, the museum community views it as an essential part of its mandate. Kenneth Hudson, a museum activist, points out a shift in that role:

One can assert with confidence that the most fundamental change that has affected museums... is the now almost universal conviction that they exist in order to serve the public [and this can be partly accomplished through museum education] (Hudson, 1998, p.43).

Despite tightening budgets, today's museums are seeking new ways to reach non-visitors, to create links with under-served groups, and to forge ties with the community. They need to generate revenue and to be accountable for the subsidies they receive from public- and corporate-sector funds. The preceding review suggests that the educational role of museums is constructed, rather than fixed, over time. As stated by Hooper-Greenhill, (1992) new relations are constantly evolving between the visitor and the museum.

II. Research on Visitor Experiences in Museums

In light of the museum's current role of focussing more on the public, in general, and on the individual visitor, in particular, are museums well equipped to meet the needs of their audiences? What do visitors think of their museum experience? These are the important questions that museum professionals must ponder, as growing emphasis is placed on their visitors' needs.

Much research has been carried out in the form of clinical studies conducted in controlled environments outside of museums (Campbell and Stanley, 1963; Sauv , 1997). However, clinical studies that are conducted in a laboratory setting overlook the importance of the social and physical context in which visitors develop their ability to understand works of art:

Everything that the visitor experiences contributes to the educational role of the museum. The architecture of the museum, the arrangement of the galleries, the style of the signage welcoming visitors (or the lack of orienting devices!), [even] the composition of the staff (Hein, 1998, p.15).

Certainly, it has been often stated that there is a dearth of research focussing on visitors who are actually working through an exhibit in a museum (Allard, 1995; Casey, 1998; Doering and Pekarik and Kindlon, 1997; Dufresne-Tass , 1994; Hein, 1995; McManus, 1996; Munley, 1992; Vergo, 1989; Yellis, 1990; Zeller, 1989).

A review of studies on adult visitors to museums was conducted by Dufresne-Tass  (1995) and updated by Sauv  (1997); Casey (1998) and Boisvert (2000). Dufresne-Tass 's revealed that there is interest in visitor studies among members of the profession. Overall, however, they did not uncover a proposed model of adult learning. Dufresne-Tass  (1995, p. 247-248) classified the

studies on adult visitors to museums into six categories that take into account the published research on museum adult education:

1. Studies on the visitor's perception of the museum and its role in society. These are considered multi-functional (e.g., Griggs and Hays-Jackson, 1983; Merrimam, 1989; Rieu, 1988).

2. Studies on the visitor and the reasons for attending a museum, which are commonly called clientele studies (e.g., Abbey and Cameron, 1960, 1961; Brière, Légaré and Lirette, 1990-91; Ganzeboom and Haanstra, 1989; Griggs and Alt, 1982; Mason, 1974; Merrimam, 1989; O'Hare, 1975).

3. Studies that investigate the sociological factors that could influence museum attendance (e.g., Bourdieu and Darbel, 1969; Duhaime, Joy and Ross, 1989; Le Halle and Mironer, 1993; Weltzl-Fairchild, Dufresne-Tassé and Émond, 1999b).

4. Studies on the behaviour of museum visitors, more specifically, on their journey through an exhibit (e.g., Véron and Levasseur, 1983); on the time spent looking at objects on display (e.g., Abrahamson, Gennaro and Heller, 1983; Kearns, 1940; Melton, 1933,1936,1972); on their use of exhibit labels and panels (e.g., Gottesdiener, 1992; Griggs and Alt, 1982; McManus, 1989; Sansom, 1992).

5. Studies that evaluate visitor reactions to specific exhibits, as well as what was actually learned about the exhibit (learning studies) compared to the organizers' expectations (e.g., Barnard, Loomis, and Cross, 1980; Dufresne-Tassé, 1995; Falk, Koran, Dierking and Dreblow, 1985; Greenglass, 1986; Miles and Alt, 1979; Screven, 1975; Sneider, Eason and Friedman, 1979; Uzzell, 1992).

6. Studies on visitor satisfaction and enjoyment (e.g., Bickford, Doering and Smith, 1992; Dufresne-Tassé, Lapointe and Lefebvre, 1993; Fronville and Doering, 1990; Ziebarth, Doering and Bickford, 1992).

All of the studies mentioned by Dufresne-Tassé are valuable and provide, to some extent, an understanding of the visitor's museum experience. However, in order to comprehend the psychology of visitors, it is necessary to study how they behave during a museum visit. There is a need to develop and implement educational programs that are based on research conducted in the museum setting (Falk and Dierking, 1992; Wetzl-Fairchild and Dubé, 1999a). Research must now shed some light on day-to-day activities if it is to help museum professionals adapt and develop their practice (Hein, 1998; Hooper-Greenhill, 1999).

Researchers, such as Edson and Dean, 1994; Graburn, 1977; Hooper-Greenhill, 1992, 1994, 2000; Hudson, 1977; and Zipporah, 1981, are beginning to see much broader possibilities for communicating with the public and enriching the visitor's museum experience than in the past. The

educational role of museums now includes finding ways of introducing new methods of understanding and reaching audiences:

The museum's educational role is becoming more integrated into its core identity, although this varies enormously from institution to institution and from country to country. However, there is no turning back: museums now depend on their audiences, and need to develop ever more sophisticated ways of understanding and providing for visitors' needs and desires (Hooper-Greenhill, 1999, p. xii).

The educational programs and exhibitions of museums do take visitors' needs into consideration to some extent, but only insofar as those needs are understood. Research is now critical to learning more about them. How can museum educators set goals and strategies that will make them more accessible to a broader public, if the complex fabric of visitor experiences is not better understood?

The decision to make education a priority is not easy to implement, as there is no general agreement on how visitors learn in museums (Falk and Dierking, 1992; Hein, 1998). In 1984 and 1992, The American Association of Museums (AAM) insisted on the need to do more research on how visitors learn in museums, a point that has also been stressed by museum professionals (Borun and Korn, 1995; Munley, 1992, 1994; Serrell, 1997; Wetzl-Fairchild and Dubé, 1999a). Much of the research indicates that museum learning is a high priority within the museum field (Falk and Dierking, 2000; Hein, 1998; Hooper-Greenhill, 1994; Roberts, 1997; Silverman, 1990, 1995; Williams, 1996). Typically, the study of visitors in a museum situation has consisted in observing visitor behaviour or evaluating programs from the perspective of the goals set by the museum (Yellis, 1990) rather than considering the importance of the visitor's experience. No educational theory has come from the museum profession (Eisner and Dobbs, 1986) due to a lack of theoretical

perspective (Munley, 1992) and the absence of training within the profession itself (Borun and Korn, 1995). "The use of visitor studies... has not followed a smooth evolutionary path; rather, it has been characterized by forward progress followed by periods of inactivity and lost momentum" (Williams and Rubenstein, 1994, p. 41).

To study the experiences of visitors in an art museum, one needs to consider the type of art being explored. Specific visitor accounts of a particular art form would considerably help art museum educators to develop tools for assisting viewers in their museum journey. There is a need to investigate exactly how visitors view and understand different art forms. The review of literature undertaken for this study did not uncover any significant research on this specific topic. In general, research studies such as the one conducted by J. Elbert V. Temme (1992), from Utrecht University, entitled "Amount and Kind of Information in Museums: Its Effects on Visitors Satisfaction and Appreciation of Art", looked at museum visitors who were confronted with two types of art for the purpose of studying the quality of information provided in a museum setting. In this study, Temme qualified the two art forms as "traditional" and "abstract". His use of two art forms was intended to investigate the need and kind of information that should accompany the artworks in a museum setting. Unlike the present study, Temme's research did not focus on the responses of visitors exploring two different art forms as historical and contemporary.

In general, research that tends to explore contemporary art versus a more traditional one takes a more historical and/or philosophical approach than the present study. Such research offers an image of the art world and its relationship with certain audiences. Rose-Marie Arbour (1999), art

historian and professor at the Université du Québec à Montréal, situates art in a cultural context in

“L’art qui nous est contemporain”:

L’art contemporain fait bien partie de notre contexte culturel: il ne lui est étranger ni par les idées, les attitudes, les savoirs, ni par les perspectives privilégiées et ponctuelles qui le traversent et font partie de “l’esprit du temps”. L’expression “art contemporain” suscite néanmoins chez la plupart des non-initiés l’idée ou un sentiment d’opacité, d’exclusion sinon de subversion. Du fait de ne pas être initiés à la réalité de ces oeuvres et à leur sens, le terme même de contemporain, contradictoirement, induit à la séparation, la distance, à la non-reconnaissance plutôt qu’à l’aisance, l’accessibilité comme si les non-initiés n’étaient pas contemporains d’un art produit dans leur propre contexte et environnement. Le sentiment d’exclusion est accentué d’autant que l’“art contemporain” est reconnu par plusieurs institutions prestigieuses, qu’il fait l’objet de multiples publications majoritairement savantes, difficiles d’accès en apparence mais aussi en réalité (Arbour, 1999, p. 22).

In the context of Arbour’s views on contemporary art in today’s society, the study of visitor experiences in a museum becomes central to the development of more audience-driven programming:

[On] reconnaissait que la plupart des activités éducatives tenues au musée étaient élaborées d’une manière intuitive, sans aucune référence explicite à quelque théorie pédagogique. À cet égard, Rayner (1987, p.vi), suite à des entrevues menées auprès de professionnels de musée, notait l’absence de cadre théorique. Dans la même veine, Kurylo (1976) avait déjà dénoncé l’absence d’une théorie éducative basée sur la nature de l’expérience muséale. Zeller résumait la situation: “The absence of a clearly articulated theoretical base still haunts museum educators” (1989, p.38). (Allard and Dufresne-Tassé, 1999, p. 147-148).

Museums must better understand the needs of their visitors if they are to survive and prosper in today’s society (Linton, 1993). Within the museum community, there is now an awareness that visitors have expectations about their museum visit and that these expectations must be considered if museum professionals hope to enhance the experience of museum visitors (Doering, 1999; Schouten, 1993).

Kotler and Kotler (2000) conducted a study on the experiences of museum visitors which confirms that museums should pay more attention to their visitors' needs. They proposed three strategies that museums could adopt to draw a broader public and to improve the experiences of their visitors:

The first strategy, improving the museum-going experience, will have a large impact on the museum's audience and offering goals. The second strategy, community service, will raise the museum's image and local impact. The third strategy, market repositioning toward entertainment, aims to increase the museum's attractiveness and competitiveness in relation to alternative leisure activities (Kotler and Kotler, 2000, p. 275).

The first strategy is of particular interest in light of the present study. Kotler and Kotler (2000) argue that if museums want to improve the experiences of visitors, museum professionals have to consider the full range of their expectations and experiences. To improve the services of their institution, they must go beyond imagining what they think visitors want. They have to question them directly:

Research into visitors' expectations, needs and behaviors should guide the design of museum-going experiences. Museum managers, years ago, were content with counting visitors and, later on, sought to identify types and backgrounds of those visitors. In recent years, audience research has been providing data which illuminates visitor perceptions and attitudes, thus enabling managers to respond pro-actively to the visitor needs and design environments and experiences those visitors can enjoy (Kotler and Kotler, 2000, p. 276).

Falk and Dierking (1992, 2000) presented what they considered to be the crucial elements that interact in the creation of a successful museum experience. These are the a) *Personal Context*, b) *Sociocultural Context* and c) *Physical Context*. Each element is identified according to specific attributes. The *Personal Context* is divided into three factors: 1) motivation and expectations, 2) prior knowledge, interests, and beliefs, 3) choice and control. As for the

Sociocultural Context, it is divided into two factors: 1) within-group socio-cultural mediation and 2) facilitated mediation by others. The third element in the visitor's museum experience, *Physical Context*, has three factors: 1) advance organizers and orientation, 2) design and 3) reinforcing events and experiences outside the museum. For Falk and Dierking, the quality of a museum experience is proportionally related to the presence and the overlapping of all these elements: "the visitor's experience can be thought of as a continually shifting interaction among personal, social and physical contexts" (Falk and Dierking, 1992, p. 6). The question is: How can the experiences of visitors exploring exhibits be described in the physical, social, and personal contexts?

The search for specific research projects whose purpose had been to investigate the experiences of visitors in museums, led to the discovery of articles such as a research project undertaken by the *Institutional Studies Office of the Smithsonian Institution*. Its authors, Pekarik, Karns and Doering (1999), focussed on identifying the components of a visitor's satisfying museum experiences: "...concerned with how visitors approach museums and what types of "museum experiences" they want" (Doering, 1999, p. 82). To address this complex issue, the group of researchers created an open-ended list of experiences, involving eight studies at nine Smithsonian museums. They created this list of types "through in-depth interviews, sample surveys, and analysis of visitor comments..." (ibid., 1999, p. 82). It was incorporated into survey questionnaires that formed the basis of their empirical research, and it comprised responses from 2,828 visitors. The importance of their study is that it resulted in the categorization of satisfying museum experiences into the four types that they had included in their survey questionnaires: Object,

Cognitive, Introspective, and Social. Each type also had subtypes that helped define a satisfying museum experience:

Object Experiences:

Seeing "the real thing"

Seeing rare/uncommon/valuable things

Being moved by beauty

Thinking what it would be like to own such things

On-going professional [personal] development

Cognitive Experiences:

Gaining information or knowledge

Enriching... [one's] understanding

Introspective Experiences:

Imagining other times or places

Reflecting on the meaning of ...[what one is viewing]

Recalling... [one's travels]/childhood experiences/other memories

Feeling a spiritual connection

Feeling a sense of belonging or connectedness

Social Experiences:

Spending time with friends/family/other people

Seeing...[one's children learn] new things (Pekarik et al., 1999, p. 155-156).

The first three types identified by the Smithsonian Institutions research project (object, cognitive, and introspective types) offers possible interpretations for the positive responses generated by visitors as they explore art in a museum context. As for the social experiences type, it is not relevant for the purpose of this study, as participants did not explore the museum in the company of friends, family, or children. Focussing on the positive aspects rather than on the negative ones (or even focussing on both), however, seems to present the museum visit as an overall pleasant experience. One needs instead to consider the whole museum experience of individual visitors in order to formulate several possible ways of accessing artworks. It is not unusual to think of experiences associated with viewing art in a museum as privileged moments that tend towards the sublime. Notwithstanding those powerful, pleasant moments, many visitors

sometimes experience very strong negative reactions as they view artworks in a museum setting. The fact that visitors can experience moments of enjoyment or conflict while viewing art objects implies that they come to museums with personal expectations that are either fulfilled or challenged.

Pekarik, Karns and Doering's (1999) research into what constitutes a satisfying museum experience for visitors gave rise to categories that better define these experiences. Their research involved a very large sampling of visitors, which reinforces the significance of the four different types that categorize a satisfying museum experience. In coming up with their categories, they also qualified each with specific elements that would be part of each category. This is valuable information, as it articulates the different aspects of visitor experiences. However, although the methodology was based on the use of survey questionnaires, which allowed the researchers to work with 2,828 visitors, this did not give them the possibility to study individual museum experiences that might have offered a more in-depth study of positive museum experiences. Moreover, considering only pleasant visitor experiences excludes all the negative aspects. There is, in fact, as much to learn from a visitor's negative experiences as their positive ones.

Another aspect of the study by Pekarik, Doering, and Karns addresses the issue of the different "*entrance narratives*" of museum visitors. At one point, they note that "visitors make use of museums for their own purposes, and from varying perspectives" (Doering, 1999, p. 80). Doering presented the "entrance narrative" as a concept made up of a possibility of three distinct components:

- A basic framework, that is, the fundamental way that individuals construe and contemplate the world;
- Information about a subject matter or topic, organized according to that basic framework;
- Personal experiences, emotions, and memories that verify and support this understanding.

We hypothesize that the museums or exhibitions visitors find most satisfying are those that resonate with their entrance narrative and confirm and enrich their existing view of the world (Doering, 1999, p. 81).

Roberts (1997) devised a more in-depth taxonomy, demonstrating the complexity of individual approaches to artworks. She concentrated her efforts precisely on the role of the "entrance narrative" in the experiences of museum visitors. She addressed the existence of a multitude of museum experiences, some of which were described above. In her research, she grouped these museum experiences into what she considered to be only the very beginning of a taxonomy. To date, the taxonomy includes: social interaction, reminiscence, fantasy, personal involvement, and restoration.

Social interaction... From relationship building to seeking an emotional connection, interacting with companions while in a museum....

Reminiscence... an occasion for remembering, retelling, and re-experiencing significant moments and people in their lives.

...Fantasies... the museum becomes a time machine, transporting visitors through history and allowing them to experience other periods and cultures... The sense of "being there" is important to many visitors; the possibility of escape and respite is what matters to others.

Personal involvement (making a personal or human connection, exploring self-identity, engaging in introspection) describes an aspect of the museum experience that, for some visitors, forms the basis and meaning of their visit.

...Restoration has been identified as an important experience for visitors who go to museums to relax and recharge. (Roberts, 1997, p. 138-139).

Although Roberts' research helps us better identify specific elements that might trigger the personal connections of visitors to artworks, research by Wetzl-Fairchild (1997a, 1997b, 1999a, 1999b, 2000a, 2000b) examines a wider spectrum of visitor experiences to an art museum, as they explore artworks. She was interested in identifying elements that could constitute a positive or a negative museum experience. In her research, Wetzl-Fairchild introduced cognitive dissonance theory to the art museum environment. Her research was mostly centred around social-cultural factors and their impact on expressed cognitive dissonance and consonance. She was searching for variation in the frequency, and in type of dissonance and consonance, and considered factors such as age, gender, education, and frequency of museum attendance. Through the analysis of the verbalizations of comments by 90 visitors to the Museum of Fine Arts in Montreal, she developed two instruments based on Festinger's cognitive dissonance theory, which was briefly described in Chapter One. These instruments were used to identify the different types of dissonance and consonance expressed by visitors during a visit to that museum.

Based on her studies on the cognitive dissonance theory, she defined dissonance and consonance in the following way: Visitors to a museum will experience dissonance and or consonance as a result of being confronted by the museum object, museum practices, information (remembered or perceptual) or their dreams and desires, as a function of their previous knowledge, expectations or desires.

The study of the verbal comments of visitors allowed close observation of those moments when expectations are met and enjoyment is experienced. The same can be said when

expectations are not met, and visitors experience moments of conflicts. That is to say, visitor verbalizations imply that cognitive structures exist which are in a consonant or dissonant relationship with expectations, beliefs or knowledge, with respect to artworks or the general museum situation.

Moments of conflict can be brought on in part by different sources such as the art object or the museum context itself, which may not correspond to the visitor's previously held beliefs. In Wetzl-Fairchild's research context, the theory of cognitive dissonance provided the theoretical basis for examining the psychological functioning of adult visitors by analysing their verbal comments during a visit to an art museum.

The use of Wetzl-Fairchild's typologies of dissonance and consonance to categorize visitor comments into types and subtypes is a way of identifying the source of conflict or harmony in this study. It is believed, in the context of the present study, that the statements categorized into types and subtypes should be considered only as the first step in the analysis of the visitor's experiences. Further analysis is required to uncover specific characteristics within the same type or subtype, which can only be uncovered by a closer scrutiny of the meaning of the visitor's verbalized discourse. The fact of considering not only the categories of dissonance and consonance, but also the sense of visitor discourse, can bring a better understanding of the similarities and differences in visitor reactions to two different art forms. Later, in Chapter Five, a typology of dissonance in a museum context will be presented (Table 2) along with a typology of consonance (Table 3).

Although they differ in their details, these different studies on visitor experiences in museums all convey the complexity of a museum visit, which stems from the fact that such a visit entails “different dimensions of a visitor’s life, including the physical, the intellectual, the social, and the emotional” (Pekarik et al., 1999, p. 153).

All of the research reviewed explores the museum experiences of visitors and is relevant to the present study. Kotler and Kotler's research deals with strategies that museums should use to build a broader public. Their first strategy is of great importance to the present study and involves the need for museums to improve the museum-going experience by having museum professionals consider the full range of visitors' expectations and experiences. The research conducted by Falk and Dierking brings forth elements that are crucial for a successful museum experience. As discussed by them, the Personal Context, Sociocultural Context and Physical Context map out the existence of a complex interplay between all these elements, one in which visitors shape their museum experience. With Pekarik, Doering and Karns' research, the categories of a positive museum experience formulated comprise the Object, Cognitive, Introspective and Social. Roberts' research uncovers the role of the “entrance narrative” in the experience of the museum. She came up with a taxonomy that includes social interaction, reminiscence, fantasy, personal involvement, and restoration. From the larger categories mentioned in the research of Falk and Dierking, Roberts digs deeper into visitor experiences, searching for the specific elements that might trigger individual connections between the artwork in a museum context and the visitor. Finally, Wetzl-Fairchild's analysis instruments offer valuable tools for identifying dissonance and consonance in a visitor's responses to artworks.

Summary

This review of literature explored three major themes considered essential to the positioning of this study with respect to others. The first is the role of art museums from the 20th century to this day, with emphasis on the need for these institutions to nurture flexibility in an ever-changing society. The second deals more specifically with one aspect of the art museum's mandate—its role in education. The third is the pertinent information that can be gathered from visitor studies, more specifically, information pertaining to the experiences of museum visitors. A review of previous research on the experience of museum visitors led to a consideration of choices to be made in the context of this study.

The next chapter looks at a theoretical basis for this study which supports an exploration of visitor experience—both positive and negative—in a museum setting.

CHAPTER THREE

CHAPTER THREE

THE THEORETICAL BASIS FOR THE STUDY

Introduction

Visual dissonance is defined as a state of psychological tension caused when one experiences a disparity between what one expects to see and what one actually sees. The concept is related to a well-known phenomenon in social psychology called *cognitive dissonance*, which happens when we perceive a discrepancy between our attitudes and our behavior. Our eyes see the world of art with a thousand expectations based on our personality and our cognitive structure (knowledge system). Sometimes those expectations are fulfilled, sometimes not. In the case of unfulfilled expectations, the viewer is required to resolve his or her tension, or simply to abandon the piece and consider another. An important part of human motivation is found in dissonance reduction, in that people do not (normally) choose to live in a state of psychological tension (Solso, 1994, p. 122).

In general, people seek to make sense of the world in which they live, and I know, as a museum educator, that people also try to make sense of the works of art they see in an art museum. But just how do they go about it? They in fact look for some consistency between their own experiences and the art object presented in the complex surrounding that is a museum. If consistency is achieved, a state of balance ensues. But what happens if inconsistency arises between one's own experiences and beliefs, and the artwork? Many social psychologists believe that such a situation triggers some general impetus to restore cognitive consistency, but we do not really know what visitors do.

In this chapter, cognitive dissonance theory will be discussed as the theoretical basis for this study.

I. Theoretical Framework

Cognitive Dissonance Theory as Theoretical Basis for the Study

One of the first major consistency theories was proposed by Heider (1946, 1958). Other researchers, as suggested by Poitou (1974), have also shown interest in working with consistency theories, such as Osgood and Tennenbaum (1955), Rosenberg (1956, 1960) and McGuire (1960), to name but a few. Much research has been carried out on consistency theories, but again, as suggested by Poitou (1974), Festinger's work on the theory of cognitive dissonance (1957) is by far the most significant.

Because of its broadly defined terms, Festinger's theory of cognitive dissonance has been the basis for much research, especially during the 1960's and 1970's. A review of literature conducted by "Cooper and Croyle showed that more than 1000 articles had appeared by 1984" (Beauvois and Joule, 1996, p.xii).

The cognitive dissonance theory is a general theoretical framework that explains how people change their opinions or hypotheses about themselves and their environment. The basic premise of the cognitive dissonance theory is that when two pieces of information or cognitions do not echo one another, people experience some form of psychological tension, which they then attempt to reduce in some way.

1. Cognition and Cognitive Dissonance Theory

In this study, **cognition** refers to any kind of knowledge or opinion about oneself or the world, as it is for Festinger (1957, p.3) "...any knowledge, opinion, or belief about the environment, about oneself, or about one's behaviour". In the context of this research on museums, knowledge can be about anything: objects, issues, people, one's own self, etc, for example, the knowledge that you like portrait painting; the knowledge you gained from reading an art book; the information that some categories of people dislike the museum.

2. Possible Relationships within Pairs of Cognitions

People hold a multitude of cognitions simultaneously, and different relationships exist within pairs of cognitions. Cognitions refer to our surroundings and include information about our world, what someone likes or thinks, what is important or not, what is painful, what is satisfying, and so on.

Festinger (1957), pointed out three different relationships within pairs of cognitions:

1. Cognitions can be irrelevant to each other, meaning they have nothing to do with one another,
2. Cognitions can be consonant, or in harmony with one another,
3. Cognitions can be dissonant, or in conflict with one another.

The section below presents descriptions and examples of these different relationships as they might occur in a museum setting.

a) Cognitive irrelevance.

The relationship between a person's cognitions can be irrelevant. **Cognitive irrelevance** simply means that two cognitions have nothing to do with one another. You know that today is Monday, and you know that the Louvre is in Paris. These two cognitions exist simultaneously in your head, but neither one has implications as far as the other is concerned. You have no intention of going to the Louvre in Paris every Monday, and it is not necessarily Monday because you know that the Louvre is in Paris. At the museum, a visitor could say: "I can tell that this work is definitely from a different period", and then say: "I work at the Ottawa School of Art." These two cognitions are irrelevant, as they do not have any implications with respect to one another. We therefore say that two cognitions are irrelevant, since the one has no psychological bearing on the other.

b) Cognitive consonance.

Two cognitions are said to be consonant if one of them derives from, or fits with, the other. The cognition that it is raining fits with the cognition that you choose to carry an umbrella with you when you walk to the museum. The fact that your friend likes sculpture fits with the cognition that she is taking a sculpture tour at the museum. The fact that you are teaching art is consonant with the cognition that you did your studies in art education. At the museum, a visitor might declare: "Well this is fun!" and add: "I like contemporary stuff." In such a situation, we have a visitor who considers what he or she is looking at to be "fun", and this is consonant with the cognition that he or she likes contemporary art.

Cognitive consonance therefore means that a person's cognitions are in harmony. Other terms are used to denote this state of harmony depending on the author. For example,

“symmetry” (Newcomb, 1953); “balance” (Heider, 1958); “congruence” (Osgood and Tannenbaum, 1955). Festinger (1957) used the term consonance to discuss the preferred state of human beings, as opposed to the term cognitive dissonance, which indicates conflict. Zusne (1986) extended the theory of consistency by proposing that a state of consonance: “... is a condition of equilibrium. It is all positive. It is enjoyed for its own sake” (Zusne, 1986, p. 537). In this perspective, cognitive consonance stems from a state of balance.

c) Cognitive dissonance.

Two cognitions are said to be dissonant if one of them is the opposite of the other. Consider the example of a woman who dislikes museums and is planning to visit a museum. Dissonance arises. In another case, a museum visitor looking at a painting says: “It just looks like it was kind of slapped down with... without much thought, really.” In this situation, the visitor is in a state of dissonance with the painting being viewed. To her, the painting seems to have been executed in a rush and has an unfinished look to it that does not fit with her expectations of what a painting should look like.

The theory of cognitive dissonance, as articulated by Festinger, rests on the underlying assumption that human beings have a psychological need to have cognitive structures that are consistent and coherent. According to Festinger, this is because any perceived inconsistency among various aspects of knowledge, feelings and behaviour sets up an unpleasant internal state, which people try to reduce whenever possible.

3. How Does Cognitive Dissonance Arise?

Festinger (1957) proposed two of what he considered the more common situations in which cognitive dissonance may arise. First, he indicated that any new events or information might trigger a state of dissonance in a person. Second, he suggested that when one finds oneself in a position of making a decision or forming one's own opinion, a state of dissonance might be created:

- 1 New events may happen or new information may become known to a person, creating at least a momentary dissonance with existing knowledge, opinion, or cognition concerning behavior (Festinger, 1957, p. 4).
- 2 Where an opinion must be formed or a decision... [made], some dissonance is almost unavoidably created between the cognition of the action taken and those opinions or knowledges which tend to point to a different action (Festinger, 1957, p. 5).

4. What Happens When Cognitive Dissonance Occurs?

What happens to a person when he or she experiences dissonant cognitions? The answer to this question forms the basic postulate of Festinger's theory. A person who has dissonant cognitions is said to be in a psychological state of dissonance, which is experienced as unpleasant psychological tension. This tension or state of disequilibrium will motivate him or her to attempt to reach a state of equilibrium by resolving the conflict. This wish to achieve equilibrium sets the person in a mode that could be described as an aggressive readiness to undertake whatever is needed to extract himself or herself from that state of dissonance. It has drive-like properties which transform a state of uneasiness into compelling actions that are much like those we might experience, for example, when thirsty and trying to alleviate thirst. Similarly, when a person

discovers dissonant cognitions, he or she is driven to reduce the resulting unpleasant state of tension.

5. How Can a Person Reduce Dissonance?

“When dissonance is present, in addition to trying to reduce it, the person will actively avoid situations and information which would likely increase the dissonance” (Festinger, 1957, p. 3).

There are three ways, as identified by Festinger, that a person can reduce such a state of dissonance:

1. by adding new cognitions,
2. by decreasing the importance of cognitions,
3. by changing one or more of the cognitions.

The section below presents descriptions and examples of the different ways of reducing or resolving dissonances as they occur at a museum.

6. Cognitive Dissonance Reduction or Resolution in a Museum

a) Adding new cognitions.

Let us take the example of a woman who visits a museum dedicated to abstract art. It is a place which she normally avoids as she does not appreciate this style of art. On this day though, because abstract art is part of her class curriculum and because she wants to keep her grades up, she realizes that it would be better to start exploring this type of work.

In this situation, the visitor finds herself looking at abstract art, an art style that she dislikes. A state of dissonance arises. In trying to reduce and even resolve this state, she may consider new information. First, she notices a painting that she rather likes. Second, considers that the set of colors used in another one is rather pleasant, third, she discovers that the composition of a third one is really good. So she leaves the museum thinking that, after all, abstract art could sometimes at least be pleasant.

b) Decreasing the importance of cognitions.

In another case, a visitor to an art museum explains how much she loves Cézanne's paintings. Although her interest is in Cézanne's paintings, she does not particularly like the only work by this artist that the museum has on display. Nonetheless, her reaction is to express appreciation for the privilege of seeing one of Cézanne's paintings.

In this example, in trying to resolve or at least reduce her state of dissonance, she might minimize the fact that there is only that particular Cézanne on display and that it is better than nothing, thereby reducing the importance of the cognition that the museum has a mediocre Cézanne on display.

c) Changing cognitions.

In this example, a museum visitor looks at a painting and exclaims: "Ah! This is Quebec city". She then looks at the label, which identifies the painting as being a representation of Montreal. The visitor accepts this new information because she thinks that the museum knows better than her and, as a result, changes her first cognition about the painting.

7. Resistance to Change

After having explored the different ways of reducing the state of dissonance, one must concede that it is not an easy task to accomplish. Why? "Resistance to change" sometimes makes it very difficult (Wicklund and Brehm, 1976, p. 1) because cognitions in question may have been stored in memory for a long time and have had a series of confirmation in the past. In other words, "historical" cognitions are difficult to change (Wicklund and Brehm, 1976, p. 3). Let us take the example of a visitor to an art museum who sees a painting and declares: "As long as I can remember, I have always loved this particular painting representing early life in Canada. It's the first time I see it 'in person'." Looking at the label, she reads that it is a European scene. Despite the information on the label, she has difficulty accepting this new knowledge (cognition). In her mind, this painting represents stories depicting life in early Canada, and she cannot see it in any other way because the information she had considered in the past was coherent with her thinking. Her state of dissonance persists.

If one wants to try to reduce or resolve a dissonance by changing one or more cognitions (as seen above), one must consider resistance to change. For example, a museum visitor exploring the details of a sculpture of a human figure might notice that the artist did not elaborate the features of the face (there are no eyes, nose, mouth etc) and that the head was fashioned in the unusual shape of a cylinder. The visitor could experience dissonance attributable to 'realistic' concerns. In such a case, it is important to consider the presence of resistance to change of these concerns; it in fact works in opposition to resolution. This time, it could be attributed to what Festinger (1957, p. 24) calls the "reality" factor. One can illustrate the reality factor by stating that

people looking at grass will usually see it as green, although, sometimes, like at sundown, it could be brown or dark blue. It is very difficult for them to think of it differently.

8. New Perspectives on Cognitive Dissonance Theory

First, Wicklund and Brehm (1976) added the concept of "personal responsibility" (p. 1) to Festinger's original theory on cognitive dissonance:

...[D]issonance reduction as we know it takes place only when the dissonant elements have been brought together through the personal responsibility of the individual who experiences dissonance. A feeling of personal responsibility can arise in various ways, but generally the elements of foresee-ability and choice are necessary. If the person understands the possibility that his [/her] actions might bring together dissonant cognitions, and if he [/she] acts freely without the imposition of external constraint, there is then engendered a feeling of being personally responsible for juxtaposing the dissonant cognitions. Without personal responsibility the dissonant elements are psychologically irrelevant for the individual (Wicklund and Brehm, 1976, p. 7).

Second, Weltzl-Fairchild (1999a, 1999b, 2000a, 2000b) created two research instruments whose fundamental theoretical basis lies in Festinger's cognitive dissonance theory. These research instruments were elaborated to identify the moments of conflict (dissonance) or the moments of harmony (consonance) that occur when visitors explore artworks in a museum setting. In Chapter Five, I will present and describe in greater detail Weltzl-Fairchild's instruments, Typologies of Dissonance (Table 2) and Typologies of Consonance (Table 3).

Weltzl-Fairchild's research offers possible ways of reducing or resolving dissonances in a museum setting, but it also suggests that very few visitors succeed in doing so. Three possibilities are put forth by Weltzl-Fairchild (1997b) to explain this phenomenon:

1. Visitors show a lack of interest in pursuing resolution as they seem to lack the personal responsibility factor described by Wicklund and Brehm (1976);
2. The museum situation lacks support material that could bring forth new information;
3. Artworks that do not correspond to the aesthetic criteria of visitors cannot be changed, and the same can be said about the personal taste of visitors, as they are often unaware of the origin of their feelings.

Summary

In this chapter, cognitive dissonance and consonance theory were explored as the theoretical basis for this study. I synthesized the research arising from Festinger's cognitive dissonance theory and provided examples as they might occur in an art museum setting. Trying to understand the experience of visitors in a museum raised questions about how they function during a museum visit. More precisely, questions arose on how consonance and dissonance operate in an art museum visit. In this chapter, I also asked if the kind of art that museums display might not have a significant impact on cognitive dissonance and consonance, that is, whether or not there is a difference between historical and contemporary art. In the next chapter, I discuss the design adopted for this research.

CHAPTER FOUR

CHAPTER FOUR
DESIGN OF RESEARCH

Introduction

This chapter discusses research design and approach, and describes the site, artworks, and participants selected, as well as the latter's age, gender, education level, and attendance habits. A pilot project was carried out to test the collection of the data and the relevancy of the Thinking Aloud approach used in that context. Special attention is paid to the role of the researcher, who acted as a non-participant observer during the collection of the data.

I. Choice of Approach

The research question was formulated in keeping with the naturalistic approach:

Qualitative research is multimethod in focus, involving an interpretive, naturalistic approach to its subject matter. This means that qualitative researchers study things in their natural settings, attempting to make sense of, or interpret, phenomena in terms of the meanings people bring to them (Denzin and Lincoln, 1994, p.2).

The naturalistic approach was chosen because the laboratory setting is viewed by cultural theorists as "unnatural" and incapable of reflecting the complexity of human experience. Cultural theorists [(Fine and Gordon, 1992)] argue that the detached "objectivity" of experimental research cannot adequately explain the complexity of social life" (Mertens, 1998,p.62). The natural setting selected for this study was the art museum, as it provides a unique environment for studying the impact of historical and contemporary art on the production of cognitive dissonance and consonance.

The findings of the study will be directly linked to the context of the art museum and to the nature of visitor reactions to the two different art forms. As indicated in Chapter One, research conducted in the setting of an art museum can help further understand the various reactions of visitors, in general; in turn, this will enable art educators to develop programs that will help their clientele function better in that environment. The context of the art museum was therefore instrumental to the purpose of the study: participants were able to formulate and render their comments as they interacted with the exhibits. Their varying responses to the two different types of art forms were gathered on site. A synthesis of the results was then undertaken to identify the impact of historical art and contemporary art on the production of cognitive dissonance and consonance.

Overall, the research design gave rise to an “in vivo” (Sauvé, 1997, p.33) situation. In order to appreciate better the theoretical context of this research, it is necessary to understand the major differences between traditional research on cognitive dissonance (when dissonance is intentionally provoked) and this study (where dissonance was not induced by the researcher). With respect to the cognitive dissonance theory as applied in a museum context, it is important to remember that during this study:

- dissonance and consonance were not provoked by the researcher;
- the participants were not part of a group study, but were considered individually;
- the participants were not compared to each other; rather, the focus was on their individual experiences during the exploration of art objects. However, when the analysis were completed, a synthesis of the results made it possible to generalize from the data;

- the participants were not asked to evaluate their experiences;
- participant verbalizations constituted the raw data.

As discussed above, the context of this research is quite different from studies staged by other researchers on cognitive dissonance theory. Also, other aspects of the dissonance theory, such as the free-choice paradigm, the belief-disconfirmation paradigm (to name but two) are not discussed in this research because they are not relevant to it. It is also important to note that cognitive dissonance theory has many applications, and in this study the behaviour of visitors to a museum is discussed to answer the research questions.

In the following section, the discussion centres in greater detail on what influenced the choices concerning the site, the artworks and participants, and the instrument used for data collection.

II. Description of Site, Artworks, and Participants

A. Site

1. Fine Arts Museum

This study took place at the National Gallery of Canada, located in Ottawa, in a section of the Canadian galleries and a section of the contemporary galleries of the Gallery's permanent collection. The Canadian galleries selected for this study are three interconnected galleries on the first floor of the museum. As for the contemporary galleries, they are two large interconnected galleries located on the same floor as the Canadian galleries.

The gallery spaces were delimited so as to avoid participant dispersal: too much space and too many works, given the study's time frame, would have diluted the experience. Random exploration of the collection in the predetermined spaces was encouraged; since the viewers all visited the same galleries, their varying remarks tend to revolve around the same works.

a) Displays.

In the Canadian historical section, participants viewed paintings, silverware, religious art, and sculptures. In the contemporary section, they were exposed to paintings (figurative and abstract), sculptures, and installations. The majority of the National Gallery of Canada's permanent collection is minimally labelled, identifying the artist, title, and date of each work (these labels are called "tombstone", and those with extra information concerning the artwork, are called "extended"). As least one extensive, thematic, explanatory label was featured in both targeted areas (historical and contemporary). For a complete list of the artworks and all the thematic explanatory labels available to the visitors, see Appendix A.

b) Time period for viewing exhibits.

The time-frame for collecting data in the contemporary section was limited since the nature of contemporary art dictates a permanent flow of works (as new works are added to the collection and put on display); the study could therefore not be extended beyond a period of 3 months. As for the Canadian historical galleries, there was always the possibility that works might be sent out on loan or require restoration; the same time-frame was therefore adopted in the case of the historical galleries.

c) Accessibility to site.

It was necessary to inform the proper museum authorities of the study. Letters were sent to the art educators responsible for the Canadian collection and the contemporary collection to obtain the necessary permission to visit both collections freely while tape-recording the visits.

B. Selection of Works of Art: Choosing to Explore Historical and Contemporary Art

Artwork—that is, in the context of this study, historical and contemporary art—is by definition an aesthetic object, and its status is reinforced in a museum. The objects in an art museum have the attribute of being aesthetic, an attribute “conferred” by the art world (Davies, 1990). Within the framework of this study, the actions, thoughts, and feelings of visitors were observed, as well as how they dealt with conflicts while viewing historical and contemporary art. As mentioned in Chapter One, the study sought to examine how visitors reacted when faced with two different types of art, such as historical and contemporary art. These two different art forms were particularly appropriate for the study because of their intrinsic natures which are to some extent opposed to one another. Also much of the literature surrounding visual arts (philosophy, Rochlitz, 1994; sociology, Heinrich, 1998; art history, Aboudrar, 2000) stresses that visitors have greater difficulty in responding to/ understanding contemporary art.

Adult visitors who view historical art in a museum (Weltzl-Fairchild, 1997b, 1999a, 1999b, 2000a, 2000b) often appear in harmony with what they see. The works they view resonate with their expectations. Portraits, landscapes, or genre paintings seem to provide opportunities for enjoyment. There is a sense that visitors can respond to a variety of historical art because they can readily recognize the type of representation, that is, affirm without doubt that they are looking at a

portrait rather than a landscape painting. It is easy for them to draw a line between religious art and secular art or painting and sculpture. Being able to identify clearly what one is looking at seems to be an advantage of historical art that is not necessarily present in the case of contemporary art.

Contemporary art (1960 - to the present time), with its roots in modern art and its ensuing breaks with the past, continually modifies its relation to the legacy of historical art. Art historians discuss some of its characteristics::

L'art contemporain semble craindre d'être mis en boîte, cherche à s'évader des catégories, déménage sans cesse de lieu, déjoue les ruses de la raison, les attentes d'un public, et ce qu'on peut dire de lui (Cauquelin, 1996, p.7).

The speed with which contemporary art evolves makes its historical framework incoherent, for some, and illegible for others:

[It is challenging] to talk convincingly about certain types of art. Part of the problem with contemporary art...is the absence of collective meanings associated with many of the images. Much of the artwork created in recent decades flies in the face of public expectations for the comprehensibility, beauty and quality traditionally associated with the fine arts - there appears to be no collective symbolic language for people to follow. From the non-insider's viewpoint, if there is a knowable language of art, it seems like a remote phenomenon that must: 1) be acquired through academic degrees in art history, 2) sound like 'artspeak', and 3) remain rather unconvincing. Further, most of what experts have to say about contemporary art is extremely intellectual in tone and often does not address the artwork itself, but rather its context. Many visitors experience this scenario as an impossible hurdle within the framework of a museum visit (Worts, 1995, p. 215).

Solso (1994) evokes the frustrations some visitors might experience when looking at contemporary art:

Much of art has been purposely designed to generate a form of creative tension in the viewer that cries out for resolution. In many forms of classic art, the artist presented social issues that embarrassed the establishment, while many contemporary artists present visual statements about art, religion, psychoanalysis, as well as social conditions. All of these are intended to motivate the thinking person to find a deeper message in the art. Although these disturbing art forms may not be as comforting as viewing a Norman Rockwell illustration, they demand active participation in the construction of 'reality' (Solso, 1994, p.124).

Adult visitors looking at contemporary art, that is, paintings (figurative and abstract), sculptures and installations are often thought to be in conflict with the art object (Émond, 1999). They often feel strong dislike vis-à-vis contemporary art; they are repulsed by its materiality. Works are judged harshly, and little aesthetic value is found in them.

C. The Choice of Participants

Table 1

Visitors' Profile Relating to Factors of Gender, Age, Education and Attendance

<u>Gender:</u>	Male	(n=6)	<u>Age:</u>	20-39	(n=6)
	Female	(n=6)		40-65	(n=6)
<u>Education:</u>	High School	(n=3)	<u>Attendance:</u>	Frequent	(n=12)
	College	(n=1)			
	Bachelor	(n=5)			
	Master	(n=2)			
	Ph.D.	(n=1)			

1. Recruitment of Participants

In order to ensure the variability of responses (Mertens, 1998), twelve people participated in this study. Ranging in ages from 20-65 years, they had different levels of education, but shared a similar history of museum attendance: they all visited art museums at least twice a year (Table 1). The participants were all English-Canadians living in the Ottawa region. Potential participants were approached on the basis of gender, age, education, and attendance history, as discussed below. Ultimately, an equal number of women and men were retained to participate in this study.

2. Age, Gender, Education and Attendance Patterns of Participants

a) Age.

Selection focussed on participants ranging in ages from 20 to 65 to allow for a greater variety of possible reactions to artworks. For the purpose of balance, two age groups were constituted, one in which the age ranged from 20 to 39, and another group in which the age of participants ranged from 40 to 65.

b) Gender.

The participation of six men and six women ensured gender balance in this study and eliminated the need to weight the responses in one direction or another.

c) Education.

Different levels of education were represented in the study in order to ensure a variety of visitor profiles: Three visitors had a high school degree, 1 had a college diploma, 5 had a bachelor's degree, 2 had a master's degree, and 1 had a PhD.

d) Attendance patterns.

Frequent visitors were selected for their specific characteristics, such as being comfortable in a museum setting and for being aware of what they like and are not tempted to see the whole museum in one visit. This is supported by various researchers who wrote on frequent visitors:

Every visit to a museum clarifies the scope and potential sequence of the next visit. Repeat visitors to the same museum not only know what to expect and how to locate it, but also which parts and activities of the museum they enjoy and which they do not. Over time, they learn which sections of the institution are crowded and which sections are not, when the museum is busy and when it is quiet (Falk and Dierking, 1992, p. 26).

The major differences between the patterns experienced visitors demonstrate and those that inexperienced visitors demonstrate are: (1) frequent visitors already know how to find what they are looking for in the museum when they arrive; (2) they do not feel compelled to see the museum in a single visit; consequently, they do relatively little, if any, cruising; and (3) they go directly to the part of the museum that interests them. The frequent visitor's pathway through the museum is substantially different from the first-time visitor's. It is far more efficient. The frequent visitor uses his general museum experience and particular museum "savvy" to eliminate the inefficient parts of a visit—the orientation and the exhibit cruising phases (Falk and Dierking, 1992, p. 62).

Some adults visit regular exhibits in museums frequently, while others visit for special reasons, such as taking in the blockbuster exhibition of the season. Studies on museum visitors indicate that frequent visitors may constitute as much as 50 per cent of a museum's annual attendance (Gunther, 1994, p.123). Hood (1981) states that frequent visitors experience six attributes that make them enjoy their visit to an art museum:

Three of these attributes are of utmost importance to them: the opportunity to learn, the challenge of new experiences, and the achievement of something worthwhile during leisure time. They are empathetic with museum values, understand the language of art and the museum code, and are familiar with the social norms of participation in museums (Hood, 1981, p.282).

In general, frequent adult visitors do not mind exploring a museum alone (Hood, 1983). It is a place where they feel comfortable. Frequent visitors believe that visiting a museum is worth one's time because it brings them pleasure (Gunther, 1994). Frequent visitors are different from others because their expectations are formed by repeated museum experience (Wetzl-Fairchild, Dufresne-Tassé and Émond, 1999b). When these expectations are not met, they can become highly critical (Falk and Dierking, 1992).

III. Choice of Protocol to Psychological Functioning of the Visitor

Thinking Aloud Protocol

In order to understand how individual participants reacted to art objects, it was important to give them an opportunity to speak freely, in their own words. The Thinking Aloud protocol was therefore adopted for collecting the data. This approach makes it possible to access what an individual is processing in his or her working memory and, in the case of this study, to understand what is going through the viewer's mind while looking at art. Having the participant talk aloud is the closest one can come to having him or her "think aloud" while working through the specific task at hand, that is, looking at art. The following transcription of a visitor's comments provides an example:

This painting looks very realistic to me (2 seconds of silence) much like an engineering kind of drawing, a lot of straight angles and (2 seconds of silence). very carefully done perspective...details (3 seconds of silence). The attention of the, it's a dog and a couple of people looking off to something just to...to the side of where the viewer would be. I'd imagine some kind of ship or something. Could be an accident the dog is looking, so I think it might be something sudden (4 seconds of silence). And there's some sailors sitting on a dory, just talking (20 seconds of silence). So it's a shipbuilding yard in old Quebec (16 seconds of silence). I think the painting looks alright. I wouldn't ah, I don't... I don't particularly like it very much but it's ah (2 seconds of silence) it looks interesting as a piece of visual history, kinda what the shipbuilding yard looked like. Fairly confident, it's a pretty realistic image of what... of what it looked like although I suspect the people sitting around like that wasn't... Maybe this was a Saturday or some day off which... I kind of suspect but... I don't know if something like that would really happen but ah, from the rest of the shipbuilding yard I expect that...that's pretty well what it looked like, so I think that's interesting in that respect (National Gallery of Canada, visitor # 8).

The research group GRIMEA developed an instrument inspired by the Thinking Aloud approach used by cognitive psychologists in order to study "Problem Solving" (e.g., Anderson, 1981; Deffaner and Rhenius, 1985; Singley and Anderson, 1989) and researched by Ericsson and Simon (1993) to establish its validity. The Thinking Aloud approach has been discussed by Dufresne-Tassé (1995, 1998a, 1998b, 2000a, 2000b et al.):

There is a consensus among researchers in museology that to enhance the educational value of exhibitions, it is necessary to access and understand the actual experience of the individual visiting an exhibition. This experience is accessible through the psychological functioning of the person who is looking at objects. The discourse produced in this context following instructions for Thinking Aloud, a technique used in research in order to tap the cognitive processes of the learner, has been found to be a valid source of information about this functioning (Dufresne-Tassé et al., p.302, 1998a).

In a museum context, visitors express how they feel, as well as their thoughts and their expectations. Verbalization makes it possible to tap into their reactions to works of art because they are asked to say everything they think or feel as they explore the galleries.

1. Relevance of the Thinking Aloud Approach

A pilot project was undertaken in February 1997 (Émond, 1999) at the National Gallery of Canada to test the Thinking Aloud approach, the role of the researcher and the equipment used for collecting the data.

One of the objectives for conducting the pilot project was to verify the relevance of the Thinking Aloud approach for gathering visitor comments on contemporary art. While the Thinking Aloud protocol had been used previously in the Dufresne-Tassé's research, that study had focussed on historical art only (Dufresne-Tassé, 1998a).

2. Limits of the Thinking Aloud Approach

The verbalizations of three adult viewers were recorded on audiocassette as they visited the contemporary galleries. The data collected was obtained by asking visitors to state what they felt, thought, and imagined as they walked through the contemporary art galleries. It was essential to practice the Thinking Aloud approach in a different context than historical art since Dufresne-Tassé et al. (1998a, p. 310) had earlier raised concerns about it, based on the type of art viewed:

Par contre, vu le prestige du musée, le visiteur peut, par exemple, hésiter à décrire franchement sa réaction à des objets ou à certaines oeuvres qui le surprennent ou le choquent, comme certaines oeuvres contemporaines. Il peut également hésiter à révéler des réactions à caractère sexuel. On peut donc imaginer qu'il ne dit pas constamment tout ce qu'il pense. Mais les cas où il s'abstient sont vraisemblablement réservés à des situations où les objets observés transgressent des normes ou des tabous avérés de la société occidentale. Ces cas étant la plupart du temps prévisibles et repérables, on peut en faire une étude séparée, de sorte qu'ils ne mettent pas en cause la validité générale du discours du visiteur (Dufresne-Tassé et al., 1998a, p. 311-312).

Given the reservations expressed by Dufresne-Tassé, participants of the pilot project were asked to view some contemporary art of a sexual and exploitative nature. It was interesting to note that these visitors did not hold back on their freely expressed thoughts as might have been expected by Dufresne-Tassé (1998a). There was no need to modify in any way the Thinking Aloud approach in the case of contemporary art. Perhaps this was due to the fact that the participants were frequent art museum visitors. Although contemporary art might not have been their favourite art form, they nonetheless were quite aware of its existence and were not taken aback by its sometimes-challenging nature. The Thinking Aloud approach was shown to be effective in the case of both historical and contemporary art.

a) The role of the researcher-observer.

How participants were greeted and where, what was said prior to entering the targeted galleries, and the presence of the researcher-observer—all played an important role in making the participants feel comfortable in this particular situation. It was not unlike greeting a group for a tour of the museum, as guides have only seconds to create a positive mood that will enable the visitors to enjoy their experience.

The procedure for collecting the data was the same for each subject, and the researcher-observer accompanied each visitor silently throughout the visit, as a non-participant, following at a professional distance (Fetterman, 1991; Yin, 1989). The first encounter with visitors at the museum entrance always has some impact. In general, art educators have little time to make a museum visitor feel comfortable. Once they have achieved this objective, they play the role of a “friendly stranger” (Cotterill and Letherby, 1994). They can then create a relationship with the visitor. The advantage of playing the role of a friendly stranger is that it makes it possible to accompany

participants without being viewed as a threat. Within a few minutes of being engaged in the visit, visitors feel at ease and secure in revealing their thoughts spontaneously. They will often offer information that they usually would find quite difficult to share even with family members and close friends:

The "friendly stranger", unlike a friend, does not exercise social control over respondents because the relationship exists for the purpose of the research and is terminated when the [visits are completed]. Indeed, respondents may feel more comfortable talking to a "friendly stranger" because it allows them to exercise some control over the relationship (Cotterill and Letherby, 1994, p.120).

Being a "friendly stranger" makes this brief relationship between the researcher and the participant non-threatening. As mentioned previously, because of the Thinking Aloud protocol, it was important to establish a good relationship with the participants. Another important factor to the success of this approach, as explained below, was the communication of clear instructions to the participants before the museum visit even began. It was important to make them feel comfortable so that they did not feel judged or evaluated during their visit to the galleries. The Thinking Aloud protocol is less suited to the objectives of a study, if participants feel that everything they are saying is being judged by the researcher-observer. This concern was described by Dufresne-Tassé in her validation of the Thinking Aloud approach as part of the procedure applied in her research methodology:

La crainte de se voir évalué par l'expérimentateur est suscitée par deux facteurs (Rosenberg, 1969; Johanson, Gips et Rich, 1993). D'abord, des consignes ambiguës, qui amènent le participant à la recherche à se demander si on lui en révèle le véritable but ou si l'on veut évaluer sa personnalité. Ensuite, un statut ou un comportement du chercheur qui ferait de lui un juge compétent du fonctionnement psychologique et un arbitre sérieux de bénéfices potentiels (Dufresne-Tassé et al., 1998a, p.310).

b) Equipment.

The very useful exercise of conducting a pilot-project pointed out the importance of using the right equipment—in this case, an audiocassette recorder—to collect data and to ensure the success of further research. For the pilot-project, participants had a bulkier version of the Sony stereo cassette-recorder. Throughout their visit, they and the researcher-observer were linked together by the length of the microphone wire. The size of the recorder and the fact that they had to hold a microphone made participants constantly aware that they were being recorded. They were also very concerned about the tape, wondering if it was still running or if it was time to flip it to the other side. One of the draw-backs of the procedure was the fact that the viewers were constantly conscious of the presence of the audiocassette recorder, on the one hand because of its bulkiness, which restricted their movements, and, on the other, by concerns over the time left on the audiocassette. They also had to be sure to hold the microphone close to their mouth at all times for their voice to be properly recorded in the reverberating environment of the art museum.

Because of the above-mentioned reasons, great care was taken in selecting the cassette recorder used in this study. The professional WM-D6C Sony stereo cassette-recorder walkman, along with a 900MHz transmitter and receiver WCS-990 wireless microphone system, was selected because it gave the participants some independence. There was no need for them to know how it functioned. They were assisted in the positioning of the microphone and transmitter. They had to clip on a tiny wireless omni-directional lavalier microphone of 1.5cm in length, which was connected by a cord of approximately 1 metre to a very light and small (6 cm x 5.5 cm) clip-on transmitter. This system allowed them to stand as far away as 50 metres from the researcher-observer.

Because the participants had a maximum of 30 minutes to explore each targeted area, the tapes selected were high-definition Radio Shack HD60, which offered 30 minutes of recording time per side, so that no changing or flipping of tapes was required.

IV. Procedure for Collecting Data

Short biographical histories of the participants were completed before they entered the target galleries. This included questions pertaining to previous museum attendance, previous art and art history training, their field of work, and their educational backgrounds (Appendix B). Each participant was asked to sign a consent form before the research procedure was initiated, giving their consent to having their comments recorded during their gallery visit (Appendix C).

When their microphone and transmitter were in place, participants were instructed on how to deliver their comments. Specifically, each was asked to state what they thought and felt while visiting the galleries, and told not to be concerned with justifying comments. Each participant was led to the beginning of the target exhibit. Before entering the galleries, the nature of their participation was explained in the following words:

The aim of the research, in which you have accepted to participate, is to learn more about the experiences of adult visitors looking at works of art. It is important for you to know that there are no correct or incorrect responses. Presently, we know very little about such experiences, so everything you say and share with me during your visit will be precious and give me further insight. You might say that you allow me to see through your eyes, your sensibility and imagination. Walking through the galleries of the National Gallery of Canada, I would like for you to share with me what you see, how you feel, what you think or imagine. Thank you for your collaboration.

Once in the gallery, subjects were instructed to stay within a predetermined space in the permanent collection of the Canadian historical galleries and/or the contemporary galleries for a maximum of half an hour. At this point, the tape recorder was turned on. Once in the targeted galleries, they were free to choose the course of their visit. They could look at any art objects that attracted their attention and make their comments when they so desired.

From that point on, the researcher-observer visited the targeted exhibit with the participants. They felt as if they were speaking to her, telling a story without expecting any responses. When the first targeted exhibit was completed, the tape-recorder was turned off, and participants were instructed to proceed into the next targeted exhibit. At the entrance of the next targeted exhibit, the recorder was again turned on.

To control for visitor fatigue, half of the group began in the historical art section, and the other half started with the contemporary art collection; in this way, no single art section occurred systematically and consistently at the end of every visit. Of the twelve participants, three men and three women started their visit in the Canadian (historical) permanent collection, while the other three men and three women began with the contemporary permanent collection. Each group was allowed a maximum of 30 minutes in each collection.

Visitor comments were transcribed after each visit, and a detailed description of the visit was made, after the fact. In order to write these observations, it was necessary to go back to the galleries and recall everything possible from that visit, anything that came to mind and was not necessarily available in the transcripts. As well as observations pertaining to the general

atmosphere of the visit, any specific occurrences (such as a guard talking to the participant) were also noted. It was then necessary to walk through the galleries once again, this time listening to the tape-recording and filling in a map of the galleries and the artworks. It was possible in this way to follow in the same footsteps as the participants, indicating their itinerary on the map: where they stopped, what they were looking at, what they read—everything that could be noted on the map was jotted down.

These observation notes and the mapping the participants' journeys through the galleries provided an overall clear vision of each individual visit. This approach of documenting visitor explorations in multiple ways proved to be important when reviewing the transcriptions and useful in the analysis of the data, since everything that was recorded on the tapes was always readily identifiable.

Data was collected from June 1999 to August 1999. This time-frame was dictated by the National Gallery of Canada's exhibition schedule because, by the end of August, works from the contemporary galleries were to change, and all participants had to have the same selection of artworks to choose from during their visit. To facilitate data collection, the day and time of the visits were set at the convenience of the participants during the museum's opening hours. After participants completed their visit, they received a gift certificate from the National Gallery of Canada's bookstore in appreciation for their participation.

Summary

This chapter presented the elements of the study's research design, that is, the methodology adopted and the selection process for the site, artworks and participants. It also described the profile of the participants according to age, gender, education and frequency of attendance. As well, the relevance of the pilot project to the development of the study was demonstrated. The Thinking Aloud protocol was introduced as the choice approach for collecting data.

CHAPTER FIVE

CHAPTER FIVE

TREATMENT OF DATA

Introduction

This chapter examines the treatment of the data collected, by presenting the instruments used to analyse and code the data in terms of cognitive dissonance and consonance. The relevancy and limits of Wetzl-Fairchild's instruments are then discussed. This is followed by a description of the five types of dissonance and consonance, which are also illustrated with samples taken from this research to show how visitor comments were classified according to the instruments. This chapter concludes with an example to illustrate how the data collected was treated for each individual visitor.

I. Transcripts

The research data was generated by the audio recording of the subjects' verbal discourse made during their visits. Data yielded from the tapes varied from 13 minutes to 30 minutes of comments. Each tape was transcribed by a research assistant and reviewed twice by the research-observer. During this review of the transcripts, notes were kept, and questions and comments noted for future use during the interpretation of the data. As a first step in the analysis, the audio recordings were transcribed according to the following guidelines: "...toutes les 'fautes' langagières qui peuvent se glisser dans la conversation courante sont restituées comme telles, et même les propos mal organisés du discours oral spontané, sont fidèlement recopiés" (Sauvé, 1996, p. 184).

The transcripts were first divided into segments which included the visitor's verbalizations for one artwork; the segments were then identified using the corresponding numbers that appear in Appendix A. Also, in the transcripts of the visits, different categories of dissonance (Table 2) and consonance (Table 3) were identified. Only those instances that were clearly cognitively dissonant or consonant were retained. That is, statements were selected only if the visitor had mentioned that something was in conflict or in harmony with a previously held idea or expectation. If the visitor simply stated that the information was unknown, then it was not retained as a dissonance nor a consonance.

When discourses are quoted in this study, their reference number is identified in the following manner: (NGC 08), (NGC, National Gallery of Canada and number represents the participants to the research). Later, in the discussion of the findings, fictitious names are assigned to the visitors of this study in order to facilitate reading.

1. Sorting and Coding Data

Once transcripts of the visitors' verbalizations were completed, they were then separated in two major categories: historical art and contemporary art. These categories were subsequently divided into dissonant and consonant. Finally, the different types of dissonance and consonance were colour-coded. This made it possible to review the results by a play of colours. Once the types of dissonance and consonance were colour-coded, the subtypes were also colour-coded to provide a visual approach to the analysis.

2. Inter-Judge Agreement

At every step of the procedure, two independent judges were called upon to verify the conclusions. These two judges underwent a training period. They were then given some exercises to do, which were subsequently discussed. Once the training period was over, each judge received the transcripts of the twelve participants. These transcripts were coded for types and subtypes of dissonance and consonance. This was done first on their own, and then a meeting was set between the judges and the researcher-observer. Conclusions were compared at every step of the procedure. If a disagreement arose, the results were discussed until a consensus could be reached. In the event of unresolved differences, the judges would discuss the coding for which there was no agreement. The extent of agreement was around 90% for all the material.

II. Choice of Instruments of Analysis

Wetzl-Fairchild's typologies, were used in this study as instruments of analysis to identify moments in visitors' discourse that were dissonant or consonant. The instruments of analysis are shown below in Table 2 and Table 3.

Table 2
Weltzl-Fairchild's Typologies of Dissonance

1. Dissonance between previous knowledge, label or art work.	a. Conflict between previous knowledge and perception of artwork. b. Conflict between label and perception of artwork. c. Conflict between previous knowledge and label.
2. Dissonance between the visitors expectations and the aesthetic event.	a. Conflict about the quality of the visit. b. Conflict about the museum's role. c. Conflict about the art object (Notions of Beauty and communication). d. Conflict about the museum's organization.
3. Dissonance perceived within the art object.	a. Conflict perceived concerning the criteria of realism. b. Conflict perceived between parts of the art object. c. Conflict perceived between the symbolic message and the means of expression.
4. Dissonance based on the visitors personal, idiosyncratic taste.	a. Conflict between the visitor's taste and some part of the visual language of the artwork. b. Conflict between the visitor's taste and the content of the artwork. c. Conflict between the visitor's taste and the artist's style.
5. Unexplained dissonance.	

(Weltzl-Fairchild et al., 2000b, p. 118)

Table 3
Wetzl-Fairchild's Typologies of Consonance

1. Knowledge	a. recognizes artist, art movement or style, or subject matter. b. verifies information after questioning.
2. Self	a. feels pleasant somatic state in museum. b. evokes personal memories and nostalgia. c. personal taste in style or subject matter or visual language or museum's role. d. metacognition e. enters work; identifies with it.
3. Work of Art	a. recognizes symbolic aspect within work. b. notes work is full of life or movement. c. well painted and rendered. d. notes a pleasant somatic state in work. e. shows the past.
4. Artist	a. expresses own feelings and vision. b. shows the past (customs, life...) c. works hard, has talent; good technique.
5. Unexplained	a. "I like it!" b. Beauty (liking, stereotype, judgement)

(Wetzl-Fairchild et al., 2000b, p. 126)

A. Relevance of Weltzl-Fairchild's Typologies as Instruments of Analysis

The typologies adopted for this study were created by Weltzl-Fairchild (1997b, 1999a, 1999b, 2000a, 2000b) to identify the different types of dissonance and consonance expressed by visitors viewing historical art in a Fine Arts museum. Using the Thinking Aloud approach, visitor comments on contemporary art were recorded on audiocassette and later transcribed. Visitor verbalizations were then divided into dissonant or consonant responses. The pilot project mentioned in the previous chapter was also conducted in order to verify if Weltzl-Fairchild's typologies of dissonance and consonance were applicable to contemporary art, and, if affirmative, to determine if any modification was necessary, such as the possible addition or subtraction of types and subtypes. **The results of the pilot project showed that all types and subtypes were necessary for both typologies and that no category modifications were required.**

B. Limits of Weltzl-Fairchild's Typologies as Instruments of Analysis

Having the Weltzl-Fairchild's typologies applicable to both historical art and contemporary art showed the instruments strengths and weaknesses. The instruments proved to be useful in categorizing moments of conflict and harmony for two different art forms, but in doing so, it also gave a general view of specific moments categorized in subtypes that were the same for both art forms and thus creating on the surface the appearance of similarities.

The Wetzl-Fairchild's typologies should be considered only as the first step in the analysis of the visitor's experiences. It is necessary in the context of this research to go further than the typologies offered by Wetzl-Fairchild if one wants to uncover the impact of historical art and contemporary art on visitors' production of cognitive dissonance and consonance. To go further, means that the sense given by the visitor to what has been categorized into Wetzl-Fairchild's typologies, need to be considered and scrutinized.

III. Examples of Cognitive Dissonance and Consonance from Visitors' Comments

In this section, the types of dissonance and consonance will be described with some examples to illustrate these.

A. Descriptions of Cognitive Dissonance Produced by Visitors

1. Type 1

Type 1 dissonance involves conflict between two of the following: the perception of the work of art, the visitor's previous knowledge, or information on the label. This type of dissonance can usually be resolved if the visitor accepts that the information on the label is accurate. The visitor's perception of the artwork is sometimes so strong, however, that he or she cannot accept new information, and remains in a state of dissonance.

a) Subtype 1a.

With this subtype, there is conflict between the previous knowledge of the visitor and the perception of the artwork. During her visit through the historical art galleries, a visitor pauses in front of an oil painting from George T. Berthon entitled *Sir John Beverley Robinson* of 1846 and said:

This woman here... Oh! This is funny. My first reaction... I thought this was a woman but of course... woman would... wouldn't have short hair back then (laughs) but that was my first reaction, it's kind of feminine to me... (NGC 01)

This visitor thought she was looking at a painting of a woman. She was quite surprised when she read the name of the sitting figure on the label and realized that it was a man. The authority of the label prevailed: she accepted the new information, and the conflict was resolved.

b) Subtype 1b.

In this case, the visitor experiences a conflict between the label and the perception of an artwork. While walking through the contemporary galleries, a woman stopped to look at Robert Fones' work titled *Butter Models* (1979) and commented:

Hmm... (6 seconds) Ontario creameries 1979... Interesting (3 seconds) Either, there were no creameries east of Kingston and north of Barrie, or... (3 seconds) the sign should say Southern Ontario creameries... That's my first thought... (NGC 05)

c) Subtype 1c.

With this subtype, dissonance results from conflict between previous knowledge and the label. While exploring the historical galleries, Visitor 11 came upon a painting representing *Saint Francis of Paola Raising his Sister's Child from the Dead*, executed in 1821 by Joseph Légaré, and commented:

Raising the Dead isn't that...the church no doubt... seems there's uh something I am missing in that a saint raising a dead? (NGC 11)

The visitor showed astonishment at having his mental construct challenged. Although he initially sees

the religious theme conflict arises when information on the label specifies that it represents a saint raising a dead. He did not accept the new information, and the dissonance remained as he could not change his mental construct and acquiesce that a saint could in fact raise the dead.

2. Type 2

Type 2 dissonance involves conflict arising between the visitor's expectations about the visit, or notions of Beauty, communication, or the role of the museum, and the reality of the experience. Such conflict stems from major discrepancies with the visitor's own value system. It is often very difficult for visitors to resolve this type of conflict because to do so often implies bringing immediate changes to their deeply-held value system.

a) Subtype 2a.

Subtype 2a involves conflict associated with the quality of the visit. It could be illustrated by Visitor 09's statements, as he explored the historical galleries. Looking at Joseph Légaré's 1821 painting, *Saint Philip Baptizing the Eunuch of Queen Candice*, he commented:

One thing I find I miss in a lot of this, I...I don't have much of a grounding in classical... affairs or in early church history. So a lot of the messages I find rather obscure and I think I'd appreciate it more if I had a little more... a little more knowledge because I'm not that familiar with Saint Philip or this particular uh this particular incident with the Eunuch. (NGC 09)

Most visitors who come to an art museum have very high expectations. In this case, Visitor 09 expected a great deal, but his lack of knowledge in religious art history became obvious to him, and there was nothing in his immediate surroundings to help him resolve the dissonance. Visitors often expect to be carried by some magical effect that can be qualified as "sublime".

b) Subtype 2b.

Subtype 2b involves conflict pertaining to the museum's role. In the contemporary galleries,

Visitor 05 looking at the ensemble of artworks, and said:

I think they're gorgeous but why, my question is why are these people's exhibits in here when, you know, there's other there's other things that are so beautiful out there... (3 seconds) So I feel like I'm missing something because I... I feel like I... (3 seconds) I can't figure it out. I don't know why I'm looking at these. I don't know why and that's what bugs me personally...(NGC 05)

Conflict, in this case, is closely linked to the role of the museum, and the visitor ponders the kind of art that should be shown in the museum.

c) Subtype 2c.

Subtype 2c deals with conflict about the art object (notions of Beauty and communication).

While exploring the contemporary galleries, Visitor 05 paused in front of the 1968 work of Gerald Ferguson entitled *abcdefghijklmnopqrstuvwxyz* and said:

Oh! This one looks... (10 seconds) (laughs) (3 seconds) I'm sorry it looks like stuff I put in my garbage from my computer (laughs). (NGC 05)

In this example, the visitor linked the work on display to something she would normally consider rubbish. Such a strong comment indicates that the concept of Beauty in art is often linked to naturalism and a good rendering of the subject matter. If an artwork fails to meet the standards of Beauty, it should at least communicate a message that is accessible and understandable. Most often, during the course of this research, when frequent visitors looked at contemporary art, the issue was not how a work met their standards of Beauty, but rather about the quality of its message. They expected the work to communicate a readily understandable message.

d) Subtype 2d.

Subtype 2d involves conflict about the museum's organization. As Visitor 05 walked through the historical galleries, she looked at a painting executed by Samuel Palmer in 1843 entitled *Reverend Daniel Wilkie* and said:

See in the room here [...] of like this is art from Quebec... I can understand. I mean that's part of the heritage and stuff of Canada and stuff. But I still again, just like a little blurb of why we're looking at that? I mean were these famous people at that point in time? Um... Do they have particular techniques that we should be looking for? Or...or, even if it's just to say these are some of the examples of that, uh, part of art history and just appreciate them for what they are, it's just that simple, you know... (NGC 05)

In this example, the visitor wanted more information about the work on display. She was annoyed by the layout of the exhibits. With this type of dissonance, the labels and signage may often seem inadequate to visitors. They may also consider it important that the galleries be quiet and peaceful.

3. Type 3

The focus of the visitor in this case is on the art object. Dissonance is attributable to aspects of the artwork which, from the visitor's point of view, do not seem to go together. This could be due to conflict resulting from the rendering of different parts of the painting, the levels of realism between various parts of the painting, or a lack of concordance between the message of the picture and the means of expression. These causes of dissonance are in effect judgement criteria, and they suggest that the visitor expects harmony within the artwork's composition, rendering or ability to symbolize. This subtype of dissonance is often left unresolved, and it leads to the projection by the viewer of strong negative with regards to the artwork.

a) Subtype 3a.

Subtype 3a is about conflict attributable to the criterion of realism. In the historical galleries, Visitor 07 viewed an 1840 painting by Robert C. Todd entitled *The Timber and Shipbuilding Yards of Allan Gilmour and Company at Wolfe's Cove, Quebec, Viewed from the South* and said:

And that just looks really fake, the water. It just looks like it's a concrete slab to me... Um... The blue seems out of place too. It just seems like it...it doesn't go with the sky at all, it's too, I dunno, too hyper-real, too uh fluorescent like just such a pastelly... (NGC 07)

In this case, the visitor simply acknowledged the fact that he found the rendering of the water unrealistic, that it was more evocative of a concrete slab than water.

b) Subtype 3b.

In subtype 3b, conflict is perceived between parts of the art object. While observing the painting mentioned above, Visitor 07 remarked:

Um... (2 seconds) But, the same sky really bright... It doesn't it doesn't really go with the bottom of the scene. It seems maybe it's because the bottom's too dark. (NGC 07)

This visitor noted the difference between the top portion and the bottom portion of the painting, and concluded that they did not work well together.

c) Subtype 3c.

Subtype 3c involves conflict perceived between the symbolic message and the means of expression. This is a very subtle category of dissonance. While in the historical galleries, Visitor 02 viewed a painting from 1835 representing *The Port of Halifax* and said:

I'm not sure if this is strictly realist or... painting or if it's... It looks like there's something more going... it seems like it's almost got some sort of religious tone to it seems... but it's so realistic... the port... (NGC 02)

As she viewed the painting, the visitor did not feel that she was looking at a simple representation of the port of Halifax, but rather at something more profound, almost religious. Even though she sensed another dimension to the interpretation of the work, she did not feel that the realistic rendering of the subject was quite adequate to represent the symbolic message she believed was present in the work. This created a conflict between the symbolic message perceived and the realistic rendering of the artwork.

4. Type 4

Type 4 dissonance is linked to the visitor's personal, idiosyncratic taste. Dissonance of this nature is of a very personal nature, and while visitors express it, they may not always be able to explain it. It seems to be rooted in old memories and experiences—or personally ingrained—and as such, is very difficult to resolve for the viewer.

a) Subtype 4a.

With subtype 4a, conflict arises between the visitor's taste and some part of the visual language of the artwork. While in the historical galleries, Visitor 01 viewed Joseph Légaré's *The Martyrdom of Fathers Brébeuf and Lalemant*, executed in 1843, and said:

(6 seconds) And how the white people are glowing, it's... it's a bit weird. (6 seconds)
Umm... Generally I don't really like the colour combination of... of this one, there's too much colour (laughs). (NGC 01)

The visitor expressed her personal distaste for the colour combination used in this artwork.

b) Subtype 4b.

Subtype 4b is about conflict between a visitor's taste and the content of the artwork. Visitor 02, looking at Antoine Plamondon's 1835 painting of *Abbé David-Henri Têtu* in the historical galleries,

said:

Grand man (laughs). (8 seconds) And I think I...I find that I'm attracted more to um... landscape more... Scenes where it's not just not just portraits not portraits I should say so...so an easy thing portraits are just kind of static don't... say as much. (NGC 02)

In this case, the visitor did not particularly like portraits which generated conflict between her personal taste and the content of the work.

c) Subtype 4c.

Subtype 4c involves conflict between the visitor's taste and the artist's style. Visitor 12 viewed several paintings by Paul Kane in the historical galleries. He looked at *Chinook Indians in front of Mount Hood* (1851-1856), *Interior of a Clallam Winter Lodge, Vancouver Island* (1851-1856), *Scalp Dance by the Chualpays Indians* (1851-1856) and two portraits attributed to the same artist representing *Freeman Schermerhorn Clench* (1834-1836) and *Eliza Clarke Cory Clench* (1834-1836), and said:

I don't... (5 seconds) supposed to be the same... artist as this... Um... yet there he's able to at least give some resemblance of... Guess he just didn't really practice in the art of portraits... Umm... (4 seconds) I think you'd know more than that but... they all went... I'd have these myself not those ones that's for sure (laughs). (NGC 12)

Dissonance arose from the fact that the artist's style of doing portraits did not meet the visitor's criteria.

5. Type 5

Type 5 dissonance is unexplained dissonance. This category is a catch-all for all unexplained statements. Visitors might indicate strong conflict, but do not explain what gives rise to it. Conflict is obvious, but it is impossible to categorize it. To do so would require interpreting the thoughts of those who experienced this type of dissonance, and that would not be acceptable in the context of this

research. The following comment, made by Visitor 01 while viewing a religious artwork, typifies type 5 dissonance:

This doesn't do much for me, really. (NGC 01)

B. Descriptions of Cognitive Consonance Produced by Visitors

1. Type 1

When they experience this type of consonance, visitors have a spontaneous positive reaction to an artwork. They are happy to recognize an aspect of the art object in the museum and could also experience enjoyment in confirming their previous knowledge.

a) Subtype 1a.

With subtype 1a consonance, the visitor recognizes the artist, art movement or style, or subject matter of the artwork with enjoyment or at least interest. In the historical galleries, Visitor 03 paused in front of a painting and said:

Oh! Paul Kane. I have actually a book of ah... Paul Kane's um... work that was given to me by a friend. (NGC 03)

Obviously, in this example, the visitor recognized the artist and was pleased to do so. She was looking at Paul Kane's *Scalp Dance by the Chualpays Indians* (1851-1856).

b) Subtype 1b.

Subtype 1b consonance occurs when the visitor verifies information after questioning. While exploring the historical galleries, Visitor 05 looked at *The Port of Halifax* (1835) executed by an unknown artist said:

Maybe that's been done on wood and... does it say? Oh! It says canvas...(NGC 05)

In such cases, visitors seem to form a hypothesis and elaborate a scenario, and then check it against the label and finds satisfaction in the answer.

2. Type 2

Type 2 consonance involves the visitor, the self.

a) Subtype 2a.

Subtype 2a refers to the pleasant somatic state that a visitor sometimes experiences in a museum. While visiting the contemporary galleries, Visitor 01 paused in front of three small pieces executed by Martha Fleming and Lyne Lapointe: *Heart* (1993), *Capturing Time* (1993) and *Skull and Shells* (1990), commenting:

Hmm... (9 seconds) Oh! I haven't seen this stuff. This is exciting for me, I haven't seen it... (NGC 01)

The visitor felt good and experienced a sense of well-being in the museum, from viewing an ensemble of artworks.

b) Subtype 2b.

Subtype 2b consonance evokes personal memories and nostalgia. While in the historical galleries, Visitor 03 viewed an 1838 painting attributed to James Duncan entitled *Montreal from the Mountain* and said:

Hmmm... (6 seconds) Umm... (8 seconds) It's very rare that you get an opportunity to see a spot that you know so well historically because when my daughter and I lived in Montreal for two years we used to go up to the mountain quite frequently. But to see it with all of the lights at present and not to look at it historically is ah... the contrast is amazing (8 seconds) There we are right there! (laughs). (NGC 03)

The visitor enjoyed the fact that the painting triggered pleasant personal memories.

c) Subtype 2c.

Subtype 2c consonance involves personal taste in style, subject matter, visual language, or the museum's role. In the contemporary galleries, Visitor 04 viewed Irene F. Whittome's *The White Museum No.5* (1975) and commented:

Um... and these, when I look at these I guess huge matchsticks. Uh I...I am a little intrigued by them because they uh... they're just material and so wound string or...or...or what have you. Eh I don't know they're huge. I guess I like big things (laughs) and a lot of them. (NGC 04)

In this case, the visitor expressed her personal taste with respect to the number of elements and their size, which she found interesting.

d) Subtype 2d.

Subtype 2d consonance involves metacognition as it occurs when a visitor becomes conscious of his or her process. In such instances, they become conscious of how they function and can verbalize it. It is an awareness of the past that can also project visitors into the future for which they can propose possible activities for another time. While in the contemporary galleries, Visitor 01 paused in front of a huge structure from Renée Van Halm entitled *Facing Extinction* (1985-1986) and expressed awareness of the changes in her response to the artwork and in its evolution during her exploration of the galleries:

Ok maybe I like this piece (laughs) (6 seconds) It's kind of hard to admit that after you've decided that you don't like it but then it...it's almost... yeah, there's like a lot of ego when you look at paintings. (5 seconds) I don't think that's what art's about though. I don't think that's a good way to go... cause if you know if you know all the if you know how you feel about everything the mo, at the first moment then there's no room to grow really. (6 seconds) Yeah, I like this piece. (NGC 01)

In this case, the visitor was aware of her thinking process during the visit. She was conscious of how she was functioning and could verbalize her thoughts, comparing the experience to how she had

functioned in the past. Aware of her train of thought, the visitor felt empowered and considered this a positive experience.

e) Subtype 2e.

Subtype 2e consonance is about the visitor's entering the artwork, about identifying with it. While viewing Paterson Ewen's *The Bandaged Man* (1973) in the contemporary galleries, Visitor 01 said:

That's how I feel sometimes (laughs). Not physically but...but just like in terms of my life. I feel like that sometimes (laughs). I've never been that physically well knock on wood, (knocks on floor). It's a good thing these floors are wooden (laughs). Um... so in that way I can relate to it for sure. It's kind of funny though cause it's... it's so exaggerated (laughs). (7 seconds) When you exaggerate your problems they don't seem as bad. (NGC 01)

When the visitor reacted to the artwork her senses were aroused. She identified strongly with the content of the artwork as a representation of her life.

3. Type 3

In the case of type 3 consonance, the focus is on the artwork. Visitors express how an artwork meets a series of criteria that correspond to their own pre-existing standards of excellence. They often make their comments and offer no further explanation.

a) Subtype 3a.

Subtype 3a consonance occurs when visitors recognize the symbolic aspect of a work. In the contemporary galleries, Visitor 01 looked at three works from the artists Martha Fleming and Lyne Lapointe called *Heart* (1993), *Capturing Time* (1993) and *Skull and Shells* (1990) and said:

I think that there are a lot of things that words can't say and I think... with the music that I do I...I try to ex...That's a big theme for me that words can't...can't express a lot

and...and how they stop at a certain point and...and art and music go on and take it further and, to me that's what it kind of symbolizes with the image on top of the words that are fading. (6 seconds) It's kind like a radio that's in the background and some, you can hear mumbling but you can't make out the words. (NGC 01)

This visitor's comments and exploration of the visual components of the artwork recall the limits of words. The ability to look at a work and to transpose the visual language into a larger symbolic context results in a special connection with the artwork and a very pleasant experience because of the personal connection to her work.

b) Subtype 3b.

Subtype 3b is about the visitor noticing that an artwork is full of life or movement and the resulting enjoyment that can be derived from such a work. In the contemporary galleries, Visitor 04 looked at Joanne Tod's painting entitled *The Time of our Lives* (1984) and said:

Now um... I...I like it because it really gives the expression on people's faces uh, women, men, watching this belly dancer swing her hips (laughs). It...it is... it is fun it's... I really enjoy the par... participation in paintings where the viewer can...can be part of it. I feel like, you know, she's in great movement. I can see that her skirt is in the middle of a...a swing and ah her arm up like that it's so energetic and lively. Where the people watching are just ah energetic as well but just using their facial expressions. It's really sweet I...I like it. (NGC 04)

The visitor experienced a pleasant moment while exploring the artwork upon discovering movement, which seemed to bring the painting to life. Not only did she feel that she was part of the painting, she actually seemed to experience the movement of the skirt, the swing of an arm, and the facial expressions.

c) Subtype 3c.

Subtype 3c occurs when visitors deem a work well-executed. While in the contemporary galleries, Visitor 04 viewed Mary Scott's *Imago (VII) Urverdrangung: refoulement* "translatable" <<she

is there>> (May 1988) commented:

And ah uh the mixed media is interesting too... Some of the... some of the material looks like tissue paper how it overlaps and you can see through the light colour... (NGC 04)

This visitor judged the work on how well it was done by looking at the use of different materials and how they were put together to create an interesting visual experience. This resulted in a pleasant experience.

d) Subtype 3d.

Subtype 3d involves the visitor's experiencing of a pleasant somatic state while viewing a work. Visitor 04, in the contemporary galleries, viewed Irene F. Whittome's *The White Museum No.5* (1975) and stated:

And...and progressively moving down towards just two and you expect it to move down towards just one within each frame but it ah it just goes down to two which makes me feel cosy so no one's left alone (laughs)... (NGC 04)

Simply looking at the work made this visitor feel great. During her exploration of the visual language, she attributed the pleasant feeling she felt to what she saw.

e) Subtype 3e.

Subtype 3e refers to the ability of an artwork to represent the past. While exploring the historical galleries, Visitor 05 paused in front of Robert Feild's *Lieutenant Provo William Parry Wallis, R.N. (1813)* and said:

Um... what I like, when I (clears throat)... I think what speaks to me a lot in these portraits of this particular period in history is the clothes. Is you know I'm always looking at um... perhaps cause I work in theatre so I'm always looking at the way they have their hair styled or I'm looking at the way they have their you know cravats tied or the kind of buttons they have or, that kind of thing as well as the whole um... picture... (NGC 05)

This visitor explored the past through the various details of an artwork. The discovery , through her exploration of the painting, of how people dressed was important to her enjoyment of the museum experience.

4. Type 4

This category of consonance focusses on the artist. The visitor puts emphasis on the artist's role in order to construct a pleasant museum experience.

a) Subtype 4a.

Subtype 4a occurs when the visitor seems to believe the artist is expressing his or her own feelings and visions. While exploring the historical galleries, Visitor 08 viewed Krieghoff's *The Saint Anne Falls Near Quebec from Above and Looking Upward* (1854), and stated:

(9 seconds) It seems like this person was quite impressed with the physical...physical beauty of the... of the piece. And uh it's almost like a document that conveyed the force and the... the largeness of the waterfalls. I'd think it would be almost, this person would be trying to record it to... to show people what it was like, sort of show them the... what this...this site which you get the impression the artist finds really incredible. (NGC 08)

This visitor felt that he was looking at the landscape through the artist's eyes. The experience was so powerful that the visitor felt he understood how the artist must have personally felt about the scene he was painting.

b) Subtype 4b.

Subtype 4b involves comments that suggest the artist intended to preserve the past, to evoke customs and life. While in the historical galleries, Visitor 11 looked at a painting by an unknown artist of the 19th century, *The Port of Halifax* (1835), and said:

Oh yeah! That's nice... You would never see this anymore. (7 seconds) Port of Halifax. (7 seconds) Hmm... (4 seconds) Guess the artist knew how special this looked. (4 seconds) Just imagine him sitting there going, I think I should paint this. (NGC 11)

In stating that such scenes are no longer seen today, the visitor indicated that he attached a great deal of importance to the artist's selection of a subject. Thanks to the artist's ability to document elements of society, the visitor felt privileged to have access to scenes that can no longer be witnessed today.

c) Subtype 4c.

Subtype 4c focusses on the artist's hard work, talent and good technique. While in the contemporary galleries, pausing in front of Liz Magor's *Production* (1980), Visitor 06 commented:

Although it must have driven them crazy (laughs) just... the monotony of it all but maybe not, maybe not...It's so much work! (NGC 06)

In this case, the visitor viewing the paper brick wall was keenly aware of the repetitive gestures that the work demanded of the artist. She acknowledged the artist's hard work and demonstrated her appreciation for it.

5. Type 5

Type 5 consonance involves all other comments that are more difficult to interpret and to categorize. The two expressions preferred by visitors in such situations are explained in the following subtypes.

a) Subtype 5a.

Subtype 5a is the comment "I like it!" For example, while in the contemporary galleries viewing Robert Fones' *Butter Models* (1979, Visitor 01 exclaimed:

This is really cute. I like this one (laughs). (NGC 01)

This is an unexplained consonance: the visitor said nothing more about this work; we know only that she liked it.

b) Subtype 5b.

Subtype 5b is about Beauty and "liking", and stereotypical responses or judgments. For example, while viewing a sculpture from Alexis Porcher titled *Saint Ignatius Loyola* (1751-1752) in the historical galleries, Visitor 01 said:

That's really stunning actually. That looks really... (NGC 01)

In this case, we know that the visitor thought it was a beautiful work, but we do not know why.

IV. Presentation of the Instances of Cognitive Dissonance and Consonance Expressed by One Visitor while Viewing Historical and Contemporary Art

A. Lucy
(Visitor 01)

Lucy is a female participant in this study. She was 20 years old at the time of her participation and had completed a high school diploma. During her secondary education, she took visual arts and art history classes, but her interests lay mostly in music. Lucy had just completed her first year at Concordia University in Integrative Music Studies. Before participating in this study, her habits of visiting art museums exceeded the required criteria for this study, that is, at least twice a year. During her regular trips to art museums, she often visited the contemporary art section. Although she was interested in visiting art museums, she never participated in the educational programs offered by these institutions.

Table 4
Total Instances of Dissonance and Consonance Expressed by Lucy while Looking at Historical and Contemporary Art

	HISTORICAL		CONTEMPORARY		
ORDER of Visit	FIRST		SECOND		
TOTAL TIME of Visit	24 minutes		30 minutes		
TOTAL and % of Dissonance	Total	%	Total	%	TOTAL
	12	63.2	7	36.8	19
TOTAL and % of Consonance	Total	%	Total	%	TOTAL
	40	47.1	45	52.9	85
RATIOS	3.3 consonance for every dissonance expressed		6.4 consonance for every dissonance expressed		

For this study, Lucy visited the historical galleries first, and her visit lasted 24 minutes. A total of 12 instances of dissonance were experienced during her visit of the historical galleries. A total of 40 instances of consonance occurred in the same galleries. It means that while looking at historical art, she produced 3.3 instances of consonance for every occurrence of dissonance. The second portion of her visit, during which she viewed the contemporary exhibit, lasted the full 30 minutes. As can be seen from Table 4, she experienced a total of 7 instances of dissonance and 45 of consonance during her visit to the contemporary galleries. The ratio of consonance to dissonance is 6.4 for her.

In terms of dissonance alone, there were 12 occurrences in the historical galleries and 7 in the contemporary galleries. From this we can say that 63.2% of the total occurrences of dissonance were produced in the historical galleries and 36.8% in the contemporary galleries. These figures indicate that Lucy experienced more dissonance in the historical galleries. Similarly, if we look at the consonance she expressed, 40 instances occurred in the historical galleries and 45, in the contemporary ones. That means that 47.1% of the consonance she experienced occurred in the historical galleries, while 52.9% of it occurred in the contemporary galleries. A comparison of these percentages reveals that she produced slightly more consonance in the contemporary galleries. When we compare the overall results of the total amount of dissonance to the total amount of consonance expressed for both art forms, we see that Lucy produced more consonance (85) than dissonance (19).

The following section looks at the number of instances of dissonance and the subtypes to which they belong.

B. Number of Instances of Dissonance Verbalized by Lucy while Looking at Historical Art and Contemporary Art

Table 5
Results of Historical Art and Contemporary Art on Total Instances of all Dissonance Expressed by Lucy on Total of Each Type, and on Total of Subtype

Types and Subtypes of Dissonance	Total Instances of Dissonance Expressed		Total Instances of Dissonance Expressed
	Historical	Contemporary	
1	3	2	5
1a	3	1	4
1b	0	1	1
1c	0	0	0
2	2	2	4
2a	1	0	1
2b	1	0	1
2c	0	2	2
2d	0	0	0
3	3	1	4
3a	1	1	2
3b	2	0	2
3c	0	0	0
4	3	1	4
4a	1	0	1
4b	2	0	2
4c	0	1	1
5	1	1	2
TOTALS	12	7	19

1. Type 1 Dissonance (Dissonance attributable to previous knowledge, label or artwork)

In type 1 dissonance, for both visits – historical art and contemporary art – Lucy manifested a total of 5 instances of dissonance (Table 5): 3 in the historical galleries (3 in subtype 1a, conflict between previous knowledge and perception of artwork, 0 in subtype 1b, conflict between label and perception of artwork; 0 in subtype 1c, conflict between previous knowledge and label)) and 2 in the contemporary galleries (1 in subtype 1a, conflict between previous knowledge and perception of artwork; 1 in subtype 1b, conflict between label and perception of artwork; 0 in subtype 1c, conflict between previous knowledge and label).

To sum up, Lucy expressed cognitive dissonance subtype 1a (previous knowledge and perception of the artwork) with both historical art and contemporary art; as for subtype 1b (label and perception of artwork), it occurred in contemporary art only. Subtype 1c was not expressed in historical art nor contemporary art.

2. Type 2 Dissonance (Dissonance between the visitor's expectations and the aesthetic event)

In type 2 dissonance, for both visits – historical art and contemporary art – Lucy produced a total of 4 instances of dissonance, 2 in the historical galleries (1 in subtype 2a, conflict about the quality of the visit; 1 in subtype 2b, conflict about the museum's role; 0 in subtype 2c, conflict about the art object (notions of Beauty and communication) and 0 in subtype 2d, conflict about the museum's organization) and 2 in the contemporary galleries (0 in subtype 2a, conflict about the quality of the visit; 0 in subtype 2b, conflict about the museum's role; 2 in subtype 2c, conflict about the art object (notions of Beauty and communication) and 0 in subtype 2d, conflict about the museum's organization).

To sum up, Lucy expressed cognitive dissonance subtype 2a (quality of the visit) and subtype 2b dissonance (museum's role) while looking at historical art. She also expressed subtype 2c (conflict about the art object - Notion of communication) while exploring contemporary art.

3. Type 3 Dissonance (Dissonance perceived within the art object)

In type 3 dissonance, for both visits – historical art and contemporary art – Lucy produced a total of 4 instances of dissonance: 3 in the historical galleries (1 in subtype 3a, criteria of realism; 2 in subtype 3b, between parts of the art object and 0 in subtype 3c, conflict perceived between the symbolic message and the means of expression) and 1 in the contemporary galleries (1 in subtype 3a, criteria of realism; 0 in subtype 3b, between parts of the art object and 0 in subtype 3c, conflict perceived between the symbolic message and the means of expression).

To sum up, subtype 3a (criteria of realism) dissonance also emerged equally in her responses for both historical and contemporary art. Lucy expressed cognitive dissonance 3b (conflict perceived between parts of the art object) while exploring historical art. Subtype 3c (conflict perceived between the symbolic message and the means of expression) was not experienced in historical art nor contemporary art.

4. Type 4 Dissonance (Dissonance based on the visitor's personal, idiosyncratic taste)

In type 4 dissonance, for both visits – historical art and contemporary art – Lucy manifested a total of 4 instances of dissonance: 3 in the historical galleries (1 in subtype 4a, visitor's taste and some part of the visual language; 2 in subtype 4b, visitor's taste and content of the artwork; 0 in subtype 4c, visitor's taste and the artist's style), and 1 in the contemporary galleries (0 in subtype 4a,

visitor's taste and some part of the visual language; 0 in subtype 4b, visitor's taste and content of the artwork and 1 in subtype 4c, visitor's taste and the artist's style subtype 4c).

To sum up, Lucy expressed cognitive dissonance subtype 4a (visitor's taste and some part of the visual language of the artwork) and subtype 4b (conflict between the visitor's taste and the content of the artwork) in historical art. Subtype 4c (visitor's taste and the artist's style) was expressed in contemporary art.

The following section looks at the frequency of consonance and its distribution in the subtypes.

**C. Number of Instances of Consonance Verbalized by Lucy while Looking at
Historical Art and Contemporary Art**

**Table 6
Results of Historical Art and Contemporary Art on Total Instances of all Consonance
Expressed by Lucy on Total of Each Type, and on Total of Subtype**

Types and Subtypes of Consonance	Total Instances of Consonance Expressed		Total Instances of Consonance Expressed
	Historical	Contemporary	
	9	5	14
	8	4	12
	1	2	3
	47	24	71
	1	2	3
	6	1	7
	8	12	20
	2	7	9
	0	2	2
	9	11	20
	3	6	9
	3	1	4
	2	2	4
	0	0	0
	1	2	3
	4	2	6
	0	1	1
	1	1	2
	3	0	3
	1	2	3
	0	1	1
	1	1	2
TOTALS	40	45	85

1. Type 1 Consonance (Knowledge)

Lucy verbalized a total of 15 occurrences of consonance (Table 6): 9 in the historical galleries (8 in subtype 1a, recognition of artist, art movement, style or subject matter; 1 in subtype 1b, verifies information after questioning) and 6 in the contemporary galleries (4 in subtype 1a, recognition of artist, art movement, style or subject matter; 2 in subtype 1b, verifies information after questioning).

To sum up, Lucy expressed consonance 1a (recognition of artist, art movement or style, or subject matter) while exploring historical art and contemporary art. Subtype 1b (verifies information after questioning) was also produced in historical art and in contemporary art.

2. Type 2 Consonance (Self)

In type 2 consonance, for both visits – historical art and contemporary art – Lucy produced a total of 41 instances of consonance, 17 in the historical galleries (1 in subtype 2a, when one feels a pleasant somatic state in a museum; 6 in subtype 2b, focussing on personal memories and nostalgia; 8 in subtype 2c, personal taste in style or subject matter or visual language or museum's role; 2 in subtype 2d, dealing with metacognition and 0 in subtype 2e, when viewers feel they are entering the artwork and identify with it) and 24 in the contemporary galleries (2 in subtype 2a, when one feels a pleasant somatic state in a museum; 1 in subtype 2b, focussing on personal memories and nostalgia; 12 in subtype 2c, personal taste in style or subject matter or visual language or museum's role; 7 in subtype 2d, dealing with metacognition and 2 in subtype 2e, when viewers feel they are entering the artwork and identify with it).

Lucy expressed consonance subtype 2a (pleasant somatic state in museum), subtype 2b (personal memories), 2c (personal taste in style or subject matter or visual language or

museum's role), subtype 2d (metacognition) in both historical art and contemporary art and subtype 2e (enters work and identifies with it) in contemporary art.

3. Type 3 Consonance (Work of art)

In type 3 consonance, for both visits – historical art and contemporary art – Lucy experienced a total of 20 instances of consonance: 9 in the historical galleries (3 in subtype 3a, recognition of the symbolic aspect within work; 3 in subtype 3b, when a visitor notes that the artwork is full of life; 2 in subtype 3c, which focusses on the work of art being well done; 0 in subtype 3d, when one notes a pleasant somatic state in the artwork and 1 in subtype 3e, when the visitor feels that the artwork shows the past) and 11 in the contemporary galleries (6 in subtype 3a, recognition of the symbolic aspect within work; 1 in subtype 3b, when a visitor notes that the artwork is full of life; 2 in subtype 3c, which focusses on the work of art being well done; 0 in subtype 3d, when one notes a pleasant somatic state in the artwork and 2 in subtype 3e, when the visitor feels that the artwork shows the past).

To sum up, Lucy expressed consonance 3a (recognition of symbolic aspect within work), subtype 3b (full of life), subtype 3c (well done) and subtype 3e (shows the past) in both historical and contemporary art. Subtype 3d (notes a pleasant somatic state) was not produced in either historical or contemporary art.

4. Type 4 Consonance (Artist)

In type 4 consonance, for both visits – historical art and contemporary art – Lucy expressed consonance a total of 6 times: 4 in the historical galleries (0 in subtype 4a, which focusses on the artist's ability to express his own feelings and vision; 1 in subtype 4b, when the artist shows the past

and 3 in subtype 4c, artist works hard, has talent, good technique) and 2 in the contemporary galleries (1 in subtype 4a, which focusses on the artist's ability to express his own feelings and vision; 1 in subtype 4b, when the artist shows the past and 0 in subtype 4c, artist works hard, has talent, good technique).

To sum up, Lucy expressed consonance 4a (artist's feelings and vision) in contemporary art only, subtype 4b (artist shows the past) in both the historical and contemporary galleries and subtype 4c (artist works hard, has talent; good technique) in historical art only.

Summary

In this chapter, the treatment of the data was discussed. Wetzl-Fairchild's typologies of cognitive dissonance and consonance were presented as the instruments of analysis for this study and their relevancy and limits were explored in the context of this research. Visitor's statements were used to illustrate the different typologies of dissonance and consonance, that is, examples of the types and subtypes of dissonance and consonance were identified in the statements made by visitors as they explored the historical and contemporary art galleries. Finally, an example (Visitor 01) showing how the data was treated for each individual visitor was elaborated. Findings for the remaining visitors (Visitor 02 to Visitor 12) are presented in Appendix D.

The next chapter gives a description of the findings for all 12 visitors and explores the impact of historical art and contemporary art on the production of cognitive dissonance and consonance.

CHAPTER SIX

CHAPTER SIX

DESCRIPTION OF FINDINGS

Introduction

This chapter provides a description of the findings and identifies the impact of historical art and contemporary art on the production of cognitive dissonance and consonance by the participants in this study.

Description of Visitor Experiences

The overall results for the production of cognitive dissonance are presented in Table 7, in the case of historical art, and in Table 8, in the case of contemporary art. As for the overall results for the production of cognitive consonance, they are presented in Table 9, in the case of historical art, and Table 10, in the case of contemporary art. The presentation and description of the findings, along with a scrutinized exploration of the meaning of the dissonance subtypes and consonance subtypes as verbalized by the visitors, provide an all-encompassing view of the impact of historical and contemporary art on the production of cognitive dissonance and consonance by these visitors.

Table 7
Totals of all Dissonance Types for Historical Art Expressed by all Twelve Visitors

Visitors	Types and Subtypes of Cognitive Dissonance																		
	1	1a	1b	1c	2	2a	2b	2c	2d	3	3a	3b	3c	4	4a	4b	4c	5	
1	3	3	0	0	2	1	1	0	0	3	1	2	0	3	1	2	0	1	
2	0	0	0	0	6	5	0	0	1	11	10	0	1	3	0	2	1	1	
3	1	0	0	1	3	2	0	0	1	0	0	0	0	1	0	1	0	0	
4	2	1	1	0	5	1	0	2	2	3	3	0	0	7	5	2	0	2	
5	5	2	1	2	4	1	0	2	1	5	5	0	0	6	2	3	1	1	
6	3	3	0	0	2	1	0	1	0	4	4	0	0	2	0	2	0	2	
7	0	0	0	0	3	1	0	0	2	7	5	2	0	1	0	1	0	1	
8	6	6	0	0	6	1	0	1	4	5	4	1	0	4	1	2	1	0	
9	3	1	2	0	2	1	0	1	0	7	7	0	0	6	1	4	1	0	
10	1	1	0	0	1	0	0	0	1	0	0	0	0	1	0	1	0	0	
11	2	0	1	1	0	0	0	0	0	0	0	0	0	2	0	1	1	0	
12	0	0	0	0	4	1	1	0	2	2	2	0	0	1	0	0	1	0	
TOTALS	26	17	5	4	38	15	2	7	14	47	41	5	1	37	10	21	6	8	
	26				38					47				37				8	
																			156

Type 1: Dissonance between previous knowledge, label or artwork.
Type 2: Dissonance between the visitor's expectations and the aesthetic event
Type 3: Dissonance perceived within the art object.
Type 4: Dissonance between the visitor's personal, idiosyncratic taste
Type 5: Unexplained dissonance.

Table 8
Totals of all Dissonance Types for Contemporary art Expressed by all Twelve Visitors

Visitors	Types and Subtypes of Cognitive Dissonance																	
	1	1a	1b	1c	2	2a	2b	2c	2d	3	3a	3b	3c	4	4a	4b	4c	5
1	1	1	1	0	2	0	0	2	0	1	1	0	0	1	0	0	1	1
2	2	0	2	0	5	0	1	1	3	1	1	0	0	2	0	0	2	0
3	0	0	0	0	2	0	0	0	2	0	0	0	0	0	0	0	0	0
4	5	1	3	1	1	0	1	0	0	3	2	1	0	6	2	3	1	1
5	3	0	2	1	10	1	1	3	5	3	0	3	0	5	3	2	0	0
6	2	0	2	0	2	1	0	0	1	1	1	0	0	3	0	2	1	0
7	0	0	0	0	2	0	0	1	1	1	0	1	0	0	0	0	0	0
8	1	1	0	0	8	2	1	0	5	0	0	0	0	1	0	0	1	0
9	2	0	2	0	4	0	0	4	0	1	0	1	0	3	0	2	1	0
10	2	1	1	0	12	2	1	2	7	0	0	0	0	3	1	0	2	0
11	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
12	1	0	1	0	3	0	0	1	2	0	0	0	0	0	0	0	0	0
TOTALS	21	4	14	3	51	6	5	14	26	11	5	6	0	24	6	9	9	2
21	109															2		

Type 1: Dissonance between previous knowledge, label or artwork.
 Type 2: Dissonance between the visitor's expectations and the aesthetic event.
 Type 3: Dissonance perceived within the art object.
 Type 4: Dissonance between the visitor's personal, idiosyncratic taste.
 Type 5: Unexplained dissonance.

A. The Impact of Historical Art and Contemporary Art on Cognitive Dissonance

1. Type 1 Dissonance (Dissonance associated with previous knowledge, the label, or the artwork)

As revealed in Table 7 and Table 8, **subtype 1a** (conflict between previous knowledge and perception of artwork) was experienced in 17 instances, in the case of historical art, and 4 instances, in the case of contemporary art. **Subtype 1a** occurred more often in the case of **historical art**, and was also the category of type 1 dissonance that was expressed most often for that art form. This can be explained by the fact that visitors generally seemed to expect historical art to show a “verifiable” aspect of human experience; they expected it to represent a moment or place in history to which they could relate by applying previous knowledge. For example, pausing in front of the painting, *The Canada Southern Railway at Niagara* (1870), by Robert R. Whale, Julia said:

You know, that's nice but what I find about that one is it doesn't... it doesn't do the falls justice, the falls aren't very majestic in that picture and that's only because we know what they look like... like if you've been there and you know what it's like... (NGC 05)

In this case, Julia's previous knowledge was challenged by what she perceived in the artwork. Having visited Niagara Falls, she strongly felt that the painting was not an accurate representation. It is natural for visitors exploring historical art to call upon previous knowledge, since they experience this art form in a different context than the one in which it was created. If their perceptions of an artwork do not concur with what they already know about the subject matter, conflict arises. When perception does not match a visitor's previous knowledge, he or she is left with unresolved dissonance.

As seen in Table 8, **subtype 1a** was not experienced as often by visitors exploring **contemporary art**. This may be explained by the fact that visitors to the historical galleries relied on

their previous knowledge of verifiable factual histories (general and personal) as a way to relate to the work. Visitors, in contemporary art, attempted to call upon their previous knowledge to identify the material components, as a means of relating to the artwork. This subtype of interpretation of contemporary art is typified by the verbalized musings of Charles as he viewed Mary Scott's *Image (VII) Urverdrangung: refoulement "translatable" <<she is there>>* (May 1988):

It is compelling because of the gold and black and um... the almost uneven frame... I almost think if there's one thing that takes away it's just the way it's hung up. I think it is more of a technical thing, but it would be something that's laid down or something...to have something sensual. (NGC 10)

As he explored Mary Scott's work, Charles believed he was looking at an artwork in which the meaning centred around the artwork's materiality in which he recognized a sensual quality. But, for Charles, this was not completely perceivable in the artwork as it should be placed on the floor and not a wall. With contemporary art, visitors used their previous knowledge along with their perception of the artwork to create meaning, one that they could associate with the artwork and one that was essentially based on personal association emerging from previous knowledge.

Subtype 1b (conflict between label and perception of artwork) was experienced in 5 instances, in the case of historical art, and 14, in the case of contemporary art. More instances of subtype 1b were expressed in the case of **contemporary art**, and this subtype was the most frequently occurring category in type 1, for this art form. It seems that visitors who strongly believed they recognized a subject matter through the elaboration of their personal narratives would describe it first and then read the label to obtain more information or to seek confirmation of their interpretation. The following example typifies the interpretations of visitors who experienced this type of conflict in the contemporary galleries. While exploring the work of Mary Scott, *Imago (VII) Urverdrangung: refoulement*

"translatable" <<she is there>> (May 1988), Angela said:

Hmm... (17 seconds) I find that this is very oriental looking... it looks like a kimono...well...so I will just look at... (laughs)... (26 seconds) My goodness! I had no idea it had anything to do with feminism (laughs) It's so ever... (15 seconds) I always wonder, I mean does the artist want us to...to know, like to figure out, what they're trying to say through this and...and if so, how do they expect us to know, when it's so abstract? (NGC 02)

Angela associated the characteristics of this contemporary piece with Asian cultures. Upon reading the extended label (Appendix A), she realized that the artwork addressed feminist issues—something that was not apparent to her initially. She was unable to resolve the ensuing dissonance, even though an extended label accompanied the work: her initial perception was not altered, and the label, which provided a very different interpretation of the work, became a source of dissonance. Most often, visitors like Angela found themselves confronted with a label that provided information contrary to their perception of the artwork, and they subsequently experienced conflict.

The higher incidence of **subtype 1b** in the case of contemporary art can be explained by the fact that visitors fell back on their perception of the artwork to create a story. The story was one that they could associate with the artwork, and it was based more on personal narratives than factual knowledge, unlike visitor interpretations in the **historical galleries**. For example, when Paul viewed Salomon Marion's *Immaculate Conception* (1818), he said:

It says 1818 but it looks more modern... just... just looking at the body the body the body shape... Mary's very thin usually you think of her sort of full but you see um... you see a much more human, human image... very... very thin and kind of wiry. (NGC 09)

As he read the label, Paul noticed the date (1818), which did not correspond with his perception of the artwork. He believed that he was actually looking at a more modern version of the representation of

the Virgin Mary.

In the case of historical art, visitors felt that they could base their perception of an artwork on factual knowledge, one that they considered historically grounded. In contemporary art, their perception relied on their personal understanding of works. In the case of contemporary art, however, they found themselves exploring and confronting their own personal histories through the artworks, while sharing with it the same contemporary context. They considered that contemporary art could be explored through the elaboration of personal narratives rather than through a historical perspective. When their personal narratives did not correspond with the information presented on the labels, dissonance was inevitable.

Subtype 1c (conflict between previous knowledge and label) was experienced in 4 instances, in terms of historical art, and 3 instances, in terms of contemporary art. As far as **both art forms** are concerned, the number of instances of **subtype 1c** were quite comparable, and this category of type 1 dissonance occurred less frequently. This can be explained by the fact that labels are, in both art galleries, prime references for the official information provided by the museum on the exhibits. As can be verified in Appendix A, labels offer the same kind of basic information about the artworks in both historical and contemporary galleries, and visitors use them in a similar fashion to verify their previous knowledge, as described in subtype 1c. This probably explains why, when the previous knowledge of visitors in this study occasionally did not coincide with the information on a label, dissonance was readily resolved: they simply accepted the information on the label as being more accurate than their recollections. This was the case when, during her exploration of the work of George T. Berthon, *Sir*

John Beverley Robinson (1846), in the **historical art** galleries, Marge said:

[He is] possibly of McGill if it's ah... Oh! No! It's in Ontario. The... the artist died in Ontario. (NGC 03)

In the above example, Marge, relying on her previous knowledge, thought that the name of the sitter represented a professor from McGill University. She then realized that she was actually looking at the portrait of a man who died in Ontario. Similar situations also occurred in the **contemporary galleries**.

For example, while viewing Joanne Tod's painting, *The time of our Lives* (1984), Lyne said:

The... the colours are pretty flat for such a lively painting maybe it's because of acrylic...it's oil! (NGC 04)

Lyne believed that she was looking at a painting that had been executed with acrylic paints, because of its flat finish. Upon reading the label, she was surprised to learn that the artist had used oil paints.

To sum up, **type 1 dissonance** (dissonance arising from previous knowledge, label or artwork) was expressed in **26 instances, in the case of historical art**, and **21 instances, in the case of contemporary art**. Overall, this type of dissonance occurred more often in the historical galleries; however, it occurred almost as frequently in the contemporary galleries. Whether visitors were viewing historical or contemporary art, they relied on previous knowledge (historical or personal) to experience the artworks.

2. Type 2 Dissonance (Dissonance arising from a visitor's expectations and the aesthetic event)

As can be seen in Table 7 and Table 8, **subtype 2a** (conflict about the quality of the visit) was experienced in 15 instances, in the case of historical art, and 6 instances, in the case of contemporary art. **Subtype 2a** dissonance, which has to do with the quality of the visit, occurred more often in the

historical galleries than the contemporary ones. This subtype, along with subtype 2d, which will be discussed later, was the category of type 2 dissonance that occurred most frequently in the case of historical art. In other words, in terms of historical art, conflicts about the quality of the visit, combined with the museum's organization, were important sources of dissonance for visitors. The importance of subtype 2a (quality of the visit) can be explained basically by the fact that historical art is an art form from another time; its interpretation calls upon information that situates the artwork within the time frame in which it was executed. It corresponds to a specific historical period, one that is factual and verifiable, and gives rise to a wider range of questions. Angela, for example, experienced conflict about the quality of the visit in the historical galleries. Pausing in front of the sculpture *The Virgin and Saint John* (1797) by François Baillairgé, she commented:

I think it's interesting to see um... these sculptures but it's... it's difficult because it's been removed from it's original setting you know so it's... it's kind of hard to understand... in... you can see the anguish in their faces but I don't know you know what is their context? I'm not sure if the artist meant for them to be moved and placed in this gallery (laughs) you know... (NGC 02)

Angela enjoyed looking at sculptures displayed in the historical galleries. She even noticed the anguished expressions on the sculpted faces, but was also frustrated in her exploration. She would have liked to have known more about the subject matter in an art history context. Because she was in the historical galleries, she knew that she was exploring works from another century—objects that were not necessarily created with the museum in mind. In order for her experience in the historical galleries to have been positive, Angela would have wanted information linked to the art history context in which the works on display were created.

As for **contemporary art**, the need for more information is often related to the materiality of

the artworks. Contemporary artworks are from the same period of time as the visitor. They seem more connected to the museum context than a larger, historical context. This was felt by Julia in the contemporary galleries, as she viewed Reinhard Reitzenstein's *Jar Landscape* (1972-1973):

Um... (6 seconds) They're... uh... they're native... Uh... (3 seconds) things and yet, I'd kinda like to know what they are too... But I suppose if you... if you put on what they were...um...then it would be like a science exhibit and it wouldn't be art.(NGC 05)

Julia explored *Jar Landscape* by looking at each individual jar, trying to identify each one's contents. She acknowledged their indigenous context, as the actual places where they were selected could be found on each individual piece. Although she expressed a wish for more information, she was aware that more information might change her perception of the object. In the contemporary galleries, Julia would have liked to have been able to identify what she was looking at: the information she sought was centred around the object, while Angela's was linked to a historical context. This type of dissonance persisted, as the information available in the historical and contemporary art galleries was not sufficient for them to resolve the conflict.

As for **subtype 2b** (conflict about the museum's role), it was experienced in 2 instances, in the case of historical art, and 5 instances, in the case of contemporary art. **Subtype 2b**, which has to do with the museum's role, occurred more often in the **contemporary galleries**. This is not surprising as the artworks on display in the contemporary galleries are often made of non-traditional materials, such as found objects. For example, standing before a display case containing butter samples, visitors such as Jack questioned whether or not the exhibit was art, and wondered why such objects were to be found in an art museum. While viewing Robert Fones' *Butter Models* (1979), Jack commented:

But ah... I'm sceptical of , when I see a piece like this in an art gallery, rather than in

ah, in... in some kind of a historical context like some butter maker uh... museum or something like that... (NGC 08)

Jack questioned the relevance of having *Butter Models* on display in an art museum. He could not understand why a butter display case containing various brands of butter and a map of Ontario for locating the creameries that produce them, was in an art museum. He wondered why the work was on display in an art museum and not in another kind of museum, such as one whose mandate would be to document the history of butter, for example.

In the **historical galleries**, again in the context of **subtype 2b** (dealing with the quality of the work), George reacted negatively to the presence of Robert C. Todd's painting, *The Timber and Shipbuilding Yards of Allan Gilmour and Company at Wolfe's Cove, Quebec, Viewed from the South* (1840): He wondered why this artist was represented in these galleries and not others that he considered more "talented":

And... (3 seconds) So you look at something like this... and ya think of someone Danby and ah...ah Bateman and... and that ilk which you know, shouldn't have those hanging around? And I go why not? You got this stuff hanging around (laughs)... I don't see the difference... except this is probably not as well done (laughs). Well, it's British so there ya go... (6 seconds) But I think it's more chronically ah um... I think it's just... just trying to chronicle a... an era a piece rather than tell anything... conceptual about it or anything it's just, this is what it is. (NGC 12)

George did not find Todd's painting well-done, in terms of a realistic shipbuilding yard scene. He evoked other artists who worked in a realistic manner and questioned why they were not represented in the museum. The only justification he could find for the inclusion of Todd's painting in the museum's collection, as he did not consider the work to be well executed, is the place it occupies in history and the chronological viewpoint of the collection—hence, the decision to include the work in the permanent

collection of the museum.

In the historical galleries, the museum's role was questioned with respect to the quality of the artwork, but was understood in the context of a collection which, historical in nature, calls for a chronological structure. This explained why some artworks were included in the galleries. In the case of contemporary art, visitors wondered why the objects they saw were in an art museum at all. They questioned the nature of art and the mandate of an art museum. Challenged by the attributes of contemporary art—and contrary to what occurred in the case of historical art—visitors in the contemporary galleries were unable to find suitable explanations (such as chronology) to justify the presence of certain exhibits, and were more often apt to question the museum's role in the contemporary galleries than in the historical galleries.

Subtype 2c (conflict about the art object - notions of Beauty and communication) was experienced in 7 instances, in the case of historical art, and 14 instances, in the case of contemporary art. **Subtype 2c** dissonance occurred more frequently in the case of **contemporary art**. The following examples typify subtype 2c visitor interpretations for each art form. In the case of contemporary art, visitor expectations about the art object revolved mostly around the notion of communication. Paul, for example, clearly expected to have the artworks communicate a message. While walking from one artwork to another, he commented:

I um... find with a lot of this kind of work I the um... problem I have is the messages are very obscure... Now it may be that no message is intended um... or it's just to do sort of a sensual thing. If a message is intended I... I think it's more obscure than would be to uh my taste. (NGC 09)

In the contemporary galleries, Paul would say “they’re...pleasing to the eye... um.... I don’t know if I’m supposed to get a message out of it.” He found the contemporary artworks agreeable to look at, but he most often tried to push his exploration further in the hope of finding a message. Initially, visitors entering the contemporary galleries had high expectations to find artworks that had interesting colours and shapes—in other words, works that were pleasing to the eye. This was only a basic criterion, however. They mostly expected the contemporary artworks they viewed to communicate a message.

With **historical art**, visitor expectations with respect to the art object revolved mostly around the notion of Beauty, which was linked to naturalism and good rendering. For example, while Julia was in the historical galleries looking at Robert C. Todd’s painting titled *The Timber and Shipbuilding Yards of Allan Gilmour and Company at Wolfe’s Cove, Quebec, Viewed from the South* (1840) she said:

Yeah, see that disturbs me when it’s out of proportion like that. I don’t... I don’t like that very much. I mean I look at it and I think it’s very nice and I appreciate... the colours and that but... I don’t spend a lot of time on it really taking it in... (NGC 05)

During her exploration of Todd’s painting, Julia felt that her expectations concerning the art object and the notion of Beauty were not met. She considered the artwork to be not well-rendered, even though she was able to find elements of the visual language that pleased her. The mere fact that some elements were out of proportion led her to stop exploring the artwork further.

Subtype 2d (conflict about the museum’s organization) occurred in 14 instances, in the case of historical art, and 26 instances, in the case of contemporary art. Visitors to the **contemporary art** galleries experienced **subtype 2d** dissonance more often than in the historical art galleries. This category of type 2 dissonance was also expressed more frequently in the contemporary galleries. In

the case of historical art, subtype 2d was manifested almost as often as subtype 2a (quality of the visit). In other words, the museum's organization was, in both the historical and contemporary art galleries, an important source of conflict for visitors, arising from the museum's use of space, the set-up of the artworks, and the lack of information on why certain works were placed next to others. Julia expressed conflict about the museum's organization as she viewed an ensemble of artworks in the contemporary galleries:

Like it's like, like you could have a dance in here, you know. There's this whole wasted space where people could see so many other things...and they're probably in storage somewhere and haven't been out for years and then there's this whole space... And then... But then you... you know you say that and then you think... OK, so maybe the space is part of the... of the exhibit, right? Like you wouldn't want to clutter this with other things cause maybe that would take away from the exhibit so, not only is each exhibit a piece of art but the whole exhibit is a piece of art, too... So I go OK well, then I have to just rationalize it like that because to me it's just a waste of space (laughs) (NGC 05)

In the contemporary galleries, visitors could not ignore the actual organization of the exhibits: the space was set up as a function of the artworks. Visitors were in a space that contrasted considerably with the historical galleries, where works were set up side by side, in chronological order, and where coloured walls and nicely vaulted ceilings reminiscent of old houses made them feel comfortable, and helped them forget momentarily their immediate surroundings, and concentrate on the artworks. In the contemporary galleries, the white walls, the box-like effect, and the acoustics that accentuated the emptiness made visitors feel self-conscious about their every move. They found themselves in a situation where they were constantly reminded of the fact that they were sharing the same space as the artworks.

When conflict about the museum's organization (**subtype 2d**) was experienced by visitors in the **historical galleries**, they seemed to rely on the information provided by the museum as a way to approach the display. If this information was missing, it seemed to be very difficult for them to situate the historical context in which the artworks were created. For example, while exploring, in the historical art galleries the work of Antoine Plamondon, titled *Sister Saint-Alphonse* (1841), George said:

It would be interesting to know the ah, history of this why it was painted ah... was it commissioned? Was it hanging in the church? Was it uh... (NGC 12)

In this case, George would have liked the museum to provide information that would illustrate the context in which the artwork was created. A lack of context in the presentation of historical artworks was for the subjects in this study a major obstacle in their quest to appreciate the works they were viewing. In this museum experience, George expected to have access to information about the context in which the works were created. In general, the exploration of historical artworks presented a chance for them to look at history through the paintings and sculptures. The representation of different aspects of human experiences through time seemed to be the focus of attention. The representation of historic events—moments that occurred in the past—were for these visitors a representation of the facts or, at least, representations of subjects that they could verify, or about which they had already heard. To them, historical art was part of a distinct historical context: They considered it a way of presenting the recorded events of society.

To sum up, **type 2 dissonance** (dissonance between the visitor's expectations and the aesthetic event) was expressed in **38 instances, in the case of historical art**, and **51 instances, in the case of contemporary art**. Contemporary art had a greater impact on the production of type 2

dissonance than historical art. This can be explained by the fact that the visitors expectations and the aesthetic event were challenged by the nature of contemporary art: it is an art form that often makes use of non-traditional materials and explores many topics—from both the public and the private realm—that are often disconcerting for the visitor.

3. Type 3 Dissonance (Dissonance perceived within the art object)

As can be seen in Table 7 and Table 8, **subtype 3a** (conflict perceived concerning the criteria of realism) was experienced in 41 instances, in the case of historical art, and 5 instances, in the case of contemporary art. **Subtype 3a**, associated with the criterion of realism, was very prominent in the case of **historical art**, where visitors focussed on the artwork. Alex experienced conflicts with respect to the criterion of realism in the historical galleries. For example, pausing in front of the painting, *Saint Francis of Paola Raising his Sister's Child from the Dead* (1821) by Joseph Légaré, Alex said:

Just ah the... the monk's cloaks sorta looks like tempera paint or sort of it's not the usual shiny really detailed cloak looks like it was just... done very... I dunno sim really simply... simply done um... hmm... (5 seconds) and... (5 seconds) I think ah... (3 seconds) the baby sort of looks as if it's dead. I dunno... (3 seconds) Yeah so... something from the bible? (Laughs)... (5 seconds) and it looks really huge overly huge (laughs) for how much detail it has but um... (5 seconds) Sort of, I guess their heads are just pointing back and forth so my eye's going up and down up and down with it... (3 seconds) and... (3 seconds) um... (3 seconds) It doesn't look very realistic, in some places (laughs) um... like the baby's just the floating baby heads... (NGC 07)

In this case, Alex noticed how the cloak was not represented in extensive detail. Overall, he found that the painting was lacking in detail, given its huge size. He also thought many elements of the painting were not as realistic as he would have liked. Visitors reflected on some part of the painting that they felt did not correspond to the general standard of realism because historical art is seen to be rooted in real events and facts. Reactions were usually expressed in very strong terms; the work disturbed

visitors, and there was no opportunity for them to resolve the conflict. They remained in a state of dissonance.

In the case of contemporary art, the subtype concerned with the criterion of realism is almost non-existent when compared with historical art. An example of subtype 3a was experienced by Lyne in the **contemporary galleries** while looking at Martha Fleming's and Lyne Lapointe's *A Kidnaper / I Have Been Abandoned by the World* (1984-1987):

I... I... I don't think I like it too much. The perspective is off and I'm pretty particular when it comes to pers... perspective. I... it has to have something real to it. (NGC 04)

As she viewed one of the painted panels, Lyne manifested her dislike for badly executed perspective that removes all sense of reality.

Subtype 3b (conflict perceived between parts of the art object) was experienced in 5 instances, in the case of historical art, and 6 instances, in the case of contemporary art. Subtype 3b, which appeared in the results, concerned conflicts attributable to parts of the art object. This dissonance was associated with the coherence of the various stylistic qualities between different parts of an artwork, in **both historical and contemporary art**. For example, while he was in the **historical galleries** exploring the work of Robert C. Todd, *The Timber and Shipbuilding Yards of Allan Gilmour and Company at Wolfes's Cove, Quebec, Viewed from the South* (1840) Alex said:

Um... the blue seems out of place too. It just seems like it... it doesn't go with the sky at all. It's too... I dunno, too hyper-real, too uh fluorescent like just such a pastelly... doesn't match with the... the light of the land it seems...(4 seconds) (NGC 07)

Alex explored different parts of the painting and found that some parts did not work well together.

Subtype 3b is typified by Paul's comments in the **contemporary galleries** as he viewed Carol Wainio's (*No Wind*) *The Sound was Deafening / A Roving Song* (1985):

(9 seconds) In the panel on the left... I mean while it says no wind it looks like there's wind um... (NGC 09)

Paul was looking at an abstract painting constituted of **two canvases** placed side by side. On each canvas the artist presents a text. On the left canvas, in a disjointed typescript, Carol Wainio wrote: (*No Wind*) *The sound was Deafening*. When Paul read those words and noted how the paint had been applied, he saw movement—the presence of the wind. Paul felt that the words written on the left-hand side canvas did not match the technical rendering of the painted surface. In this type of dissonance, visitors also noted differences in the handling of the paint or treatment of the artwork, in their quest for harmony between the parts of the artwork. This became a criterion for judging the success of the work; if the criterion was not met, the visitor remained in a state of dissonance.

Subtype 3c (conflict perceived between the symbolic message and the means of expression) was experienced in 1 instance, in the case of historical art, and did not occur, in the case of contemporary art. With **both art forms**, the instances of **subtype 3c** were quite comparable, as this category was almost never experienced by the visitors of this study. This is a very subtle category of dissonance. For example, in the **historical galleries**, pausing in front of the painting, *The Port of Halifax* (1835) executed by an unknown artist, Angela said:

(8 seconds) I'm not sure if this is strictly realist or... painting or if it's.... It looks like there's something more going... it seems like it's almost got some sort of religious tone to it seems... but it's so realistic... the port... (NGC 02)

Angela felt that there was a symbolic message in this painting, but thought that the realistic rendering of the subject did not do it justice. She noted a conflict between the handling of the medium and the

message that was conveyed. This is a high-level judgement. In this case, the visitor was able to link the means taken by the artist to do the work and understand the symbolic aspect of communication. The conflict resided in the fact that she found the rendering of the painting too realistic and not the most adequate for conveying the symbolic aspect that she perceived.

The fact that this type of conflict was experienced only once in this study can be explained by the time frame allotted to each art form, that is, a maximum of 30 minutes in each targeted area. Since Angela's was a high-level judgement, it is possible that visitors, in general, need to be completely immersed in one art form to experience this kind of exploration. However, in the pilot project, where there was no time restriction, visitors spent on average one hour and a half in the contemporary galleries, and this category of dissonance did, in fact, occurred.

To sum up, **type 3 dissonance** (dissonance perceived within the art object) was expressed in **47 instances, in the case of historical art** and **11 instances, in the case of contemporary art**. Historical art had a greater impact on the production of type 3 dissonance than contemporary art. That can be explained by the nature of historical art, which represents moments from the past, expressed with traditional artistic means, such as paintings executed in a realistic manner.

4. Type 4 Dissonance (Dissonance arising from the visitor's personal, idiosyncratic taste)

As can be seen in Table 7 and Table 8, **subtype 4a** (conflict between the visitor's taste and

some part of the visual language of the artwork) was experienced in 10 instances, in the case of historical art, and 6 instances, in the case of contemporary art. **Subtype 4a** occurred more often in the case of **historical art**. Even though the historical artworks might sometimes have seemed very alien to the visitors of this study, the latter had no problem expressing their personal taste, as was discussed previously in this research. For example, in the historical art galleries, pausing in front of the painting, *Reverend Daniel Wilkie (1843)* by Samuel Palmer, Lyne said:

But he's not what you'd call somebody to stop and look at for a long period of time... um.... I'm not too keen on it. I think it might be the... the redness of the chair um... (NGC 04)

In the **contemporary art** galleries, Lyne expressed the same type of dissonance when looking at Martha Fleming's and Lyne Lapointe's *A Kidnaper / I Have Been Abandoned by the World (1984-1987)*:

The dark colours in the front are dis- cerning I think that's the word. Um... they... they don't really appeal to me. (NGC 04)

Lyne disliked, among other visual elements, the red of the chair, in the historical work, and the dark colours, in the contemporary piece. In general, regardless of the art form, visitors were able to express their taste regarding some part of the visual language, much as Lyne did. The conflicts expressed in this type of dissonance were of a very personal, idiosyncratic nature, as typified by the above examples, and were often very difficult for visitors to resolve, because the origins of the conflicts were often ambiguous or unknown.

Subtype 4b (conflict between the visitor's taste and the content of the artwork) was experienced in 21 instances, in the case of historical art, and 9 instances, in the case of contemporary

art. More instances of **subtype 4b** were expressed in the case of **historical art**. As he walked through the first historical art gallery, Paul expressed the following dissonance:

(5 seconds) I'm not particularly fond of early um... Canadian art but I and... and these religious themes but it is of course I realize from what I've read how important it is in the ah in the development of art and of course it's... it's very derivative. (NGC 09)

In the **contemporary galleries**, as she viewed Ferguson's *abcdefghijklmnopqrstuvwxyz* (1968), Sara said:

This... this drives my eyes nuts... to begin with and this is juuust driving me crazy! (NGC 06)

The same kind of dissonance was experienced in contemporary art, but in smaller numbers. It occurred more often in the historical galleries, however. Perhaps it was because visitors had more works to choose from in the historical galleries that they did not wish to spend further time exploring the works which did not correspond to their taste.

Subtype 4c (conflict between the visitor's taste and the artist's style) was experienced in 6 instances, in the case of historical art, and 9 instances, in the case of contemporary art. More instances of **subtype 4c** were expressed in the case of **contemporary art**. This can be explained by the various artistic styles that can be explored in contemporary art. While viewing Jeffrey Spalding's two works titled *Emery Cloth Removal / first coat-white enamel / second coat-black enamel / back to white without damaging white / January 1976* (January 1976) and *Polyclens and Rag Removal / 1 / silver / 2 / Grey / 3 / varathane green remove evidence of green / without revealing silver / June 1/76* (1 June 1976), Charles said:

I think if I say um... I... I really don't have the same sense of appreciation for the artist's work with these two pieces... (NGC 10)

Subtype 4c was also experienced in **historical art**, but in fewer instances. As she viewed Paul Kane's painting titled *Horse Race among the Blackfoot Indians* (1851-1856), Julia said:

Yeah I don't like his work very much I find them disturbing very disturbing... (NGC 05)

Both visitors expressed their dislike for the style of the artworks, whether they were historical or contemporary pieces.

To sum up, **type 4 dissonance** (dissonance between the visitor's personal, idiosyncratic taste) was expressed in **37 instances, in the case of historical art**, and **24 instances, in the case of contemporary art**. Visitors of historical art had a broader base upon which to rely for expressing their taste and responding to the artworks: portraits, landscapes, genre paintings, historical scenes, and religious iconography. Historical art, which offers a historical perspective to visitors, can be compared to a window through which visitors can access another world. In the case of contemporary art, visitors rely mostly on what can be directly observed in the galleries, and had fewer referents on which to base their personal taste.

5. Type 5 Dissonance (Unexplained dissonance)

As can be seen in Table 7 and Table 8, type 5 was experienced in 8 instances, in the case of historical art, and twice, in the case of contemporary art. This type is not further explored as it represents unexplained dissonant comments.

To summarize, cognitive dissonance was expressed in **156 instances, in the case of historical art**, and **109 instances, in the case of contemporary art**. More instances of dissonance

occurred in the case of historical rather than contemporary art, as reflected by the categories of these occurrences: visitors of historical art expressed more type 1 dissonance (between previous knowledge, label or artwork), type 3 dissonance (perceived within the art object) and type 4 dissonance (arising from the visitor's personal, idiosyncratic taste) dissonance. However, a greater number of instances of type 2 dissonance (dissonance between the visitor's expectations and the aesthetic event) occurred in the case of contemporary art .

In the historical art galleries, these types of dissonance manifested themselves in the following subtypes: subtype 1a (conflict between previous knowledge and perception of artwork); subtype 3a (conflict perceived concerning the criteria of realism) and subtype 4b (conflict between the visitor's taste and the content of the artwork). As for contemporary art, the greatest number of instances of type 2 dissonance were manifested specifically in subtype 2d (conflict about the museum's organization).

These findings indicate that visitors to the historical art galleries found more avenues through which they were able to relate to the exhibits. They felt generally comfortable in exploring and verbalizing their thoughts while looking at historical artworks.

Given the greater frequency of subtype 1a for historical art, it is reasonable to consider that the visitors used their previous knowledge to relate to the artworks, in an attempt to create meaning. It is also conceivable that visitors to the historical art galleries generally expected artworks to evoke verifiable aspects of human experience. In such cases, visitors turned to labels to confirm their understanding of the artworks—otherwise, conflict was unavoidable.

Type 3 dissonance, linked to the art object itself and to the criterion of realism, was the greatest source of conflict in the historical art galleries: Visitors expected to use naturalistic criteria to judge historical artworks.

Visitors to the historical art galleries fell back on their personal taste to judge artworks, applying their own criteria. Dissonance attributable to visitor taste and the content of the artwork was readily observed in the case of historical art. In that context, it seems that visitors had a broader conceptual base from which to draw on and to express their taste. Viewing works from the past in a historical perspective created many possibilities for visitor response.

The prominence of type 2 dissonance as a major source of conflict in the case of contemporary art reflects the importance of visitor expectations and the aesthetic event with respect to the museum's organization. Visitors relied on the organization and the set-up of the museum to contribute to their exploration and overall experience. This was especially important in the contemporary art galleries, as previously discussed, where space was an integral part of the artwork. When the layout of the exhibits, the labels, or the acoustics seemed inadequate to visitors, conflict was unavoidable, since contemporary artworks—and the space they were in—were not easily perceived as separate entities.

Table 9
Totals of all Consonance Types for Historical Art Expressed by all Twelve Visitors

Visitors	Types and Subtypes of Cognitive Consonance																				TOTALS	
	1	1a	1b	2	2a	2b	2c	2d	2e	3	3a	3b	3c	3d	3e	4	4a	4b	4c	5		5a
1	9	8	1	17	1	6	8	2	0	9	3	3	2	0	1	4	0	1	3	1	0	1
2	8	5	3	9	1	1	5	2	0	10	2	2	4	0	2	1	0	1	0	2	1	1
3	6	6	0	18	1	6	7	2	2	11	1	0	8	1	1	4	2	0	2	0	0	0
4	15	12	3	21	1	4	9	5	2	28	7	1	14	4	2	6	0	0	6	0	0	0
5	12	7	5	25	1	2	12	6	4	22	3	2	9	7	1	4	1	0	3	1	0	1
6	6	5	1	3	0	1	2	0	0	9	1	2	4	1	1	0	0	0	0	0	0	0
7	5	5	0	11	0	2	8	0	1	8	0	2	6	0	0	1	0	0	1	0	0	0
8	28	25	3	9	0	2	3	4	0	12	4	1	3	0	4	4	2	0	2	0	0	0
9	39	38	1	11	4	1	6	0	0	34	13	0	20	1	0	0	0	0	0	0	0	0
10	16	16	0	10	3	2	4	0	1	32	8	0	19	2	3	8	0	0	8	0	0	0
11	18	17	1	7	0	3	4	0	0	8	3	1	3	0	1	3	0	1	2	2	1	1
12	3	2	1	1	0	1	0	0	0	2	0	0	2	0	0	0	0	0	0	0	2	2
TOTALS	165	146	19	142	12	31	68	21	10	185	45	14	94	16	16	35	5	3	27	8	4	4
				142						185						35						
											535											

Type 1: Knowledge
Type 2: Self
Type 3: Work of Art
Type 4: Artist
Type 5: Unexplained

B. The Impact of Historical Art and Contemporary Art on Cognitive Consonance

1. Type 1 Consonance (knowledge)

As revealed in Table 9 and Table 10, **subtype 1a** (recognizes artist, art movement or style, or subject matter) was experienced in 146 instances, in the case of historical art, and 106 instances, in the case of contemporary art. **Subtype 1a** occurred more often in the case of **historical art** and, in terms of that art form, was also the category type 1 consonance that was expressed most often. With historical art, visitors felt validated when they could call upon their previous knowledge to recognize the artist, the subject matter, the style of the artwork, or the art movement. For example, while viewing Légaré's *Josephthe Ourné* (1840), Charles said:

Joseph Légaré again ummm... two hundred years old and again amazing just what they can...(NGC 10)

Because visitors in this study were exploring historical artworks, they expected to use their previous knowledge to respond to the pieces they saw. Usually, as was the case in the above example, the comments were short and to-the-point. This was the stepping stone used by visitors to start their exploration of a historical artwork.

As seen in Table 10, **subtype 1a** was not experienced as often by visitors exploring **contemporary art**; in terms of that art form, however, it was nevertheless the most frequently occurring category of type 1 consonance. It was simply not as prominent in the case of contemporary art because visitors recognized less clear possibilities with contemporary pieces. While they would have felt validated by being able to turn to their previous knowledge to recognize the artist, the subject matter, or the style of a contemporary artwork, they connected to it through recognizable elements,

such as materials and colours, to formulate what they considered the subject matter. With contemporary pieces, it was more a matter of responding to the physical aspect of the work to make a personal connection. Sara's verbalized musings typify how subtype 1a, in contemporary art, was usually formulated, by visitors. While looking at Paterson Ewen's the *Bandaged Man* (1973) said:

Ohh! (3 seconds) Again its you know there's sort of textural types of things. (2 seconds) It's not, at first I thought it was just a flat... painting but there's... (2 seconds) This looks like bandages, maybe not but, looks like some sort of something's done to the canvas to make the canvas sort or, stick out more like real bandages. No, I think it's been laid over top (5 seconds) and then the... the skin seems to have been... roughed up... to give ah (6 seconds) an overall impression of you know a perhaps not 3-D but you know an extra (2 seconds) element of space. (11 seconds) He's in rough shape. (NGC 06)

In the case of both art forms, subtype 1a (recognizes artist, art movement or style, or subject matter) occurred more frequently than subtype 1b (verifies information after questioning). Visitors exploring both historical or contemporary art enjoyed having the possibility of expressing what they recognized. In this study, they could voice their thoughts to the researcher-observer accompanying them, and this could explain the significance of this category of consonance for both art forms. Subtype 1b, to be discussed next, was the second step taken by visitors in their exploration, and it somehow became an extension of their initial contact with the work.

Subtype 1b (verifies information after questioning) was experienced in 19 instances, in the historical galleries, and 26 instances, in the contemporary galleries. More instances of **subtype 1b** were expressed in the case of **contemporary art**. It seemed that, although visitors began their explorations of an artwork with a recognition of the subject matter and by detailing what they perceived, they sought confirmation in the label. They wanted to know how close they actually came to the official description of the artwork being explored, as illustrated by Jack's comments, while viewing Robert

Fones' *Butter Models* (1979):

Here's a bunch of butter containers, and a legend on the wall depicting, um... a series of numbers and makers of butter containers presumably... I'm not sure about this, whether these are accurate depictions of the butter containers which I'm guessing they are, some of them look familiar I sometimes wonder whether they're realistic portrayals of things or if there's some kind of, something else going on, um... I'm probably going to take a look and see who it was commissioned by and if it was commissioned by any kind of butter association or, then I'll... take it more as a historical and type of display (15 seconds, reads label)

In this example, Jack recognized the elements of the artwork and questioned the artist's intent; he then went to the extended label (Appendix A) to verify his interpretation. He was quite satisfied with what he read and said:

So it appears that the artist is quite interested in butter and ah, it's ah, the value of this piece is probably actually in it's uh, in it's cataloguing of butters rather than the person being interested in... in presenting some generic containers and just chose butter by accident so this... this person's actually probably really carefully looked at each of these and ah... it's prominence... understood where it came from and... probably even the location of the actual manufacturers for each of these and... quite a lot of uh, takes a lot of personal interest in the butter so the....(NGC 08)

This is typically how some visitors would begin and continue their exploration of a contemporary artwork—that is, by asking a question triggered by their first encounter with the work, then by verifying the information to pursue their investigation. These were very constructive, positive moments for the visitors of contemporary artworks.

As for the **historical** artworks, the need to check the labels to verify information was also observed in visitors who seemed to enjoy this specific kind of activity, as if they were playing a guessing game. It was a way for them to relate to the historical pieces and to exercise their knowledge. They were comfortable in the museum context and knew how to use the information provided to enhance their enjoyment. This is exactly what is reflected in Lucy's comments, as she

explored two paintings in historical art, executed by Théophile Hamel, representing *Sir Etienne-Paschal Taché* and *Lady Sophie Taché* (1850):

So, I'm looking at this portrait of, I guess a couple here, they seem to be related. See I like to read what they're, who painted them and when, before the information's available, sort of, look at that (19 seconds) (reads labels) Well they are related, same ki... painter, same year, it appears to be like a Mr. and Mrs. kind of painting. (NGC 01)

To sum up, **type 1 consonance** (Knowledge) was expressed in **165 instances, in the case of historical art**, and **132 instances, in the case of contemporary art**. Overall, this type of consonance occurred more frequently in the historical art galleries; it was, however, also quite prominent in the contemporary art galleries. Whether in the presence of historical or contemporary art, visitors relied on their own personal knowledge to experience artworks in a positive way. With historical art, enjoyment depended mostly on the visitor's knowledge of art history or general knowledge of world history. While historical art was enjoyed for its factual components, contemporary art was enjoyed because it inspired personal narratives.

2. Type 2 Consonance (Self)

As can be seen in Table 9 and in Table 10, **subtype 2a** (feels pleasant somatic state in museum) was experienced in 12 instances, in the case of historical art, and 11 instances, in the case of contemporary art. For **both art forms**, the instances of **subtype 2a** were quite comparable. When this category of consonance was expressed, visitors felt at ease in the museum context and manifested their well-being. The visitor's source of enjoyment seems to vary according to the art form. Paul, for example, looking at the design of the **historical galleries**, expressed how much he was enjoying his surroundings:

And we're now moving into another... gallery. Again vaulted. I look around at the effect of the light coming from the ceiling I find marvellous and one thing I enjoy about this ah National Gallery or it's a funny thing but it's just the floors I really... I really think that wooden floors and they're different in each room are just ah... are just lovely and they complement ah very well... (NGC 09)

Subtype 2a, in the case of the historical galleries, refers mostly to the enjoyment that the physical aspect of the museum brings to visitors. As for **contemporary art**, subtype 2a refers to the pleasure that finding a common thread for the exhibits brings the visitors—to the enjoyment they get out of finding an overall theme for the exhibit. The following comments by Lucy in the contemporary galleries illustrate subtype 2a:

It seems like a lot of the art we've seen is... is a lot of distortion of words or just breakdown of words... I like that. (NGC 01)

Subtype 2b (evokes personal memories and nostalgia) was experienced in 31 instances, in the case of historical art, and 26 instances, in the case of contemporary art. Consonance **subtype 2b** occurred more often in the case of **historical art**. Visitors of historical art were immersed in another time period. It was therefore not surprising to see them evoke personal memories as a way of relating to historical artworks. This subtype may have occurred more often in the historical galleries because the viewers of figurative art reacted as if they were looking at "pictures", which placed them in the right mind-frame. This type of positive moment is typified by Marge's comments as she viewed *The Port of Halifax* executed in 1835 by an unknown artist:

Oh! Wow! (11 seconds) um... (7 seconds) That's another place that I know quite well is the Port in Halifax today and how developed it is now. Both of my parents came here as immigrants and um... they have the new Pier 21 that they're having a tribute to in Halifax and they both, my mother from Poland and my father from White Russia came over um... at different times but came through that... port and then you think of it with the... the explosion during the second world war... (NGC 03)

In the case of both art forms, visitor interpretations were comparable, since they all evoked memories. When Angela was exploring Ferguson's *abcdefghijklmnopqrstuvwxyz* (1968), in the **contemporary galleries**, she evoked a personal memory—even though she was not looking at a realistic representation, but typed letters on letter-size paper:

This reminds me of um... typing class and also that was seventh grade learning how to write, to repeat the letter J all the time. (NGC 02)

Subtype 2c (personal taste in style or subject matter or visual language or museum's role) was experienced in 68 instances, in the historical galleries, and 65 instances, in the contemporary galleries. **Subtype 2c** consonance occurred more often in the case of **historical art**, and it was also the most frequently expressed category of type 2 consonance. It was also, however, very prominent in the case of contemporary art and, as was the case with historical art, this category came back most often within type 2. In this category, visitors expressed their personal taste with respect to the style of the artwork, its subject matter, the visual language, or the museum's role. The visitors of this study expressed satisfaction mostly with the subject matter and visual language, in the case of both art forms.

Visitors were comfortable with describing how they responded positively to certain colours and textures or to a specific subject matter, while exploring historical art and contemporary art. They did not always elaborate greatly on their responses, but it is evident that it conveyed what they liked in both the historical and contemporary art galleries. This is illustrated first by the comments of Marge who, in the historical galleries, enjoyed viewing Bell-Smith's *Miss Amelia Body* (1845):

Oh! Wow! (13 seconds) I really love this painting the innocence in her face...and how

young she... must be. (NGC 03)

And, secondly, by Lucy in the **contemporary galleries**, who also enjoyed exploring Fleming's and Lapointe's *A Kidnaper / I Have Been Abandoned by the World* (1984-1987):

Oh! (5 seconds) faded, faded words again you can't see them (3 seconds) That's really beautiful... the faded words. (NGC 01)

Subtype 2d (metacognition) was experienced in 21 instances, in the case of historical art, and 21 instances, in the case of contemporary art. The occurrences of **subtype 2d** were equal for **both art forms**. Examples that illustrate this type of consonance could have been chosen from either art form: in both cases, visitors expressed how they function while exploring works of art. There were no distinguishable differences between the two. In both the historical and the contemporary galleries, visitors were energized by the fact that they were able to express themselves clearly on their process of museum's exploration. They normally took this opportunity to talk about themselves in relation to the artworks; these were very privileged and intense moments. Julia's experience in the historical galleries illustrates this consonance while exploring Légaré's *Saint Philip Baptizing the Eunuch of Queen Candice* (1821):

I find that fascinating and these are the ones that I find I can go away and... and have a story going around in my mind. Um... or I.. or I want to know what the story is, what was this guy's name and... and so if there's... if there's nothing well I could give him a name, you know... (NGC 05)

As for the **contemporary galleries**, Lucy's experienced this consonance while walking around:

I think sometimes when I first see something I decide that I don't like it which can be kind of limiting (6 seconds) maybe it's because there's just so much to take in that... that my brain is like OK well yeah you don't like this because you don't wanna you don't wanna get into it cause it's just too much... too much to... to absorb so... maybe that's why what makes me decide what I like or not is when... when you know I can't

handle this kind of internalizing or something. I'll just be like, no, don't like it..(NGC 01)

Subtype 2e (enters work; identifies with it) was experienced in 10 instances, in the case of historical art, and 5 instances, in the case of contemporary art. **Subtype 2e** consonance occurred more frequently in the case of **historical art**. This might be due to the realism of this art form. Artwork that creates the illusion of reality may, in fact, promote this type of consonance. The kind of verbalized comments categorized in the subtype are quite similar, and they lend themselves to the context of either historical or contemporary art. The first example is taken from Marge's comments, as she viewed Kane's painting *Scalp Dance by the Chualpays Indians* (1851-1856):

I can just get lost in this one on the top looking at all the different people. It's interesting having the woman at the centre and you fff... and I can almost feel like I am right by the fire. (NGC 03)

The second example is taken from Lucy's verbalizations, as she looked at Van Halm's *Facing Extinction* (1985-1986) in the **contemporary galleries**:

Yeah definitely there's... there's a feeling like a physical feeling when you look at this (2 seconds) like you... you want to be sucked into that space. (NGC 01)

As indicated, the two comments could have been made in the context of either art form. When visitors experience such strong sensations, there is no difference with respect to historical or contemporary art (although it occurred more often with historical art). In both cases, visitors feel they are in unison with the artwork, and their senses are aroused.

To sum up, **type 2 consonance** (self) was expressed in **142 instances, in the case of historical art**, and **128 instances, in the case of contemporary art**. Overall, this type of consonance occurred somewhat more often in the case of historical art; nevertheless, it was also part of the visitor's

experience with contemporary art. In other words, visitors who were comfortable in the museum context found a welcoming environment in which their “self” could identify to. The visitors positive disposition favoured the possibility of experiencing strong sensations while exploring different art forms.

3. Type 3 Consonance (work of art)

As can be seen in Table 9 and in Table 10, **subtype 3a** (recognizes symbolic aspect within work) was experienced in 45 instances, in the case of historical art, and 69 instances, in the case of contemporary art. **Subtype 3a** consonance occurred more often in the case of **contemporary art**, and this was the most frequently occurring category of type 3 consonance. It deals with the artwork itself. The following example occurred when Lucy was exploring Irene F. Whittome’s *The White Museum No. 5* (1975) in the contemporary galleries. As she described what she saw, she made symbolical associations to explain the feelings she perceived within the artwork:

And it’s kind of a... powerful image cause it’s... cause if you strike it... it can just kind of explode with fire so... (2 seconds) it’s kinda like... (5 seconds) passion closed up in a little thing that can explode any minute... (NGC 01)

Consonance in this case reflects the judgment criteria that visitors apply to contemporary artwork. They revolve around the idea that the artwork should communicate a message through the use of symbols, that it should be well-rendered, and that it should correspond to the visitor’s view of the world. The pre-existing values of visitors viewing contemporary art indicate the great importance of experiencing art at a symbolic level.

As for subtype 3a in the **historical galleries**, visitors who explored an artwork concentrated

on the visual language and translated it into symbols (as was the case with contemporary art). The following example of consonance in historical art is taken from Lyne's comments as she viewed Field's painting representing *Lieutenant Provo William Parry Wallis, R.N. (1813)*:

The dark clouds coming in... you better run because the clouds are coming in and he's coming too. Kind of a power the storm behind him the storm is coming so he's trying to speak of power. (NGC 04)

This category of consonance did not occur as frequently in the case of contemporary art. Visitors of historical artworks, it is recalled, were probably more familiar with this art form, and could therefore use different criteria to relate to the artwork such as historical facts or realism. In the case of contemporary artworks, however, where various materials combine in different and unfamiliar combinations, visitors are urged to generate meaning by creating symbolic associations.

Subtype 3b (notes work is full of life or movement) was experienced in 14 instances, in the case of historical art, and 5 instances, in the case of contemporary art. **Subtype 3b** occurred more often in **historical art**. This can be explained by the fact that historical art represents naturalistic elements, and visitors can recognize the visual language that corresponds to the illusion of movement. For the illusion to be complete, it is also necessary to have a well-rendered artwork. This is exactly what Lyne experienced looking at Field's *Lieutenant Provo William Parry Wallis, R.N. (1813)*:

The hair is so well-done and you could sense a... a wind somewhere. (NGC 04)

When visitors experienced this category of consonance in the **contemporary galleries**, they made the same kind of comments. It is by identifying details in historical and contemporary artworks alike that visitors experience this lifelike quality. An example of Paul's verbalized musings, shows how this consonance was expressed in the contemporary galleries. Paul looking at Carol Wainio's (*No Wind*)

The Sound was Deafening / A Roving Song (1985) said:

Just you get an image of movement and... movement, graceful and ah... a feeling of a feeling of colours. (NGC 09)

Paul refers to the use of colours (detail of the work) and their application on the canvases to explain how he perceives movement in the artwork.

Subtype 3c (well-painted and rendered) was experienced in 94 instances, in the case of historical art, and 31 instances, in the case of contemporary art. More instances of subtype 3c were expressed in the case of **historical art**, and this category was the most frequently occurring for type 3 in this art form. In the case of participants viewing historical art, this consonance was very important as it corresponded to their judging criteria, that revolved around the idea that the artwork should be realistic, that it should be well-rendered, and that it should correspond to their view of the world. When Charles was exploring the historical galleries, he was struck by how artworks, such as the *Altar Table* executed by Louis Quévillon in (1815), were well-done:

Umm... if you look at... at the actual detail that's done there I mean just so precise. (NGC 10)

Visitor interpretations, as expressed in the context of this category of consonance, were almost the same for both art forms. The differences reside in the variety of materials (found objects, electronics, plastics...) that artist use in contemporary art versus traditional materials (wood, silver, oil paints...) found in historical art. The novelty of materials and their unorthodox application challenges visitors' capacity to judge if a contemporary artwork is well-done. As seen in Table 10, the total instances of subtype 3c are far from being negligible in the case of **contemporary art**. This can be explained by the fact that, notwithstanding the challenging nature of the works, visitors relied on how these materials

rendered other qualities such as the symbolic aspect. When Alex was exploring Jeffrey Spalding's *Emery Cloth Removal / first coat-white enamel / second coat-black enamel / back to white without damaging white / January 1976 (1976)*, he said:

Um... (3 seconds) I guess this is interesting cause it... it looks like it's been painting painted on wood and it's sort of metallic looking that's been rubbed away. I just like how parts... parts are coming through from the original material... (3 seconds) cause usually a painting is coated and you can't see any canvas but... you sort of seeing through with this one... It's... it's nice... it's sort of reflective so, it has a sort of internal light shining you can see you're... you're shadow in it a little or your reflection faintly...(NGC 07)

In the above example, Alex goes to great lengths to describe the different components that make this work a well rendered piece. It is through the materials that his quest for meaning takes form.

Subtype 3d (notes pleasant somatic state in work) was experienced in 16 instances, in the case of historical art, and 4 instances, in the case of contemporary art. More instances of **subtype 3d** were expressed in **historical art**. When visitors explored something with which they were previously familiar, such as historical art, it was easily approachable, unlike contemporary art. It is then normal to see this subtype surface in more instances in historical art. In the following example, Charles feels quite peaceful in the historical galleries and said:

Um... I find I find these church um... pieces peaceful um... it makes me feel very um... peaceful... um... and... and good, calm, quiet. (NGC 05)

Even though this consonance was not experienced as often in **contemporary art**, when it occurred, visitors such as Jack responded in a similar fashion as did Charles in historical art. Materials triggered this consonant moment in contemporary art whereas in historical art it is mostly a response to the subject matter. The greater occurrences in historical art of this consonance could be partly explained by readily understandable subject matter. This kind of consonant occurrence in contemporary art is

in part less frequent because it rests on a specific combination of materials that happens to possess peaceful qualities. As witnessed in Jack's verbalized musings, comments regarding such qualities are rarely precise. Looking at Whittome's *The White Museum No. 5* (1974) Jack said:

I find it just interesting, sort of relax and... stare at this kind of work. (NGC 08)

Subtype 3e (shows the past) was experienced in 16 instances, in the case of historical art, and 5 instances, in the case of contemporary art. More instances of subtype 3e were expressed in the case of **historical art**. This category of consonance was also part of the visitor experience in contemporary art, but in fewer instances. The manifestation of subtype 3e in both art forms is closely related to the subject matter. In historical art, the subject matter is closely linked to an important function of this art form that is to document. Visitors expressed this consonance in the historical galleries, just as Angela did when she said, looking at Robert R. Whale's *The Canada Southern Railway at Niagara* (1870):

And again, interesting historically to see what the area looked like... it's the bridge... and town. (NGC 02)

As seen in the above example, this visitor benefits from the span of time between her and the period in which the work was realized. With **contemporary art** this context does not exist as viewers share the same time and space in which the works were created. This makes it difficult for visitors to experience this consonance in contemporary art, unless the work in some way or another (through the choice of materials or subject matter) reflects the past, and when visitors recognize this in a work, the essence of their comments are similar to what was expressed by Angela. For example, Sara experienced this consonance while looking at Fone's *Butter Models* (1979) and said:

It's like ah... going back in time seeing all the different ah... butter labels... blocks of

butter. Neat! (NGC 06)

To sum up, **type 3 consonance** (work of art) was expressed in **185 instances, in the case of historical art**, and **114 instances, in the case of contemporary art**. Overall, this type of consonance occurred more often in the historical galleries, nonetheless, it was also quite prominent in contemporary art. The participants of this study found great satisfaction in viewing art objects in both historical art and contemporary art as evidenced by their various comments dealing with artworks' qualities.

4. Type 4 Consonance (artist)

As can be seen in Table 9 and in Table 10, **subtype 4a** (expresses own feelings and vision) was experienced in 5 instances, in the case of historical art, and 3 instances, in the case of contemporary art. **Subtype 4a**, associated with the artists' capacity to express their feelings and vision occurred more often in the case of **historical art**.

Jack, looking at Krieghoff's *The Passing Storm, Saint-Ferréal* (1854) said:

Like the one of the other waterfall, I think you could... you could feel the artist, the great impression of the physical land is making on this artist... (NGC 08)

In the **contemporary galleries**, this consonance was experienced almost as frequently as in historical art. For example, Lucy experienced moments of enjoyment with respect to the artist's vision while looking at Ferguson's *abcdefghijklmnopqrstuvwxyz* (1968) she said:

I think I for... for me I think maybe the artist what they were trying to do is just to show to break down language and show how... how separate it can be and how um... just, that language is made out of letters (laughs) and that if you break it down it's... it's... it can be really simple and just layed out before you (23 seconds) Oh! It's appropriately called abcdefg and so on (laughs) that's good name. Um hmmm..... (NGC 01)

In both art forms, recognizing the artist's capacity to express his or her feelings and vision, is part of visitors' consonant moments.

Subtype 4b (shows the past, customs, life..) was experienced in 3 instances, in the case of historical art, and 1 instance, in the case of contemporary art. More instances of **subtype 4b** were expressed in the case of **historical art**. As Angela looked at O'Brien's *H.M.S. "Warspite" in a Gale of Wind* (1856) said:

Seems the artists of this time are really grappling to try to capture scenes as opposed to really working on technique. (2 seconds) Very much um... sort of way to capture history. (NGC 02)

In the **contemporary galleries**, Lucy looking at Fones' *Butter Models* (1979) said:

And he's obviously knows about the history. It's an interesting point of to... to look at history through the indus, the butter industry. (NGC 01)

The same kind of consonance was experienced in both historical and contemporary art. Though it was not expressed as often in contemporary art, visitors readily recognized the artist's way of showing the past.

Subtype 4c (works hard, has talent, good technique) occurred in 27 instances, in the case of historical art, and 15 instances, in the case of contemporary art. More instances of **subtype 4c** were expressed in the case of **historical art**. While viewing Légaré's *Saint Francis of Paola Raising his Sister's Child from the Dead* (1821) Charles said:

Ummm.... they really spent a lot of time and energy making sure every little point is right.... and ahh... when you consider the hours the years that must have taken to... to complete all this ummm... you're kinda humbled when you consider what you do at work all day. (NGC 10)

Subtype 4c was also experienced in **contemporary art**, but in fewer instances. As Mike viewed Joanne Tod's *Having Fun?* (1984) he said:

The one on the left is what I'm looking at... at the moment. I like the way the uh... the artist deliberately made the painted setting in behind look, uh... you know... just obviously not as realistic (9 seconds) It's nice (8 seconds) definitely got the male dancer look right. (NGC 11)

Visitors expressed their enjoyment for the artist's hard work and good technique, whether they were looking at historical or contemporary pieces. Visitors of historical art had a broader base upon which to rely for expressing the artists' hard work and good technique responding to portraits, landscapes, genre paintings, historical scenes and religious iconography, thus explaining the greater frequency of this consonance in historical art. An examination of the verbalized musings of the visitors reveals that in the historical galleries they experienced consonance based on how they viewed the role of the artist and the artworks they were exploring. Visitors also harboured the notion that artists are different from other people and that they fulfill a special role in society because they present a different view of the world. In the case of both historical and contemporary art, visitors saw the artist as a person with personal vision and talent—a person capable of demonstrating good technique.

To sum up, **type 4 consonance** (artist) was expressed in **35 instances, in the case of historical art**, and **19 instances, in the case of contemporary art**. Historical art had a greater impact on the production of type 4 consonance than contemporary art. Visitor comments alone tell us that, in the case of historical art, emphasis was placed on the notion that artists are different from other people and that they fulfill a special role in society. Whereas in contemporary art, talent and good technique are more difficult for visitors to identify. There was a sense, in the case of both art forms, that the artist had a personal vision, and that this was communicated in the work through hard work

and a job well-done.

5. Type 5 Consonance (unexplained consonance)

As can be seen in Table 9 and Table 10, subtype 3a ("I like it") was experienced in 4 instances, in the case of historical art, and 12 instances, in the case of contemporary art. Subtype 5b (Beauty, liking, stereotype, judgement) was experienced in 4 instances, in the case of historical art, and 2 instances, in the case of contemporary art. Type 5 was experienced in 8 instances, in the case of historical art, and 14 instances, in the case of contemporary art. This type is not further explored as it represents unexplained consonant comments.

To summarize, overall, cognitive consonance was expressed in **535 instances, in the case of historical art, and 407 instances, in the case of contemporary art**. Cognitive consonance was more readily observed in the case of historical art. The fact that more instances of consonance were expressed in the historical art galleries than in the contemporary ones can be explained by examining where, in the case of both art forms, they occurred most frequently. As shown previously, visitors of historical art expressed more type 1 (knowledge), type 2 (self), type 3 (work of art) and type 4 (artist) consonance. None of the consonance types occurred more often in contemporary art.

In the case of historical art, these types of consonance manifested themselves more specifically in the following subtypes: subtype 1a (recognizes artist, art movement or style, or subject matter), subtype 2c (personal taste in style or subject matter or visual language or museum's role), subtype 3c (well-painted and rendered) and subtype 4c (works hard, has talent; good technique).

Visitors of historical artworks felt validated when they could recognize the artist, the art movement, or the subject matter of a piece. The occurrence of subtype 1a demonstrates how, while it was important for visitors to relate with an artwork in the historical art galleries, this was also important with contemporary artworks.

Visitors also expressed their personal taste with respect to the subject matter and the visual language of the artist. Again, this consonance (subtype 2c) was prominent in historical art, but was also the category that occurred more frequently in the case of contemporary art, within the type 2 category.

As previously discussed in the context of expressed dissonance types, the art objects themselves were a source of enjoyment for visitors. Type 3 consonance was manifested mostly in subtype 3c, when visitors of historical art experienced enjoyment and satisfaction in finding a work well-rendered, presenting a realistic view of the world. It was the greatest source of pleasure for visitors to the historical art galleries.

Even though more instances of type 3 consonance occurred in the case of historical art, it was also the greatest source of enjoyment for visitors to the contemporary art galleries. Subtype 3a (when visitors recognize the symbolic aspect within the artwork) was the category that occurred most frequently in the case of contemporary art. The emphasis in contemporary art was placed on the possible interpretations that could be formulated through an awareness of the symbolic considerations of the artwork.

Visitors to the historical art galleries experienced consonance based on how they viewed the role of the artist. Even though the largest concentration of this consonance (subtype 4c) occurred in historical art, it was also the most important type 4 consonance in contemporary art. There was a sense that artists-from both the past and the present work hard, have talent, and show a capacity to use different techniques effectively.

Summary

The impact of both historical and contemporary art on the production of cognitive dissonance and consonance is quite revealing. This study shows that a greater number of instances of consonance than dissonance were expressed by participants, in the case of both historical and contemporary art. Overall, historical art produced more cognitive dissonance and consonance than contemporary art.

The most important source of conflict in the case of historical art was of type 3 dissonance, which deals with conflict perceived within the artwork, and was identified as belonging to subtype 3a which, in turn, has to do with the criterion of realism. As for contemporary art, the most important source of conflict was of type 2 dissonance, which deals with a conflict between the visitor's expectation and the aesthetic event, and was identified as belonging specifically to subtype 2d, that

is, conflict associated with the museum's organization.

The most important source of enjoyment in the case of historical art was expressed in type 3 consonance, which deals with the artwork, and which was manifested in subtype 3c, that is, the quality of the object—whether or not it is well-painted and rendered. In contemporary art, the most important source of enjoyment was also found in type 3 consonance, more precisely, the ability to recognize the symbolic aspect of an artwork.

In terms of the overall findings, the sources of conflict differed whether visitors were exploring historical or contemporary art. The findings on the production of consonance reveal that the sources of enjoyment, in the case of both historical and contemporary art, practically occurred in the same subtypes. Discussion of these findings will be presented in the next chapter.

CHAPTER SEVEN

CHAPTER SEVEN

CONCLUSION

Introduction

This study investigated the impact of both historical and contemporary art on the production of cognitive dissonance and consonance, as expressed by visitors to a museum. In particular, it looked at the specific meaning of cognitive dissonance and consonance types associated with each art form. During this study, the Thinking Aloud approach was used to elicit the verbalizations of the museum visitors, and these comments were then analysed by applying Wertz-Fairchild's typologies of cognitive dissonance and consonance.

This chapter reviews the findings of this study in terms of the impact of historical and contemporary art on the cognitive dissonance and consonance of the museum visitors. Specifically, this chapter discusses the findings that relate to the most frequent occurrences of cognitive dissonance and consonance in the case of both art forms. The implications of the findings are discussed in terms of art education in a museum context, where the idea for this study originated.

Like most research endeavours, this study, which set out to understand the moments of enjoyment (consonance) and conflict (dissonance) experienced by viewers of historical and contemporary art, raised further questions. This chapter therefore concludes with suggestions for possible future research.

A. Summary of Findings: Impact of Two Art Forms on the Production of Cognitive Dissonance

1. Type 1 (dissonance between previous knowledge and the label or artwork)

Historical art: The visitors who participated in this study relied on their previous knowledge, on their perception of specific artworks, and on the exhibit labels to explore the art objects and to attempt to create meaning. In particular, they applied previous knowledge as they viewed these artworks, in an effort to make sense of historical art. **The major source of conflict occurred when previous knowledge did not coincide with their perception of an artwork and the information on the labels: dissonance was then unavoidable, as labels were perceived to be prime references for the official information provided by the museum on the artworks on display.** Visitors generally expected artworks to evoke an aspect of human experience that was verifiable, on factual knowledge—something they considered historically grounded. The findings show how visitors to the historical galleries relied on their previous knowledge to relate to artworks. When this knowledge did not coincide with their perception of the artwork, conflict arose. These instances of expressed conflict indicate how visitors tried to relate to the works through their previous knowledge, and how they needed to verify their responses. As an educational tool, these findings suggest that the educational programs of museums should include opportunities for visitors to consider their previous knowledge in the museum context. Designers of museum education programs must consider not only how to offer visitors the possibility of voicing their comments, but also how to provide information that adequately supports and/or increases their knowledge.

Contemporary art: In the case of contemporary art, however, the participants of this study perceived the work through its material components, as a means of relating to the artwork: They called upon their perception of the artwork to create meaning. They then attempted to create a story that they could associate with the artwork, and their comments were more like personal narratives than observations based on factual knowledge. **The major source of dissonance occurred between the label and their perception of artwork.** Having established their personal narratives through their perception of the work, they then called upon the label to validate both their narrative and the identification of the material. The reading of tombstone and/or extended labels created unresolved conflicts: tombstone labels left visitors with too little information in terms of materiality; extended labels, on the other hand, represented a closed interpretation that left visitors with few possibilities for linking their narratives to the official version. This seems to suggest that art education programs should consider how different art forms directly influence visitors when they view an artwork, as they are compelled to construct personal narratives based on their perceptions. This also indicates that museum educators should develop strategies that make visitors feel that their interpretations are welcomed and valuable, and that the labels should be there to help them further their exploration and not interrupt their exploration. In their actual format, labels in the contemporary art galleries should be researched further to foster interaction between the artworks and viewers. This would encourage them to pursue their personal narratives.

2. Type 2 (dissonance between the visitor's expectations and the aesthetic event)

Historical art: There are two major sources of conflict in type 2 dissonance. One of them arose from the lack of information linked to history. The other is attributable to visitor

expectations and the organization of the museum. A lack of context in regards to the presentation of historical artworks was, for the participants of this study, a major obstacle in their attempt to relate to them.

When they visit an art museum, visitors have very high expectations. The participants of this study who visited the historical art galleries did indeed expect more, but felt that their lack of knowledge about the subject matter cheated them out of an enriching experience. Museum educators should consider elaborating programs that emphasize both the historical context in which the works were created and its particular contribution to art history. These programs could take the form of special events that feature specific sections of historical art throughout the year. Focus could be placed on artists, painting techniques, politics, and world history, for example, to provide visitors with a more comprehensive understanding of historical art works.

Contemporary art: The overall major source of conflict in the case of contemporary art was associated with museum organization (this is the type of cognitive dissonance that occurred most often in the case of contemporary art, all categories considered). Visitors expressed conflict arising from the museum's use of space, the set-up of the exhibits, and the lack of information, specifically, as to why certain works were placed next to others. Dissonance arose from the visitors' poor understanding of the actual context in which the works were displayed.

Educational programs should provide opportunities for visitors to explore contemporary art in conjunction with historical art, so as to allow them to compare works created in the two different

contexts and to discuss existing links between the museum's presentation and their own approach to the two art forms. Visitors to art museums must learn different ways of exploring art and of adapting to the art forms exhibited in the specific museum environment. The findings of this study indicate that museum art educators should develop strategies aimed at abolishing the boundaries between art forms to encourage visitors to explore a greater variety of artworks. This challenges the basic way museums function, both in the presentation of their exhibits and in the links they create with their various publics through art education programs. When looking at artworks in a museum context, visitors view not only an art object, but also everything else that surrounds it. The overall experience of the artwork includes the museum's organization as a whole.

3. Type 3 (dissonance perceived within the art object)

Historical art: Dissonance attributable to the art object itself and to the criterion of realism was the overall major source of conflict in the case of historical art (this is the category of cognitive dissonance that occurred more often in historical art, all categories considered). Visitors were critical of some parts of the artworks that they felt did not correspond to the general standard of realism, because historical art is considered rooted in real events and facts.

Conflict in this study was prominent in participants who considered the artworks to be poorly rendered. These findings suggest that, in general, visitors of historical art prefer using the criterion of realism to judge the quality of an artwork. These visitors too often believe that they need more knowledge of art history to connect to artworks; consequently, they automatically turn to their perception of the work's execution to assess it. Educational programs should therefore occasionally

focus on the historical artworks that are usually perceived as being “poorly rendered”, and periodically provide different strategies designed to encourage visitors to discover them from a different point of view.

Contemporary art: In the case of contemporary art, visitors were not concerned about the criterion of realism as much as they were in the case of historical art. **The lack of perceived harmony among the elements of individual contemporary artworks was the major source of conflict for this art form.** Visitors found the juxtaposition of very different elements to be inappropriate. The findings suggest that museum educators should provide opportunities for visitors to explore the different elements used to create an artwork. Programs that focus more on the components of contemporary art could perhaps help visitors create links between the various elements of individual contemporary pieces.

4. Type 4 (dissonance attributable to the visitor’s personal idiosyncratic taste)

Historical art: Dissonance arising from visitor taste was readily observed in the case of historical art. It seems that, in that context, visitors had a broader base upon which to draw in order to express their likes and dislikes: portraits, landscapes, genre paintings, historical scenes, and religious iconography. Viewing works from the past in a historical perspective created many possibilities for visitor response on a personal level. Historical art, in that sense, can be compared to a window through which visitors access another world. **It is in the category of conflicts between the visitor’s taste and the content of the artworks that the major source of dissonance was expressed in the context of historical art.** As seen above, visitors have access to a multitude of

possibilities to do so. The implication for museum educators is that it is very important for visitors to express their taste in the museum context. The fact that this type of dissonance was experienced more often in the case of historical art suggests that the exploration of a variety of paintings and subject matter gives visitors a chance to compare and develop their taste and perhaps to discuss this and grow in their understanding.

Contemporary art: The conflicts expressed in this type of dissonance were of a very personal, idiosyncratic nature. They were not as prominent in the contemporary galleries as they were in the historical ones, because visitors relied mostly on narratives that they could develop and had fewer referents from outside to evoke. **However, they manifested more dissonance of the type arising from conflict between taste and the content of artworks or the artist's style.**

The findings indicate the importance, for visitors, of exploring different media, different content, and different subject matter, because contemporary art is very eclectic. It is on that basis that visitors should be encouraged to create their personal narratives as a tool to approach the various contents and artistic styles that are found in contemporary art. It is with time, and by relating their personal narratives to contemporary art, that visitors will create their personal art corpus and develop their taste for this art form.

To summarize, the overall findings indicate that the major sources of conflict identified above may differ according to whether visitors are exploring historical or contemporary art. In both cases, the identified sources of conflict help determine the negative impact that these two art forms can have

on visitors. A greater insight into these major sources of conflict can hopefully help museum educators understand visitor frustrations and enhance their art museum visit. Museum educators should not forget that visitor explorations of artworks are characterized by moments of conflict, and that their role is to make such occurrences an integral part of an art museum experience.

B. Summary of Findings: Impact of Two Art Forms on the Production of Cognitive Consonance

1. Type 1 (knowledge)

Historical art: An important source of enjoyment for the visitors of historical art was their ability to fall back on their knowledge to respond to the art they were viewing. **Specifically, consonance was experienced when they recognized the artist, art movement, style or subject matter.** These were moments when visitors felt empowered: they could actually share their knowledge with a museum educator. (Because I was also working at the National Gallery of Canada when I collected the data, the participants of this study saw me not only as a researcher-observer, but also as an employee of the institution). Once their visit was over, they commented how important it had been to have somebody listen to what they had to say, and to take them seriously.

The findings demonstrate that visitors to the historical galleries rely on their knowledge to relate to artworks. In terms of art education programs, these findings also suggest that museums should include opportunities not only for visitors to share their knowledge via comment cards or email, but also for visitors and educators to explore the collection together and to direct the information further. These

educational activities could be different from the traditional guided tours, as the visitors in those circumstances would be active participants. As for the museum educators, they would become active listeners, knowing when to intervene in a manner that empowers the visitor and encourages further exploration of artworks viewed.

Contemporary art: It is important to note that visitors in the contemporary galleries could not identify artists or recognize them through their works as easily as they did in the historical galleries. **They experienced enjoyment most often when their knowledge allowed them to recognize the style and the subject matter. Consonance of this type was the overall source of enjoyment for the visitors who could not recognize the names or the artists of the contemporary artworks themselves (this is the type of cognitive consonance that occurred most often in contemporary art, all categories considered).**

In the case of historical art, as suggested above, visitors need opportunities where they can actively explore an artwork with museum educators. In the context of contemporary art, the findings suggest that visitors can discuss style and subject matter, but that they rarely recognize the artist. It would be interesting for museum educators to occasionally feature artists whose works are on display in the contemporary galleries and, in so doing, to introduce the artist as well as the work to visitors.

2. Type 2 (self)

Historical art: The participating visitors' major source of enjoyment, in the case of historical art, was associated with their personal taste in style, subject matter or visual

language. They liked to describe what they saw; it was an opportunity for them to acknowledge what they liked. However, it was noticed that such instances of consonance were expressed without in-depth exploration. Educators can use this knowledge to help visitors relate to an artwork in a positive manner. Once they identify the personal taste of visitors, they can offer activities based on subject matter, visual language or style that are in line with what the visitors have to contribute in order to facilitate further exploration.

Contemporary art: As for contemporary art, the major source of enjoyment also emerged from the participating visitors' personal taste in style, subject matter or visual language. The expressed consonance dealt mostly with the subject matter and the visual language. The findings indicate that it was important for these visitors to express their personal taste. It is therefore possible to conclude that visitors in general find positive elements, not only in historical art (as seen previously), but also in contemporary art. The latter is not necessarily an all-negative experience for them; there are definitely ways for visitors to connect positively with this art form. When educators elaborate programs on contemporary art, emphasis can first be placed on discovering what visitors like. They can then build on that knowledge to help their visitors explore further aspects of the artworks. Even though the components that visitors find pleasing in contemporary art differ from the ones that please them in historical art, the basis remains the same: museum educators should build constructively on the features to which visitors react.

3. Type 3 (work of art)

Historical art: In the case of historical art, consonance attributable to the art object and the criterion of realism, that is, how well an artwork is rendered, was the overall major source of enjoyment for visitors (this is the category of cognitive consonance that occurred most often in historical art, all categories considered). These findings reiterate how art objects are the focus of a visitor's museum exploration, even more so when the visitor's personal input is gratified. In terms of developing art education programs, many different avenues are now being developed to cater to and attract various publics, such as singles' programs, sleep-overs, and birthday parties. Nonetheless, for a museum art educator, this study indicates that the focus should remain on the artwork, no matter how people are drawn in, because, in the final analysis, the response of a visitor to an artwork is the main reason to be there.

Contemporary art: In the case of contemporary art, visitors were not concerned about the criterion of realism as much as they were in the case of historical art. **The aspect of the art object that created enjoyable moments was, more specifically, the visitors' ability to recognize the symbolic aspect within an artwork.** This finding is quite interesting as it indicates how visitors respond differently when looking at either historical or contemporary art. In terms of art education programming, this suggests that visitors who view historical art base their judgement on the criterion of realism, where as for contemporary art, visitors base their judgement on the accessibility of the work's symbolic message. Taking in consideration the findings of this study, museum educators could elaborate strategies that would help visitors explore further their capacity to recognize the symbolic message within an art object.

4. Type 4 (artist)

Historical art: Consonance arising from recognition of the artists' hard work, talent and craftsmanship was important in the study's findings. Visitors in the historical galleries viewing artworks they enjoyed often turned their attention to the artists who executed them. This appears to be a strategy they used to explore the works further as there is a notion of the artist as being special and skilled.

These findings indicate that visitors are often interested in learning more about the artists. In terms of art education, educators could help forge positive museum experiences by including information on some aspect of the artist's technique. In a context where literature devoted to the approach and work of artists is readily available (books, catalogues, website, video...), literature becomes a source of information that should be made part of a museum experience.

Contemporary art: Consonance associated with the artists' hard work, talent and craftsmanship was also important in this study, in the case of contemporary art. Even though the artists whose artworks were on display in the contemporary galleries were not as well-known as those in the historical art galleries, visitors acknowledged their role in the art making. In the contemporary galleries, as indicated above, visitors had difficulty in recognizing the artists. The fact that this category of consonance surfaced most frequently within the type of consonance dealing with the artist is an indication that visitors are interested in learning more about artists' lives whose works are displayed in the contemporary galleries.

To summarize, participants in this study demonstrated an ability to connect with both historical and contemporary art in a positive way. The findings suggest that popular beliefs concerning contemporary art's potential to cause alienation and to stir strong negative feelings in the viewer are not substantiated. Participants in this study produced more consonance than dissonance in the case of both historical and contemporary art. Further, the findings on the production of consonance in the context of this study showed that the participating visitors were able to connect positively to both historical and contemporary artworks. To react positively to an artwork, visitors have to have experienced negative reactions to other works of art:

Après tout, les arts visuels ne sont pas faits pour conforter la raison. Et accepter ce paradoxe aide grandement à apprécier l'art de notre époque (Millet, 1997, p. 105).

Museum educators must find ways for visitors to experience both their enjoyable and their not-so-enjoyable moments in art museums more fully, as it is natural for art museum visitors to love some works and to dislike others: this is how they develop their personal taste for artworks.

In conclusion, as a museum art educator, I strongly believe that art educators need to create the necessary tools that will enable visitors to make their own connections with artworks. To do so, however, art museum educators need to understand the experiences of visitors. In conducting this study, I aimed at gaining insight into how visitors react positively and negatively while exploring artworks categorized as historical and contemporary.

In general, from my involvement in museum education, I think that visitors seek a positive museum experience, but often do not recognize it when it happens. Once, after a visit, in the public

area of the National Gallery of Canada, it was proclaimed as participants hugged me and stated: "I've never learned so much before at the museum!" At first, I had thought that this reflected one person's response, but then, there were many who responded similarly. They expressed how important it was for them to have found themselves in an art museum, to have had somebody listen to what they had to say, and to have that person take them seriously. They felt empowered and happy! This was so wonderful, but at the same time bewildering as, contrary to my habits, I had remained silent throughout their museum visit. This suggests to me that my presence, qualified beforehand as that of a "friendly stranger", must have had an impact on them. **It is to say, that the presence of an active listener played an important role in their positive museum experience.** I was like a lifesaver, if in need for help there was someone right there at their disposal. The mere fact that I was listening to what they had to say and demonstrating interest made them feel at once motivated and reassured. One of the findings of this study which also used a kind of "constructive silence" (Thinking Aloud approach) was to show the importance of this strategy. I think that museum educators have much to learn from exercising "constructive silences" while they are doing an activity with visitors in the galleries.

After reflecting on the overall findings, I am encouraged by the fact that visitors of this study experienced positive moments more often than negative ones. In my opinion, this is valuable information as it suggest that, as museum educators, we should be careful not to categorize artworks too quickly as being "difficult" and let visitor experience guide our educational strategies.

Another aspect of the results of this study that I consider quite revealing is that the same kind of consonant moments were most frequently experienced in both historical and contemporary art.

Those consonant moments occurred when visitors were exercising their capacity to recognize the subject matter, when they found that the artwork corresponded to their personal taste and when they valued the artists hard work and good technique. No matter what the art form, visitors have learned to somehow recognize those specific characteristics that bring enjoyable moments, and they know how to apply this knowledge to their overall museum experience.

Another aspect that I find most interesting about the results of this study centres on the differences that the impact of historical and contemporary art had on the expressed dissonant and consonant moments. They seem to point directly to inherent specificities found in each art form. First, the differences that came from the exploration of historical art compared to contemporary art dealing with dissonant moments revolved around the criterion of realism for one and the museum organization for the other. Second, the differences that were manifested in the exploration of historical art focussed on how well it was executed. On the other hand, consonant moments when looking at contemporary art dealt with the visitor's capacity to recognize the symbolic aspect. I interpret these findings by the fact that first and foremost, visitors want to have a positive museum experience, so when looking at artworks they focus on what they consider worthwhile to engage with and from this motivation lies the possible dissonant and consonant moments.

C. Recommendations for Additional Research

Additional research will be required to confirm the validity of the suggested findings of this study with a larger population of adult visitors who frequently visit museums. Other studies should be carried out to explore the impact of historical and contemporary art on the production of cognitive dissonance and consonance with different populations, such as people who rarely or never go to art museums. It would also be quite interesting to adopt the same approach and instruments of analysis, but to apply them to different categories of art forms: to explore, for instance, the impact of modern and contemporary art on the production of cognitive dissonance and consonance. It is also recommended, given the significant variance in the meanings expressed by the participants of this study during their various manifestations of cognitive dissonance and consonance, to elaborate instruments, based on Wetzl-Fairchild's typologies, that take into account the specificity of their verbalized musings. Identifying the differences between historical and contemporary art on the production of cognitive dissonance and consonance expressed by visitors was the first step of a long term study that I wish to pursue. I intend to study individual visitor's process of meaning-making while they experience consonant and dissonant moments in their exploration of historical and contemporary art. The focus of the future research will be to identify the meaning-making categories derived from a state of consonance or dissonance which is expressed in the interaction between viewer and artwork. The viewers' experiences of pleasure or conflict yields meaning-making as a process from which types, modes, styles can be discerned. Experiences will be monitored in order to identify varying strategies from each viewers' state of consonance or dissonance towards historical art and contemporary art.

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APPENDICES

APPENDIX A

**Labels and Extended Labels of the
Historical Art Works
In the Permanent Collection
of the Canadian Galleries
at the
National Gallery of Canada**

LEVEL 1 Canadian Galleries

Room A101

1. **Joseph Légaré**
 Quebec, Quebec 1795
 Quebec, Quebec 1855
 **Saint Francis of Paola Raising
 his Sister's Child from the Dead**
 c. 1821
 oil on canvas
 purchased, 1976
 no. 18619

Case 1

2. **French 17th century**
 Saint Joseph
 second half of the 17th century
 gilded birch
 purchased, 1974
 no. 1811

3. **Paul Jourdain, dit Labrosse**
 Montreal, Quebec 1697
 Montreal, Quebec 1769
 Virgin and Child, 1749
 polychromed and gilded linden
 purchased, 1966
 no. 14891

4. **Jean Valin**
Quebec, Quebec 1697
Quebec, Quebec 1759
Saint John the Baptist, 1743-1748
silvered basswood (statue) and
polychromed and silvered
white pine (base)
Loan from the Council of churchwardens,
Saint Jean-Baptiste, Les Écureuils
Restored with the collaboration of the
Canadian Conservation Institute

Case 2

5. **François Ranvoyzé**
Quebec, Quebec 1739
Quebec, Quebec 1819
Ciborium c. 1770-1780
silver with gilt interior of cup
purchased, 1965
no. 14793
6. **Paul Lambert dit Saint-Paul**
Arras, France 1691?
Quebec, Quebec 1749
Monstrance c. 1729-1749
silver
Gift of Henry Birks Collection
of Canadian silver, 1979
no. 24050
7. **Nicholas Clément Vallières**
French, active 1732-after 1781
**Plate with the Coat of Arms of the
Godefroy de Tonnancour Family**
c. 1749-1750
silver
purchased, 1998
no. 39614

8. **Paul Lambert dit Saint-Paul**
Arras, France 1691?
Quebec, Quebec 1749
Pyx c. 1729-1749
silver with gilt interior of cup
Henry Birks
no. 24147
9. **Paul Lambert dit Saint-Paul**
Arras, France 1691?
Quebec, Quebec 1749
**Tablespoons with the Arms of
The Boucher Family of Boucherville**
c. 1729-1749
silver
Henry Birks
no. 26341, 1-2
10. **Paul Lambert dit Saint-Paul**
Arras, France 1691?
Quebec, Quebec 1749
**Porringer with the Monogram
of Catherine Langlois**
c. 1729-1749
Henry Birks
no. 25043
11. **Jean, Nicolas Armiot**
Quebec, Quebec 1750
Quebec, Quebec 1821
Wine-taster c. 1780
silver
Henry Birks
no. 24069

... end of case 2

- 12. François Baillairgé**
Quebec, Quebec 1759
Quebec, Quebec 1830
The Virgin, 1797
Saint John, 1797
polychrome and gilded
white pine
purchased, 1957
no. 6742-6741

These statues were part of a crucifixion scene originally in a parish church in the village of St-Jean-Port-Joli, 100 kilometres east of Quebec City, on the south shore of the St. Lawrence. The church council commissioned the sculptor to produce the group in 1794. We can feel the tension in the bearing of these figures, conveying their torment.

Case 3 (one piece only)

- 13. Alexis Porcher**
French, active Paris 1725-1781
Saint Ignatius Loyola 1751-1752
silver on polychromed birch base
Loan from Résidence Notre-Dame
des Jésuites, Quebec City
- 14. Louis Quévillon**
Saint-Vincent-de-Paul, Quebec 1749
Saint-Vincent-de-Paul, Quebec 1823
Altar Table c. 1815
polychromed white pine and basswood
purchased 1968
no. 15668.1
- 15. Paul Jordain, (dit Labrosse)**
Tabernacle c. 1741
gilded butternut and bass wood
purchased, 1968
no. 15668.2

In the Roman Catholic religion, the tabernacle is a locked cabinet holding the elements of the Eucharist, placed in the center of the altar table. Here, however, the term is expanded to include the entire structure. This gilded example originally graced the church of Saint-Antoine-de-Longueuil, near Montreal. Its ample dimensions and generous ornamentation give a foretaste of the style that would characterize the tabernacles of New France.

Case 4 (one piece only)

- 16. Salomon Marion**
Lachenaie, Quebec 1782
Montreal, Quebec 1830
Immaculate Conception
c. 1818
silver with painted wood base
Gift of Ernest E. Poole,
Edmonton, 1961
no. 9669
- 17. François Fournier**
Cap-Saint-Ignace, Quebec 1790
Saint-Thomas-de-Montmagny,
Quebec 1864
The Baptism of Christ
c. 1832-1837
gilded and varnish white pine
purchased, 1928
no. 6781

Case 5

- 18. James Orkney**
Scotland 1760
Quebec, Quebec 1832
Sugar Sifter c. 1800
silver
purchased, 1995
no. 37718
- 19. Ignace-François Delezenne**
Lille, France 1718
Baie-du-Febvre, Quebec 1790
Ciborium c. 1747-1748
silver with gilt interior of cup
Gift Henry Birks 1979
no. 27769

20. **Robert Cruickshank**
Aberdeen, Scotland c. 1748
at sea, 1809
Chalice c. 1774-1807
silver with gilt cup
Henry Birks 1979
no. 26485
21. **Frederick Delisle**
Montreal, Quebec 1796
Montreal?, Quebec, after 1831
**Serving Spoon with the Monogram
of the St-Ours Family**
c. 1820-1830
silver
Henry Birks 1979
no. 25124
22. **Michael Arnoldi**
Montreal, Quebec 1763
Trois-Rivières, Quebec 1807
Tea-Trivet c. 1790
Henry Birks
no. 27755
23. **Michael Arnoldi**
Montreal, Quebec 1763
Trois-Rivières, Quebec 1807
Processional Cross 1788
silver and brass
Henry Birks
no. 25737
24. **Robert Cruickshank**
Aberdeen, Scotland c. 1748
at sea, 1809
Teapot c. 1785
silver and wood
Henry Birks
no. 24094

... end of case 5

Art in Quebec 1740 to 1820

Welcome to the Canadian galleries. The galleries are arranged chronologically, beginning here with works from the mid-eighteenth to the early nineteenth century, when the Roman Catholic Church was the principle patron of the arts in Quebec.

With the Treaty of Paris in 1763, New France (Quebec) was ceded to Britain. In the years that followed, relative peace and an increased population created a climate in which churches commissioned paintings and carvings to decorate their interiors. Subjects were chosen with the aim of promoting and fostering Church doctrine. The Church also commissioned silver objects for use in Catholic rituals.

The long-standing influence of seventeenth- and eighteenth-century French styles continued to dominate religious art. Representations of the deity and saints, often copies of European paintings, were known in Quebec through engravings and imported works.

The side gallery contains portraits of the emerging bourgeoisie, wealthy enough to have likenesses of themselves made to leave to posterity. Paintings by Joseph Légaré depict scenes of contemporary life and events from the history of New France. Examples of domestic silver in a sober, neoclassical style demonstrate the high level of design and technical skill.

- 25. Joseph Légaré**
Quebec, Quebec 1795
Quebec, Quebec 1855
**Saint Philip Baptizing the
Eunuch of Queen Candice**
1821
oil on canvas
purchased, 1976
no. 18615

Room A102

- 26. Samuel Palmer**
Newington, (England) 1805
Reigate, Surrey 1881
Reverend Daniel Wilkie 1843
oil on canvas
Gift of Patricia Keir, Victoria, 1969
no. 15819

27. **Robert C. Todd**
Berwick-on-Tweed, England
1809
Toronto, Ontario 1866
**The Timber and Shipbuilding
Yards of Allan Gilmour and
Company at Wolfe's Cove,
Quebec, Viewed from the South**
1840
oil on canvas
purchased, 1987
no. 29695
28. **Antoine Plamondon**
Ancienne-Lorette, Quebec 1804
Neuville, Quebec 1895
Sister Saint-Alphonse 1841
oil on canvas
purchased, 1937
no. 17919
29. **Robert C. Todd**
Berwick-on-Tweed, England
1809
Toronto, Ontario 1866
**The Timber and Shipbuilding
Yards of Allan Gilmour and
Company at Wolfe's Cove,
Quebec, Viewed from the West**
1840
oil on canvas
purchased, 1987
no. 29696
30. **Antoine Plamondon**
Ancienne-Lorette, Quebec 1804
Neuville, Quebec 1895
Louis-Joseph Papineau 1836
oil on canvas
purchased, 1974
no. 17919

31. **Antoine Plamondon**
Ancienne-Lorette, Quebec 1804
Neuville, Quebec 1895
The Flute Player 1867
oil on canvas
purchased, 1973
no. 17605
32. **Antoine Plamondon**
Ancienne-Lorette, Quebec 1804
Neuville, Quebec 1895
Abbé David-Henri Têtu 1835
oil on canvas
purchased, 1966
no. 14895
33. **Théophile Hamel**
Sainte-Foy, Quebec 1817
Quebec, Quebec 1870
Dominick Daly O'Meara
c. 1847
oil on canvas
purchased, 1990
no. 30760
34. **Attributed to James Duncan**
Coleraine, Ireland 1806
Montreal, Quebec 1881
Montreal from the Mountain
c. 1838
oil on canvas
purchased, 1986
no. 29326
35. **Joseph Légaré**
Quebec, Quebec 1795
Quebec, Quebec 1855
Joseph Ourné c. 1840
oil on canvas
purchased, 1975
no. 18309

- 36. Joseph Légaré**
 Quebec, Quebec 1795
 Quebec, Quebec 1855
The Martyrdom of Fathers
Brébeuf and Lalemant c. 1843
 oil on canvas
 purchased, 1977
 no. 18795
- 37. Antoine Plamondon**
 Ancienne-Lorette, Quebec 1804
 Neuville, Quebec 1895
Portrait of a Lady 1834
 oil on canvas
 purchased, 1989
 no. 30239
- 38. Théophile Hamel**
 Sainte-Foy, Quebec 1817
 Quebec, Quebec 1870
Sir Etienne-Paschal Taché 1850
 oil on canvas
 purchased, 1976
 no. 18547

Art in Quebec 1820 to 1860

The great increase in the populations of Quebec City and Montreal in the mid-nineteenth century provided artists with additional sources of patronage. Politicians, merchants, military figures, and members of the clergy mirrored European and British cultural models in their taste for portraits of themselves, their families, and their property. These works were commissioned for both private homes and public institutions.

Two of the most successful artists, Antoine Plamondon and Théophile Hamel (who painted many of the portraits in these galleries), refined their skills through study in Europe. Upon their return, they advertised in newspapers, hoping to secure commissions from the new middle class of urban Quebec and Ontario.

The Dutch-born Cornelius Krieghoff, working in Montreal and Quebec City, mastered a wide range of subject matter to appeal to the varied tastes of colonial society. Depictions of Quebec's indigenous peoples, scenes of everyday rural life, and autumn and winter landscapes were eagerly purchased by British officers temporarily stationed in Canada.

Domestic and religious silver changed styles through the decades in response to contemporary European and North American fashions. Individual silversmiths maintained a high level of quality until industrial production began to dominate the market in the late nineteenth century. Most of the

silver displayed in the Canadian galleries was collected by Henry Gifford Birks of Montreal. The Birks collection was donated to the National Gallery in 1979.

- 39. Théophile Hamel**
Sainte-Foy, Quebec 1817
Quebec, Quebec 1870
Lady Sophie Taché 1850
oil on canvas
purchased, 1976
no. 18547

Case 1

- 40. Paul Morand**
Blainville?, Quebec c. 1782
Montreal, Quebec 1854
Baptismal Ewer c. 1840
silver
Henry Birks
no. 24060
- 41. Laurent Amiot**
Quebec, Quebec 1764
Quebec, Quebec 1839
Monstrance c. 1838
silver and glass
Henry Birks
no. 24049
- 42. Laurent Amiot**
Quebec, Quebec 1764
Quebec, Quebec 1839
Baptismal Ewer c. 1810
silver
Henry Birks
no. 25023
- 43. Laurent Amiot**
Quebec, Quebec 1764
Quebec, Quebec 1839
Baptismal Ewer c. 1810
silver
Henry Birks
no. 27826

- 44. Salomon Marion**
Lachenaie, Quebec 1782
Montreal, Quebec 1830
Tea Service c. 1815-1830
silver, gold, and ivory
Henry Birks
no. 27786, 1-3
- 45. Paul Morand**
Blainville?, Quebec c. 1782
Montreal, Quebec 1854
Pair of Salt Cellars c. 1820-1840
silver
Henry Birks
no. 27443, 1-2
- 46. Laurent Amiot**
Quebec, Quebec 1764
Quebec, Quebec 1839
Spice Box c. 1800-1835
silver
Henry Birks
no. 27079
- 47. Laurent Amiot**
Quebec, Quebec 1764
Quebec, Quebec 1839
Ciborium c. 1815
silver and gold
Henry Birks
no. 24795
- 48. Salomon Marion**
Lachenaie, Quebec 1782
Montreal, Quebec 1830
Aspersorium c. 1825
silver
Henry Birks
no. 24924, 1-2

- 49. Laurent Amiot**
Quebec, Quebec 1764
Quebec, Quebec 1839
Chalice c. 1836
silver and gold
Henry Birks
no. 24030

... end of case 1

Case 2

- 50. Pierre Lespérance**
Quebec, Quebec 1819
Quebec, Quebec 1882
Chalice c. 1865
silver and gold
Henry Birks
no. 27738
- 51. Robert Hendery (for Savage & Lyman)**
Cordu, Greece 1814
Montreal, Quebec 1897
Child's Cup c. 1850-1867
silver
Henry Birks
no. 25210
- 52. Peter Bohle (for George Savage & Son)**
Montreal, Quebec 1786
Montreal, Quebec 1862
Child's Cup c. 1840-1850
silver
Henry Birks
no. 25204
- 53. Robert Hendery (for Savage & Lyman)**
Corfu, Greece 1814
Montreal, Quebec 1897
Ewer c. 1860
silver
Henry Birks
no. 25135

- 54. Robert Hendery**
Corfu, Greece 1814
Montreal, Quebec 1897
Porringer c. 1863
silver
Henry Birks
no. 25050
- 55. Robert Hendery (for Savage & Lyman)**
Corfu, Greece 1814
Montreal, Quebec 1897
Cup c. 1850-1867
silver
Henry Birks
no. 25235
- 56. Robert Hendery**
Corfu, Greece 1814
Montreal, Quebec 1897
Butter-cooler c. 1859-1869
silver
Henry Birks
no. 25224, 1-2
- 57. Robert Hendery & Co. (for J.R. Harper & Co.)**
active Montreal c. 1873-1887
Aiguière c. 1873-1887
silver and gold
Henry Birks
no. 24092
- 58. Robert Hendery (for Savage and Lyman)**
Corfu, Greece 1814
Montreal, Quebec 1897
Pair of Fish Carvers c. 1866
silver
Henry Birks
no. 25967, 1-2

59. Attributed to Pierre Lespérance

Quebec, Quebec 1819

Quebec, Quebec 1882

Aspersorium c. 1840-1880

silver

Henry Birks

no. 24346.1

60. Ambroise Lafrance

Quebec, Quebec 1847

Quebec, Quebec 1905

Chalice c. 1880-1890

silver and gold

Henry Birks

no. 24614

... end of case 2

Room 102b (side gallery)

- A. Robert C. Todd**
Berwick-on-Tweed, England 1809
Toronto Ontario, 1866
Corbeau a Trotting Horse 1845
oil on canvas
purchased 1987
no. 29783
- B. Robert C. Todd**
Berwick-on-Tweed, England 1809
Toronto Ontario, 1866
The Ice Cone, Montmorency Falls c.1850
oil on canvas
purchased 1957
no. 6763
- C. Cornelius Krieghoff**
Amsterdam, Netherlands, 1815
Chicago, Illinois, 1872
Indians in a Snowy Landscape c. 1847-1848
oil on canvas, mounted on wood-pulp board
Gift from the Robert Lindsay Estate, 1990
no. 35535
- D. Théophile Hamel**
Sainte-Foy, Quebec, 1817
Quebec, Quebec, 1870
Henriette Massine Le Moine 1854
oil on canvas
purchased, 1978
no. 23179
- E. Cornelius Krieghoff**
Amsterdam Netherlands, 1815
Chicago, Illinois, 1872
**The Saint Anne Falls near
Quebec from Above and Looking Upward** 1854
oil on canvas
purchased, 1995
no. 37781

- F. Cornelius Krieghoff**
Amsterdam Netherlands, 1815
Chicago, Illinois, 1872
Winter Landscape, Laval 1862
oil on canvas
purchased, 1952
no. 5886
- G. Cornelius Krieghoff**
Amsterdam Netherlands, 1815
Chicago, Illinois, 1872
The Passing Storm, Saint-Ferréal 1854
oil on canvas
purchased, 1963
no. 15190
- H. Cornelius Krieghoff**
Amsterdam Netherlands, 1815
Chicago, Illinois, 1872
Winter Landscape 1849
oil on canvas
Gift of Edith Wilson, Ottawa, 1923, in memory of
Senator and Mrs. W. C. Edwards
no. 2038
- I. Cornelius Krieghoff**
Amsterdam Netherlands, 1815
Chicago, Illinois, 1872
Indians Stalking Deer 1867
oil on canvas
purchased, 1966
no. 14897
- J. Joseph Légaré**
Quebec, Quebec, 1795
Quebec, Quebec, 1855
The Battle of Sainte-Foy c. 1854
oil on canvas
purchased, 1975
no. 18489

K. Cornelius Krieghoff
Amsterdam Netherlands, 1815
Chicago, Illinois, 1872
Self-portrait 1855
oil on canvas
purchased, 1920
no. 1657

Room A104

Art in the Maritimes and Ontario 1800 to 1860

After the American Revolution, many British Loyalists settled in the Maritime colonies. Itinerant artists, usually from Britain or the United States, travelled to Halifax seeking portrait commissions from naval officers, merchants, and administrators. Equally in demand were works related to the local maritime economy: views of the port and paintings of ships helped validate a new homeland for many patrons.

The murals in the Croscup Room, removed from a house in Karsdale, Nova Scotia, were painted for a prosperous farmer and shipbuilder from a Loyalist family. These images are most likely the work of a wandering painter-decorator who catered to the contemporary taste for architectural and scenic wall paintings.

Since the population of Ontario grew more slowly than that of the most established Quebec, artists were forced to go from place to place, competing for commissions in the burgeoning towns. Responding to Ontario's urban expansion, Robert Whale produced numerous views of Niagara Falls and the cities of Hamilton and Dundas, all of which found a ready market in the businesses, hotels, and homes of proud citizens.

Inspired by the American painter George Catlin, Paul Kane made his way across Canada to Vancouver island in the 1840s to document the traditional art and customs of the aboriginal peoples, soon to be irrevocably altered by the sweeping tide of European colonization.

61. **William Bent Berczy**
London, England 1791
Saint-Mélanie d'aileboust,
Quebec 1873
Indian Dance at Amherstburg c. 1825
oil on canvas
purchased 1990 with the assistance of
a grant from the Government
of Canada under the terms of
the Cultural Property Export and Import Act.
No. 30860

62. **Attributed to Paul Kane**
Mallow, Ireland 1810
Toronto, Ontario 1871
Freeman Schermerhorn Clench c. 1834-1836
oil on canvas
purchased, 1990
no. 30486

- 63. Attributed to Paul Kane**
Mallow, Ireland 1810
Toronto, Ontario 1871
Eliza Clarke Cory Clench c. 1834-1836
oil on canvas
purchased, 1990
no. 30487
- 64. Paul Kane**
Mallow, Ireland 1810
Toronto, Ontario 1871
Chinook Indians in front of Mount Hood c. 1851-1856
oil on canvas
Transfer from the Parliament of Canada, 1955
no. 6918
- 65. Paul Kane**
Mallow, Ireland 1810
Toronto, Ontario 1871
**Interior of a Clallam Winter Lodge,
Vancouver Island** c. 1851-1856
oil on canvas
Transfer from the Parliament of Canada, 1955
no. 6923
- 66. Robert R. Whale**
Altemun, England 1807
Brantford, Ontario 1887
View of Hamilton 1853
oil on canvas
purchased, 1949
no. 4950
- 67. Paul Kane**
Mallow, Ireland 1810
Toronto, Ontario 1871
Scalp Dance by the Chualpays Indians c. 1851-1856
oil on canvas
Transfer from the parliament of Canada, 1888
no. 103

- 68. Paul Kane**
Mallow, Ireland 1810
Toronto, Ontario 1871
Horse Race among the Blackfoot Indians c. 1851-1856
oil on canvas
Transfer from the parliament of Canada, 1955
no. 6921

Paul Kane was one of several 19th-century painters who took an interest in native customs, making numerous sketches to record the daily life of the indigenous population as he travelled in the west in the 1840s. Bushes define the foreground and lead us further into the picture, where the elders gather by the tepees to watch the race.

- 69. Robert R. Whale**
Alternun, England 1807
Brantford, Ontario 1887
The Canada Southern Railway at Niagara c. 1870
oil on canvas
purchased, 1953
no. 6185
- 70. John Bell-Smith**
Rotherhithe, England 1810
Toronto, Ontario 1883
Miss Amelia Boddy 1845
oil on canvas
purchased, 1915
no. 1118
- 71. George T. Berthon**
Vienna, Austria 1806
Toronto, Ontario 1892
Sir John Beverley Robinson c. 1846
oil on canvas
purchased, 1963
no. 15192

72. **John O'Brien after Nicholas M. Condy**
Saint John, New Brunswick 1831
Halifax, Nova Scotia 1891
H.M.S. "Warspite" in a Gale of Wind 1856
oil on canvas
purchased, 1962
no. 9864
73. **William Valentine**
Whitehaven, New England 1798
Halifax, Nova Scotia 1849
Samuel Nelson 1833
oil on canvas
purchased, 1980
no. 23527
74. **UNKNOWN**
Mr. and Mrs. William Croscup's
Painted Room c. 1846-1848
diluted oil colour, charcoal,
and graphite on plaster
purchased, 1976
no. 18688
75. **Unknown Artist**
Canada 19th Century
The Port of Halifax c. 1835
oil on canvas
Gift of the Canadian National
Railways, Montreal, 1963
no. 9978
76. **Robert Feild**
England 1769
Kingston, Jamaica 1819
Lieutenant Provo William Parry
Wallis, R.N. 1813
oil on canvas
purchased, 1950
no. 5057

77. **John O'Brien**
Saint John, New Brunswick 1831
Halifax, Nova Scotia 1891
Yacht Race at Halifax 1850
oil on canvas
purchased, 1958
no. 5057

Case 1

78. **John Barry**
active Saint John, New Brunswick
c. 1838-1857
Pair of Fish Carvers
c. 1850-1856
silver
Henry Birks
no. 24164, 1-2
79. **John J. Barry**
Saint John, New Brunswick 1815
died after 1857
Marrow Scoop c. 1850
silver
purchased 1991
no. 35980
80. **James E. Ellis**
active Toronto 1848-1871
Commemorative Trowel c. 1861
silver and wood
purchased 1995
no. 37717
81. **Peter Nordbeck**
Germany, 1789
Halifax, Nova Scotia 1861
Wine Funnel
c. 1835-1860
silver
Henry Birks
no. 27882

- 82. James Langford**
Halifax, Nova Scotia 1815
Halifax, Nova Scotia 1847
Chalice c. 1837-1847
silver with gilt interior of cup
Henry Birks
no. 24667
- 83. Peter Nordbeck**
Germany, 1789
Halifax, Nova Scotia 1861
Ciborium c. 1835
silver with gilt interior of cup
Henry Birks
no. 24004
- 84. Adam Ross**
Edinburgh, Scotland 1787
Halifax, Nova Scotia 1843
Egg-stand c. 1815-1830
silver
purchased 1980
no. 23748
- 85. William Herman Newman**
Königsberg, Prussia 1826
Halifax, Nova Scotia 1894
Tankard c. 1860
silver
Henry Birks
no. 27880
- 86. Peter Nordbeck**
Germany 1789
Halifax, Nova Scotia 1861
Chalice 1831
silver with gilt interior of cup
Henry Birks
no. 24182

... end of case 2

**Labels and Extended Labels of the
Contemporary Art Works
In the Permanent Collection
at the
National Gallery of Canada**

Contemporary Galleries

Room B107

- 87. Robert Fones**
London, Ontario 1949
Butter Models 1979
glass, plywood, arborite,
aluminum, painted wood,
printed papers, ink, paper
purchased, 1992
no. 36803

Robert Fones has been described as "a devoted student of (Ontario's) botany and its place names, its industrial history, and anecdotes from the lives of its ordinary people." "Butter Models" encompasses many of these interests. It is based upon a collection of wrappers from creameries across Ontario, their locations identified and located on a map illustrating the provinces's rivers and so placing the manufacture of butter in the broad context of natural history.

- 88. Liz Magor**
Winnipeg, Manitoba, 1948
Production 1980
newspaper, wood, steel
purchased, 1984
no. 28453
- 89. Reinhard Reitzenstein**
Uelzen, Germany 1949
Jar Landscape 1972-1973
wooden shelves with glass
preserving jars containing found objects
purchased, 1973
no. 17251

90. **Jeffrey Spalding**
Edinburgh, Scotland 1951
**Emery Cloth Removal / first coat-white enamel/
second coat-black enamel / back to white
without damaging white / January 1976**
January 1976
enamel paint on masonite
Gift of John Spalding, 1991
Bobcaygeon, Ontario
no. 36011
91. **Jeffrey Spalding**
Edinburgh, Scotland 1951
**Polyclens and Rag Removal /1/
silver /2/ grey /3/ varathane green/
remove evidence of green without revealing silver/
June 1/76**
1 June 1976
acrylic and enamel paint on masonite
Gift of John Spalding,
Bobcaygeon, Ontario, 1991
no. 36010
92. **Gerald Ferguson**
Cincinnati, Ohio 1937
abcdefghijklmnopqrstuvwxy
1968
typewriter ink on wove paper
purchased, 1996
no. 38193.1-26
93. **Irene F. Whittome**
Vancouver, British Columbia 1942
The White Museum No.5
1975
string, canvas, and cotton scraps
over wood, in wood and plexiglass cases
purchased, 1994
no. 37633.1-8

94. **Paterson Ewen**
Montreal, Quebec 1925
The Bandaged Man 1973
acrylic and canvas on plywood
purchased, 1973
no. 17253

Room B106

95. **Joanne Tod**
Montreal Quebec 1953
Having Fun? 1984
oil on canvas
purchased, 1985
no. 28717.2
96. **Joanne Tod**
Montreal, Quebec 1953
The Time of our Lives 1984
oil on canvas
purchased, 1985
no. 28717.1
97. **Renée Van Halm**
Amsterdam, Netherlands 1949
Facing Extinction 1985-1986
oil on canvas over wood
construction
purchased, 1986
no. 29522
98. **Carol Wainio**
Sarnia, Ontario 1955
**(No Wind) The Sound was
Deafening / A Roving Song**
1985
acrylic on canvas
purchased, 1986
no. 29517.1-2

99. **Mary Scott**
Calgary, Alberta 1948
**Imago (VII) Urverdrangung:
refoulement "translatable"**
<<she is there>> May 1988
pray [sic] paint, silver and gold leaf,
Rhoplex, and wax on silk
purchased, 1990
no. 30488

Supported by feminist and psychoanalytic writers from whose works she quotes, Mary Scott regards the representation of the female body as a problematic and extremely rich area of investigation. "Imago" is a concept used by psychoanalyst Jacques Lacan to refer to images formed in the psyche in early childhood that colour later life. Here Scott draws on Leonardo da Vinci's erroneous rendering of female genitalia, as a cultural "imago" deserving of transformation, presenting it as a gorgeously materialized abstract icon.

100. **Martha Fleming**
Toronto, Ontario 1958
and
Lyne Lapointe
Montreal, Quebec 1957
**A Kidnaper / I Have Been
Abandoned by the World**
1984-87
graphite, coloured pencil, gouache,
polyurethane and alkyd on laid and
wove paper (one panel mounted on
plywood and framed), two antique
wooden columns, painted and gilded,
incandescent light
purchased 1989
no. 30044.1-4

These two panels were key elements in the installation *La Donna Delinquenta* in the Corona Theatre building in Montreal, which had been closed for twenty years prior to Fleming and Lapointe's intervention. In the Theatre, the artists created their own spectacle criticizing nineteenth-century theories of female criminality. The poster-like *A Kidnaper* represents the wild abandoned landscape symbolizing the psychic state of the play's anti-heroine; while the backdrop *I Have Been Abandoned by the World* presents the kidnaper in her jail clothing, accompanied by implements for measuring her deviance. The elusive object of her desire reclines in the background.

- 101. Martha Fleming**
Toronto, Ontario 1958
and
Lyne Lapointe
Montreal, Quebec 1957
Heart 1993
oil, ink, collaged print papers
on antique paper, mounted
on wove paper, in wooden frame
purchased, 1998
no. 39729
- 102. Martha Fleming**
Toronto, Ontario 1958
and
Lyne Lapointe
Montreal, Quebec 1957
Capturing Time 1993
graphite and ink on wove paper,
in wooden frame
purchased, 1998
no. 39728
- 103. Martha Fleming**
Toronto, Ontario 1958
and
Lyne Lapointe
Montreal, Quebec 1957
Skull and Shells 1990
black ink and shells on wove paper,
in wooden frame
purchased, 1998
no. 39726

APPENDIX B

NGC# _____

BIOGRAPHICAL INFORMATION

LAST NAME _____ FIRST NAME _____

AGE: 20-39 _____ 40-60 _____ 61+ _____ FEMALE _____ MALE _____

EDUCATION:

1) High School Diploma or equivalent: __ College Diploma or equivalent: __

2) Bachelor's degree or equivalent: _____

3) Master's degree or equivalent: _____ Ph.D or equivalent: _____

DEGREE (S) COMPLETED: _____

WORK EXPERIENCE: _____

VISUAL ARTS EXPERIENCE:

Have you taken courses in visual arts or in art history in high school?

No: _____ Yes: _____

Have you taken art courses since high school? No: _____ Yes: _____

(please specify, and explain your objectives in taking these art courses)

ART MUSEUM EXPERIENCE:

How many times a year do you visit an art museum?

TWICE A YEAR: _____ MORE THAN TWICE A YEAR: _____

When was your last visit to an art museum? _____

What do you like to see during your art museums' visit?

1) permanent collections: Canadian: _____ European: _____ Contemporary: _____

Other: _____

2) special temporary exhibitions: _____

3) other (please specify): _____

Do you participate in the educational programs offered by art museums?

No: _____ Yes: _____ (please specify): guided tours: _____ lectures: _____

artists' talk: _____ workshops: _____

other (please specify): _____

Additional Comments: _____

DATE: D. _____ M. _____ Y. _____

Language: _____

APPENDIX C

AUTHORIZATION FORM

I agree to participate to Anne-Marie Émond's research project which she is conducting through Concordia University's Doctorate program in art education. While visiting the permanent collection of the National Gallery of Canada my comments will be recorded on audio-cassettes to be utilized by Anne-Marie Émond in her study for educational and research purposes. I understand that these recordings will be utilized by Anne-Marie Émond for her dissertation, that is, part of her requirements for the completion of her Doctoral in Art Education degree. Findings stemming from the research may assist in seminars, public presentations or articles in specialized literature. Furthermore, I understand that my identity as a research participant will be kept confidential in the presentation of the results of this research. The focus of this research is to study adult visitors experiences while looking at works of art, to help museums better serve their adult public.

Signature of participant

Date

THANK YOU FOR YOUR COLLABORATION

APPENDIX D

Angela
Visitor 02

A. Angela
(Visitor 02)

Angela is a female who was 27 at the time she participated in this research. She held a bachelor's degree in political sciences and had completed her first year towards a master's degree in journalism. During her high school years, she took courses in visual arts and art history. Before participating in this research, her habits of visiting art museums exceeded the required criteria for this study, that is, at least twice a year. Her last visit to an art museum was Sunday, July 25, or one month before her participation, when she visited the Canadian, European and contemporary permanent collection exhibits. Angela also enjoys going to special temporary exhibitions. Although she had always been interested in visiting art museums, she had never participated in guided tours, lectures workshops or any other activities offered by the art museums.

Table 11
Total Instances of Dissonance and Consonance Expressed by Angela while Looking at Historical and Contemporary Art

	HISTORICAL		CONTEMPORARY		
ORDER of Visit	FIRST		SECOND		
TOTAL TIME of Visit	22 minutes		16 minutes		
TOTAL and % of Dissonance	Total	%	Total	%	TOTAL
	21	67.7	10	32.3	31
TOTAL and % of Consonance	Total	%	Total	%	TOTAL
	30	53.6	26	46.4	56
RATIOS	1.4 consonance for every dissonance expressed		2.6 consonance for every dissonance expressed		

For the purposes of this study, Angela visited the historical galleries first, and this visit lasted 22 minutes. She experienced a total of 21 instances of dissonance while visiting the historical galleries and 30 instances of consonance during her visit to the historical galleries. While looking at historical art, she produced 1.4 instances of consonance for every one of dissonance. The second portion of her visit to the contemporary exhibit lasted 16 minutes. As can be seen in the Table 11, she produced a total of 10 instances of dissonance and 26 of consonance during her visit to the contemporary galleries. The ratio of consonance to dissonance is 2.6 for this visitor.

If we consider dissonance alone, Angela experienced a total of 21 occurrences in the historical galleries and 10 in the contemporary galleries. From this we can say that 67.7% of the dissonance she experienced occurred in the historical galleries, and 32.3% of the total dissonance occurred in the contemporary galleries. Angela produced much more dissonance in the historical galleries. Similarly, if we look at the manifestations of consonance expressed by Angela, 30 occurred in the historical galleries and 26, in the contemporary galleries. This means that 53.6% of the occurrences of consonance occurred in the historical galleries, while 46.4% of the instances of consonance occurred in the contemporary galleries. As comparison of these percentages reveals that Angela experienced slightly more consonance in the historical galleries. When we compare the overall results of the total amount of dissonance to the total amount of consonance expressed while looking at both art forms, we see that Angela produced more consonance (56) than dissonance (31).

The following section examines the number of instances of dissonance that occurred and the subtypes to which they belong.

B. Number of Instances of Dissonance Verbalized by Angela while Looking at Historical Art and Contemporary Art

**Table 12
Results of Historical Art and Contemporary Art on Total Instances of All Dissonance Expressed by Angela on Total of Each Type, and on Total of Subtype**

Types and Subtypes of Dissonance	Total Instances of Dissonance Expressed		Total Instances of Dissonance Expressed
	Historical	Contemporary	
1	0	2	2
2	0	0	0
3	0	2	2
4	0	0	0
5	0	1	1
6	5	0	5
7	0	1	1
8	0	1	1
9	1	3	4
10	10	1	11
11	0	0	0
12	1	0	1
13	3	2	5
14	0	0	0
15	2	0	2
16	1	2	3
17	1	0	1
TOTALS	21	10	31

1. Type 1 Dissonance (Attributable to previous knowledge, label or artwork)

In type 1 dissonance, for both visits – historical art and contemporary art – Angela produced a total of 2 instances of dissonance: 0 in the historical galleries and 2 in the contemporary galleries (2 in subtype 1b, conflict between label and perception of artwork).

2. Type 2 Dissonance (Dissonance between the visitor's expectations and the aesthetic event)

In type 2 dissonance, for both visits – historical art and contemporary art – Angela produced a total of 11 instances of dissonance: 6 in the historical galleries (5 in subtype 2a, conflict about the quality of the visit and 1 in subtype 2d, conflict about the museum's organization) and 5 in the contemporary galleries (1 in subtype 2b, conflict about the museum's role, 1 in subtype 2c, conflict about the art object, notions of Beauty and communication and 3 in subtype 2d, conflict about the museum's organization).

3. Type 3 Dissonance (Dissonance perceived within the art object)

In type 3 dissonance, for both visits – historical art and contemporary art – Angela produced a total of 12 instances of dissonance: 11 in the historical galleries (10 in subtype 3a, criteria of realism and 1 in subtype 3c, symbolic message and the means of expression) and 1 in the contemporary galleries (subtype 3a, criteria of realism).

4. Type 4 Dissonance (Dissonance based on the visitor's personal, idiosyncratic taste)

In type 4 dissonance, for both visits – historical art and contemporary art – Angela experienced a total of 5 occurrences: 3 in the historical galleries (2 in subtype 4b, conflict between the

visitor's taste and the content of the artwork; 1 in subtype 4c, conflict between the visitor's taste and the artist's style); and 2 in the contemporary galleries (2 in subtype 4c, conflict between the visitor's taste and the artist's style).

The following section examines the number of instances of consonance that occurred and the subtypes to which they belong.

**C. Number of Instances of Consonance Verbalized by Angela while Looking at
Historical Art and Contemporary Art**

**Table 13
Results of Historical Art and Contemporary Art on Total Instances of All Consonance
Expressed by Angela on Total of Each Type, and on Total of Subtype**

Types and Subtypes of Consonance	Total Instances of Consonance Expressed		Total Instances of Consonance Expressed
	Historical	Contemporary	
1	0	8	8
2	5	3	8
3	3	2	5
4	0	12	12
5	1	1	2
6	1	2	3
7	5	8	13
8	2	1	3
9	0	0	0
10	0	0	0
11	2	1	3
12	2	0	2
13	4	5	9
14	0	0	0
15	2	0	2
16	1	3	4
17	0	0	0
18	1	0	1
19	0	3	3
20	2	0	2
21	1	0	1
22	1	0	1
TOTALS	30	26	56

1. Type 1 Consonance (Knowledge)

Angela verbalized a total of 13 instances of consonance: 8 in the historical galleries (5 in subtype 1a, recognition of artist, art movement, style or subject matter; 3 in subtype 1b, verifies information after questioning) and 5 in the contemporary galleries (3 in subtype 1a, recognition of artist, art movement, style or subject matter; 2 in subtype 1b, verifies information after questioning).

2. Type 2 Consonance (Self)

In type 2 consonance, for both visits – historical art and contemporary art – Angela experienced a total of 21 occurrences: 9 in the historical galleries (1 in subtype 2a, feels pleasant somatic state in museum; 1 in subtype 2b, evokes personal memories and nostalgia; 5 in subtype 2c, personal taste in style or subject matter or visual language or museum's role; 2 in subtype 2d, metacognition) and 12 in the contemporary galleries (1 in subtype 2a, feels pleasant somatic state in museum; 2 in subtype 2b, evokes personal memories and nostalgia; 8 in subtype 2c, personal taste in style or subject matter or visual language or museum's role; 1 in subtype 2d, metacognition).

3. Type 3 Consonance (Work of art)

In type 3 consonance, for both visits – historical art and contemporary art – Angela produced a total of 16 instances of consonance: 10 in the historical galleries (2 in subtype 3a, recognizes symbolic aspect within work; 2 in subtype 3b, notes work is full of life or movement; 4 in subtype 3c, well painted and rendered; 2 in subtype 3e, shows the past) and 6 in the contemporary galleries (1 in subtype 3a, recognizes symbolic aspect within work; 5 in subtype 3c, well painted and rendered)

4. Type 4 Consonance (Artist)

In type 4 consonance, for both visits – historical art and contemporary art – Angela produced a total of 4 instances of consonance: 1 in the historical galleries (1 in subtype 4b, shows the past, customs, life...) and 3 in the contemporary galleries (3 in subtype 4c, works hard, has talent, good technique).

Marge
Visitor 03

A. Marge
(Visitor 03)

Marge is a female participant in this research. At the time of her involvement in this research, she was 44 years old. Marge holds a master's degree in Education, more specifically, in Counselling. During her secondary education, she never took visual arts or art history courses.

Her habits of art museum frequentation exceeded the required criteria for this study, which was visiting a museum twice a year. Her last visit to an art museum occurred 6 months before her participation in this study. When in an art museum, she usually explores the Canadian galleries and European galleries. Special exhibits are also among her favourite. Though she visits museums, she has never participated in any of the educational programs offered.

Table 14
Total Instances of Dissonance and Consonance Expressed by Marge while Looking at Historical and Contemporary Art

	HISTORICAL		CONTEMPORARY		
ORDER of Visit	FIRST		SECOND		
TOTAL TIME of Visit	30 minutes		15 minutes		
TOTAL INSTANCES and % of Dissonance	Total	%	Total	%	TOTAL
	5	71.4	2	28.6	7
TOTAL INSTANCES and % of Consonance	Total	%	Total	%	TOTAL
	39	73.6	14	26.4	53
RATIOS	7.8 consonance for every dissonance expressed		7.0 consonance for every dissonance expressed		

For this study, Marge visited the historical galleries first, and this visit lasted 30 minutes. The total instances of dissonance experienced while she visited the historical galleries was 5. The total instances of consonance experienced while she visited the historical galleries was 39. While looking at historical art, she experienced 7.8 instances of consonance for every one of dissonance. As for the second portion of her visit, held in the contemporary exhibit, it lasted 15 minutes. As can be seen from Table 14, she experienced a total of 2 occurrences of dissonance and 14 of consonance during her visit to the contemporary galleries. Therefore, the ratio of consonance to dissonance is 7.0 for this visitor.

If one looks at dissonance alone, Marge experienced dissonance a total of 5 times in the historical galleries and twice in the contemporary galleries. Therefore, 71.4% of the total instances of dissonance occurred in the historical galleries, while 28.6% of them occurred in the contemporary galleries. This indicates that the subject experienced much more dissonance in the historical galleries. Similarly, an examination of the instances of consonance expressed by her indicates that 39 of them occurred in the historical galleries, while 14 of them were experienced in the contemporary galleries. This means that 73.6% of the consonance experienced occurred in the historical galleries, while 26.4% of it occurred in the contemporary galleries. A comparison of these percentages reveals that the subject experienced much more consonance in the historical galleries. When the overall results of the total instances of dissonance are compared to the total instances of consonance expressed while looking at both art forms, it can be seen that Marge experienced more consonance (53) than dissonance (7). The following section begins by presenting the number of instances of dissonance and identifying the subtypes to which they belong.

B. Number of Instances of Dissonance Verbalized by Marge while Looking at Historical Art and Contemporary Art

**Table 15
Results of Historical Art and Contemporary Art on Total Instances of All Dissonance Expressed by Marge on Total of Each Type, and on Total of Subtype**

Types and Subtypes of Dissonance	Total Instances of Dissonance Expressed		Total Instances of Dissonance Expressed
	Historical	Contemporary	
1	1	0	1
2	0	0	0
3	0	0	0
4	1	0	1
5	3	2	5
6	2	0	2
7	0	0	0
8	0	0	0
9	1	2	3
10	0	1	1
11	0	0	0
12	0	0	0
13	0	0	0
14	1	0	1
15	0	0	0
16	1	0	1
17	0	0	0
18	0	0	0
TOTALS	5	2	7

1. Type 1 Dissonance (Dissonance between previous knowledge, label or art work)

In type 1 dissonance, for both visits—historical and contemporary art—Marge experienced dissonance once, i.e., once in the historical galleries (1 in subtype 1c, conflict between previous knowledge and perception of artwork) and not once in the contemporary galleries.

2. Type 2 Dissonance (Dissonance between the visitor's expectations and the aesthetic event)

In type 2 dissonance, for both visits—historical and contemporary art—Marge experienced a total of 5 instances of dissonance, 3 in the historical galleries (2 in subtype 2a, conflict about the quality of the visit and 1 in subtype 2d, conflict about the museum's organization) and 2 in the contemporary galleries (2 in subtype 2d, conflict about the museum's organization).

3. Type 3 Dissonance (Dissonance perceived within the art object)

Marge did not experience type 3 dissonance during her visit of either the historical or the contemporary art gallery.

4. Type 4 Dissonance (Dissonance based on the visitor's personal, idiosyncratic taste)

In type 4 dissonance, for both visits—historical and contemporary art—Marge experienced dissonance once, in the historical galleries (1 in subtype 4b, conflict between the visitor's taste and the content of the art work), and not once in the contemporary galleries.

The following paragraphs examine the number of instances of consonance and where these occurred in the subtypes.

**C. Number of Instances of Consonance Verbalized by Marge while Looking at
Historical Art and Contemporary Art**

**Table 16
Results of Historical Art and Contemporary Art on Total Instances of All Consonance
Expressed by Marge on Total of Each Type, and on Total of Subtype**

Types and Subtypes of Consonance	Total Instances of Consonance Expressed		Total Instances of Consonance Expressed
	Historical	Contemporary	
	0	2	2
	6	1	7
	0	1	1
	0	0	0
	1	0	1
	6	2	8
	7	3	10
	2	2	4
	2	1	3
	0	0	0
	1	3	4
	0	0	0
	8	0	8
	1	1	2
	1	0	1
	0	0	0
	2	0	2
	0	0	0
	0	0	0
	2	0	2
	0	0	0
	0	0	0
TOTALS	39	14	53

1. Type 1 Consonance (Knowledge)

Marge verbalized a total of 8 instances of consonance, 6 in the historical galleries (6 in subtype 1a, recognition of artist, art movement, style or subject matter) and 2 in the contemporary galleries (1 in subtype 1a, recognition of artist, art movement, style or subject matter; 1 in subtype 1b, verifies information after questioning).

2. Type 2 Consonance (Self)

In type 2 consonance, for both visits—historical art and contemporary art—Marge experienced a total of 26 occurrences of consonance, 18 in the historical galleries (1 in subtype 2a, feels pleasant somatic state in museum; 6 in subtype 2b, evokes personal memories and nostalgia; 7 in subtype 2c, personal taste in style or subject matter or visual language or museum's role; 2 in subtype 2d, metacognition; 2 in subtype 2e, enters work, identifies with it) and 8 in the contemporary galleries (2 in subtype 2b, evokes personal memories and nostalgia; 3 in subtype 2c, personal taste in style or subject matter or visual language or museum's role; 2 in subtype 2d, metacognition; 1 in subtype 2e, enters work, identifies with it).

3. Type 3 Consonance (Work of art)

In type 3 consonance, for both visits—historical art and contemporary art—Marge experienced a total of 15 instances of consonance: 11 in the historical galleries (1 in subtype 3a, recognizes symbolic aspect within work; 8 in subtype 3c, well painted and rendered; 1 in subtype 3d, notes a pleasant somatic state in work; 1 in subtype 3e, enters work, identifies with it) and 4 in the contemporary galleries (3 in subtype 3a, recognizes symbolic aspect within work; 1 in subtype 3d,

notes pleasant somatic state in work).

4. Type 4 Consonance (Artist)

In type 4 consonance, for both visits--historical art and contemporary art-- Marge experienced a total of 4 instances of consonance: 4 in the historical galleries (2 in subtype 4a, expresses own feelings and vision; 2 in subtype 4c, works hard, has talent, good technique) and 0 in the contemporary galleries.

Lyne
Visitor 04

A. Lyne
(Visitor 04)

Lyne is a female participant in this research. She was 29 years old at the time of her participation. She holds a secondary school diploma and, during high school, she completed courses in visual arts and art history. Before participating in this research, her habits of art museums frequentation exceeded the required criteria for this study, that is, visiting a museum twice a year. Her last visit to an art museum occurred three weeks prior to her participation to this study in July 1999. She then visited the Canadian, European and contemporary permanent collection exhibits. Although she has always been interested in visiting art museums she had never participated in guided tours, lectures workshops, or any other activities offered by art museums.

Table 17
Total Instances of Dissonance and Consonance Expressed by Lyne while Looking at Historical and Contemporary Art

	HISTORICAL		CONTEMPORARY		
ORDER of Visit	SECOND		FIRST		
TOTAL TIME of Visit	30 minutes		18 minutes		
TOTAL and % of Dissonance	Total	%	Total	%	TOTAL
	19	54.3	16	45.7	35
TOTAL and % of Consonance	Total	%	Total	%	TOTAL
	70	68.0	33	32.0	103
RATIOS	3.7 consonance for every dissonance expressed		2.1 consonance for every dissonance expressed		

For this study, Lyne visited the contemporary galleries first, and her visit lasted 18 minutes. The total instances of dissonance experienced as she visited the contemporary galleries was 16. The total instances of consonance experienced as she visited the contemporary galleries was 33. While looking at contemporary art, she experienced 2.1 instances of consonance for every one of dissonance. As for the second portion of her visit in the historical exhibit, it lasted 30 minutes. As can be seen from the Table 17, she experienced a total of 19 instances of dissonance and 70 of consonance during her visit to the historical galleries. Therefore the ratio of consonance to dissonance is 3.7 for this visitor.

If we look at dissonance alone, Lyne experienced a total of 19 instances of dissonance in the historical galleries and 16 of dissonance in the contemporary galleries. From this we can say that 54.3% of the total dissonance was produced in the historical galleries and 45.7% of the total dissonance was produced in the contemporary galleries. This indicates that she experienced a little more dissonance in the historical galleries. Similarly, if we look at the consonance expressed by her, 70 instances occurred in the historical galleries and 33, in the contemporary galleries. This means that 68.0% of the consonance was produced in the historical galleries, while 32.0% of the consonance was produced in the contemporary galleries. A comparison of these percentages indicates that she experienced much more consonance in the historical galleries. When we compare the overall results of the total instances of dissonance to the total instances of consonance expressed while looking at both art forms, Lyne experienced more consonance (103) than dissonance (35). The next section looks at the number of instances of dissonance and the subtypes to which they belong.

**B. Number of Instances of Dissonance Verbalized by Lyne while Looking at
Historical Art and Contemporary Art**

**Table 18
Results of Historical Art and Contemporary Art on Total Instances of All Dissonance
Expressed by Lyne on Total of Each Type, and on Total of Subtype**

Types and Subtypes of Dissonance	Total Instances of Dissonance Expressed		Total Instances of Dissonance Expressed
	Historical	Contemporary	
1	2	5	7
1a	1	1	2
1b	1	3	4
1c	0	1	1
2	9	1	10
2a	1	0	1
2b	0	1	1
2c	2	0	2
2d	2	0	2
3	3	3	6
3a	3	2	5
3b	0	1	1
3c	0	0	0
4	7	6	13
4a	5	2	7
4b	2	3	5
4c	0	1	1
5	2	1	3
TOTALS	19	16	35

1. Type 1 Dissonance (Dissonance between previous knowledge, label or artwork)

In type 1 dissonance, for both visits—historical art and contemporary art—Lyne experienced a total of 7 instances of dissonance: 2 in the historical galleries (1 in subtype 1a, conflict between previous knowledge and perception of art, and 1 in subtype 1b, conflict between label and perception of artwork), and 5 in the contemporary galleries (1 in subtype 1a, conflict between previous knowledge and perception of art; 3 in subtype 1b, conflict between label and perception of artwork; and 1 in subtype 1c, conflict between previous knowledge and label).

2. Type 2 Dissonance (Dissonance between the visitor's expectations and the aesthetic event)

In type 2 dissonance, for both visits—historical art and contemporary art—Lyne produced a total of 6 instances of dissonance, 5 in the historical galleries (1 in subtype 2a, conflict about the quality of the visit; 2 in subtype 2c, conflict about the art object, notions of Beauty and communication; and 2 in subtype 2d, conflict about the museum's organization), and 1 in the contemporary galleries (1 in subtype 2b, conflict about the museum's role).

3. Type 3 Dissonance (Dissonance perceived within the art object)

In type 3 dissonance, for both visits—historical art and contemporary art—Lyne experienced a total of 6 instances of dissonance, 3 in the historical galleries (3 in subtype 3a, the criterion of realism) and 3 in the contemporary galleries (2 in subtype 3a, the criterion of realism and 1 in subtype 3b, conflict between parts of the art object).

4. Type 4 Dissonance (Dissonance based on the visitor's personal, idiosyncratic taste)

In type 4 dissonance, for both visits—historical art and contemporary art—Lyne experienced a total of 13 instances of dissonance: 7 in the historical galleries (5 in subtype 4a, conflict between the visitor's taste and some part of the visual language of the artwork and 2 in subtype 4b, conflict between the visitor's taste and the content of the artwork), and 6 in the contemporary galleries (2 in subtype 4a, conflict between visitor's taste and some part of the visual language of the artwork, 3 in subtype 4b, conflict between the visitor's taste and the content of the artwork and 1 in subtype 4c, conflict between the visitor's taste and the artist's style).

The following paragraphs focus on the number of instances of consonance and the subtypes to which they belong.

**C. Number of Instances of Consonance Verbalized by Lyne while Looking at
Historical Art and Contemporary Art**

**Table 19
Results of Historical Art and Contemporary Art on Total Instances of All Consonance
Expressed by Lyne on Total of Each Type, and on Total of Subtype**

Types and Subtypes of Consonance	Total Instances of Consonance Expressed		Total Instances of Consonance Expressed
	Historical	Contemporary	
	12	5	17
	3	5	8
	1	1	2
	4	3	7
	9	7	16
	5	3	8
	2	0	2
	7	2	9
	1	1	2
	14	2	16
	4	1	5
	2	0	2
	0	0	0
	0	0	0
	6	2	8
	0	1	1
	0	0	0
TOTALS	70	33	103

1. Type 1 Consonance (Knowledge)

Lyne verbalized a total of 25 instances of consonance: 15 in the historical galleries (12 in subtype 1a, recognition of artist, art movement, style or subject matter; 3 in subtype 1b, verifies information after questioning), and 10 in the contemporary galleries (5 in subtype 1a, recognition of artist, art movement, style or subject matter; 5 in subtype 1b, verifies information after questioning).

2. Type 2 Consonance (Self)

In type 2 consonance, for both visits—historical art and contemporary art—Lyne experienced a total of 35 instances of consonance: 21 in the historical galleries (1 in subtype 2a, feels pleasant somatic state in museum; 4 in subtype 2b, evokes personal memories and nostalgia; 9 in subtype 2c, personal taste in style or subject matter or visual language or museum's role; 5 in subtype 2d, metacognition and 2 in subtype 2e, enters work; identifies with it) and 14 in the contemporary galleries (1 in subtype 2a, feels pleasant somatic state in museum; 3 in subtype 2b, evokes personal memories and nostalgia; 7 in subtype 2c, personal taste in style or subject matter or visual language or museum's role; 3 in subtype 2d, metacognition).

3. Type 3 Consonance (Work of art)

For type 3 consonance, for both visits—historical art and contemporary art—Lyne experienced a total of 34 instances of consonance: 28 in the historical galleries (7 in subtype 3a, recognizes symbolic aspect within work; 1 in subtype 3b, notes work is full of life or movement; 14 in subtype 3c, well painted and rendered; 4 in subtype 3d, notes a pleasant somatic state in work; 2 in subtype 3e, shows the past) and 6 in the contemporary galleries (2 in subtype 3a, recognizes symbolic aspect

within work; 1 in subtype 3b, notes work is full of life or movement; 2 in subtype 3c, well painted and rendered; 1 in subtype 3d, notes a pleasant somatic state in work).

4. Type 4 Consonance (Artist)

In type 4 consonance, for both visits--historical art and contemporary art--Lyne experienced a total of 8 instances of consonance: 6 in the historical galleries (6 in subtype 4c, works hard, has talent, good technique) and 2 in the contemporary galleries (2 in subtype 4c, works hard, has talent, good technique).

Julia
Visitor 05

A. Julia
(Visitor 05)

Julia is a female participant in this research. She was 47 years old at the time of her participation. She has held a Registered Nursing college diploma since 1974. In high school, Julia never took art courses. Before participating in this research, her habits of art museum frequentation exceeded the required criteria for this study, that is, visiting them twice a year. Her last visit occurred 2 weeks before her participation in this study. During her art museum's visits, she often explored the European galleries and attended special temporary exhibitions. Julia participated in the educational programs offered by art museums, such as the guided tours.

Table 20
Total Instances of Dissonance and Consonance Expressed by Julia while Looking at Historical and Contemporary Art

	HISTORICAL		CONTEMPORARY		
ORDER of Visit	FIRST		SECOND		
TOTAL TIME of Visit	30 minutes		30 minutes		
TOTAL and % of Dissonance	Total	%	Total	%	TOTAL
	21	50.0	21	50.0	42
TOTAL and % of Consonance	Total	%	Total	%	TOTAL
	64	61.5	40	38.5	104
RATIOS	3.0 consonance for every dissonance expressed		1.9 consonance for every dissonance expressed		

For this study, Julia visited the contemporary galleries first, and her visit lasted 30 minutes. She experienced a total of 21 instances of dissonance and 40 of consonance while visiting the contemporary galleries. While looking at contemporary art, she experienced 1.9 instances of consonance for every one of dissonance. As for the second portion of her visit, her visit to the historical exhibit, it lasted the full 30 minutes. As can be seen from Table 20, she experienced a total of 21 instances of dissonance and 64 of consonance during her visit to the historical galleries. Therefore the ratio of consonance to dissonance for this visitor is 3.0.

Strictly in terms of dissonance, Julia experienced a total of 21 instances of dissonance in the historical galleries and 21 occurrences in the contemporary galleries. It can therefore be said that 50.0% of the total dissonance was produced in the historical galleries and 50.0% of the total dissonance was produced in the contemporary galleries. This indicates that she experienced the same number of occurrences of dissonance in the historical galleries and the contemporary galleries. Similarly, if we look at the consonance expressed by her, 64 instances occurred in the historical galleries and 40, in the contemporary galleries. In other words, 61.5% of the instances of consonance occurred in the historical galleries, while 38.5% of the instances of consonance were experienced in the contemporary galleries. A comparison of these percentages indicates that she produced much more consonance in the historical galleries. A look at the overall results in terms of the total instances of dissonance compared to the total instances of consonance expressed while looking at both art forms reveals that Julia experienced more consonance (104) than dissonance (42). The following section begins with a look at the number of instances of dissonance and identifies the subtypes to which they belong.

B. Number of Instances of Dissonance Verbalized by Julia while Looking at Historical Art and Contemporary Art

**Table 21
Results of Historical Art and Contemporary Art on Total Instances of All Dissonance Expressed by Julia on Total of Each Type, and on Total of Subtype**

Types and Subtypes of Dissonance	Total Instances of Dissonance Expressed		Total Instances of Dissonance Expressed
	Historical	Contemporary	
1	0	1	1
1a	2	0	2
1b	1	2	3
1c	2	1	3
2	4	10	14
2a	1	1	2
2b	0	1	1
2c	2	3	5
2d	1	5	6
3	0	3	3
3a	5	0	5
3b	0	3	3
3c	0	0	0
4	0	5	5
4a	2	3	5
4b	3	2	5
4c	1	0	1
5	1	0	1
TOTALS	21	21	42

1. Type 1 Dissonance (Dissonance between previous knowledge, label or artwork)

In type 1 dissonance, for both visits—historical and contemporary art—Julia experienced a total of 8 instances of dissonance: 5 in the historical galleries (2 in subtype 1a, conflict between previous knowledge and perception of artwork; 1 in subtype 1b, conflict between label and perception of artwork; and 2 in subtype 1c, conflict between previous knowledge and label), and 3 in the contemporary galleries (2 in subtype 1b, conflict between label and perception of artwork and 1 in subtype 1c, conflict between previous knowledge and label).

2. Type 2 Dissonance (Dissonance between the visitor's expectations and the aesthetic event)

In type 2 dissonance, for both visits—historical and contemporary art—Julia experienced a total of 14 instances of dissonance: 4 in the historical galleries (1 in subtype 2a, conflict about the quality of the visit; 2 in subtype 2c, conflict about the art object, notions of Beauty and communication; and 1 in subtype 2d, conflict about the museum's organization), and 10 in the contemporary galleries (1 in subtype 2a, conflict about the quality of the visit; 1 in subtype 2b, conflict about the museum's role; 3 in subtype 2c, conflict about the art object, notions of Beauty and communication; and 5 in subtype 2d, conflict about the museum's organization).

3. Type 3 Dissonance (Dissonance perceived within the art object)

In type 3 dissonance, for both visits—historical art and contemporary art—Julia experienced a total of 8 instances of dissonance: 5 in the historical galleries (5 in subtype 3a, criteria of realism) and 3 in the contemporary galleries (3 in subtype 3b, conflict perceived between parts of the art object).

4. Type 4 Dissonance (Dissonance based on the visitor's personal, idiosyncratic taste)

In type 4 dissonance, for both visits—historical and contemporary art—Julia experienced a total of 11 instances of dissonance: 6 in the historical galleries (2 in subtype 4a, visitor's taste and some part of the visual language; 3 in subtype 4b, visitor's taste and content of the artwork; and 1 in subtype 4c, visitor's taste and the artist's style), and 5 in the contemporary galleries (3 in subtype 4a, visitor's taste and some part of the visual language; 2 in subtype 4b, visitor's taste and content of the artwork).

The following paragraphs focus on the number of instances of consonance and the subtypes to which they belong.

**C. Number of Instances of Consonance Verbalized by Julia while Looking at
Historical and Contemporary Art**

**Table 22
Results of Historical Art and Contemporary Art on Total Instances of All Consonance
Expressed by Julia on Total of Each Type, and on Total of Subtype**

Types and Subtypes of Consonance	Total Instances of Consonance Expressed		Total Instances of Consonance Expressed
	Historical	Contemporary	
	0	0	0
	7	6	13
	5	3	8
	1	2	3
	2	3	5
	12	6	18
	6	3	9
	4	0	4
	3	10	13
	2	1	3
	9	1	10
	7	0	7
	1	0	1
	1	0	1
	0	0	0
	3	4	7
	1	1	2
	0	0	0
	1	1	2
TOTALS	64	40	104

1. Type 1 Consonance (Knowledge)

Julia verbalized a total of 21 instances of consonance: 12 in the historical galleries (7 in subtype 1a, recognition of artist, art movement, style or subject matter and 5 in subtype 1b, verifies information after questioning), and 9 in the contemporary galleries (6 in subtype 1a, recognition of artist, art movement, style or subject matter and 3 in subtype 1b, verifies information after questioning).

2. Type 2 Consonance (Self)

In type 2 consonance, for both visits—historical art and contemporary art—Julia experienced a total of 39 instances of consonance: 25 in the historical galleries (1 in subtype 2a, feels pleasant somatic state in museum; 2 in subtype 2b, evokes personal memories and nostalgia; 12 in subtype 2c, personal taste in style or subject matter or visual language or museum's role; 6 in subtype 2d, metacognition; 4 in subtype 2e, enters work, identifies with it) and 14 in the contemporary galleries (2 in subtype 2a, feels pleasant somatic state in museum; 3 in subtype 2b, evokes personal memories and nostalgia; 6 in subtype 2c, personal taste in style or subject matter or visual language or museum's role; 3 in subtype 2d, metacognition).

3. Type 3 Consonance (Work of art)

In type 3 consonance, for both visits—historical and contemporary art—Julia experienced a total of 34 instances of consonance: 22 in the historical galleries (3 in subtype 3a, recognizes symbolic aspect within work; 2 in subtype 3b, notes work is full of life or movement; 9 in subtype 3c, well painted and rendered; 7 in subtype 3d, notes a pleasant somatic state in work; 1 in subtype 3e, shows the past) and 12 in the contemporary galleries (10 in subtype 3a, recognizes symbolic aspect within work; 1 in subtype 3b, notes work is full of life or movement; 1 in subtype 3c, well painted and rendered).

4. Type 4 Consonance (Artist)

In type 4 consonance, for both visits—historical and contemporary art—Julia experienced a total of 8 instances of consonance: 4 in the historical galleries (1 in subtype 4a, expresses own feelings and vision; 3 in subtype 4c, works hard, has talent, good technique) and 4 in the contemporary galleries (4 in subtype 4c, works hard, has talent, good technique).

Sara
Visitor 06

A. Sara
(Visitor 06)

Sara is a female participant in this research. She was 46 years old at the time of her participation. She holds a bachelor's degree in Political Studies. In high school, Sara never took art courses. Before participating in this research, her habits of art museums frequentation exceeded the required criteria for this study, that is, a frequentation rate of twice a year. Her last visit was in May 1999 or two months before her participation in this study. During her art museum visits, she often explored the Canadian, European and contemporary galleries. She prides herself on not having missed any of what she called "big ticket" special exhibits in the last four years. Although she has always been interested in visiting art museums, she has never participated in the educational programs offered by these institutions.

Table 23
Total Instances of Dissonance and Consonance Expressed by Sara while Looking at Historical and Contemporary Art

	HISTORICAL		CONTEMPORARY		
ORDER of Visit	SECOND		FIRST		
TOTAL TIME of Visit	15 minutes		30 minutes		
TOTAL and % of Dissonance	Total	%	Total	%	TOTAL
	13	62.0	8	38.0	21
TOTAL and % of Consonance	Total	%	Total	%	TOTAL
	18	36.0	32	64.0	50
RATIOS	1.4 consonance for every dissonance expressed		4.0 consonance for every dissonance expressed		

For this study, Sara visited the contemporary galleries first, and her visit lasted 30 minutes. Sara experienced a total of 8 instances of dissonance while visiting the contemporary galleries was 8. She experienced a total of 32 instances of consonance while visiting the contemporary galleries. While looking at contemporary art, she produced 4.0 instances of consonance for every one of dissonance. As for the second portion of her visit in the historical exhibit, it lasted 15 minutes. As can be seen from Table 23, she experienced a total of 13 instances of dissonance and 18 of consonance during her visit to the historical galleries. Therefore the ratio of consonance to dissonance is 1.4 for this visitor.

Strictly in terms of dissonance, Sara experienced a total of 13 instances in the historical galleries, and 8 in the contemporary galleries. In other words, 62.0% of the total dissonance were produced in the historical galleries and 38.0%, in the contemporary galleries. This indicates that she experienced much more dissonance in the historical galleries. Similarly, if we look at consonance as expressed by her, 18 instances occurred in the historical galleries and 32, in the contemporary galleries. That means that 36.0% of the instances of consonance were produced in the historical galleries, while 64.0% occurred in the contemporary galleries. A comparison of these percentages indicates that she produced much more consonance in the contemporary galleries. Overall, a look at the total number of instances of dissonance compared to the total instances of consonance expressed by Sara while looking at both art forms indicates more consonance (50) than dissonance (21).

The following section begins with a look at the number of instances of dissonance and identifies the subtypes to which they belong.

**B. Number of Instances of Dissonance Verbalized by Sara while Looking at
Historical Art and Contemporary Art**

**Table 24
Results of Historical Art and Contemporary Art on Total Instances of All Dissonance
Expressed by Sara on Total of Each Type, and on Total of Subtype**

Types and Subtypes of Dissonance	Total Instances of Dissonance Expressed		Total Instances of Dissonance Expressed
	Historical	Contemporary	
1	3	2	5
1a	3	0	3
1b	0	2	2
1c	0	0	0
2	2	2	4
2a	1	1	2
2b	0	0	0
2c	1	0	1
2d	0	1	1
3	4	1	5
3a	4	1	5
3b	0	0	0
3c	0	0	0
4	2	3	5
4a	0	0	0
4b	2	2	4
4c	0	1	1
5	2	0	2
TOTALS	13	8	21

1. Type 1 Dissonance (Dissonance between previous knowledge, label or artwork)

In type 1 dissonance, for both visits—historical and contemporary art—Sara experienced a total of 5 instances of dissonance: 3 in the historical galleries (3 in subtype 1a, conflict between previous knowledge and perception of artwork) and 2 in the contemporary galleries (2 in subtype 1b, conflict between label and perception of artwork).

2. Type 2 Dissonance (Dissonance between the visitor's expectations and the aesthetic event)

In type 2 dissonance, for both visits—historical art and contemporary art—Sara experienced a total of 4 instances of dissonance: 2 in the historical galleries (1 in subtype 2a, conflict about the quality of the visit and 1 in subtype 2c, conflict about the art object, notions of Beauty and communication), and 2 in the contemporary galleries (1 in subtype 2a, conflict about the quality of the visit, and 1 in subtype 2d, conflict about the museum's organization).

3. Type 3 Dissonance (Dissonance perceived within the art object)

In type 3 dissonance, for both visits—historical and contemporary art—Sara experienced a total of 5 instances of dissonance: 4 in the historical galleries (4 in subtype 3a, criterion of realism) and 1 in the contemporary galleries (1 in subtype 3a, criterion of realism).

4. Type 4 Dissonance (Dissonance based on the visitor's personal, idiosyncratic taste)

In type 4 dissonance, for both visits—historical and contemporary art—Sara experienced a total of 5 instances of dissonance: 2 in the historical galleries (2 in subtype 4b, visitor's taste and content

of the artwork) and 3 in the contemporary galleries (2 in subtype 4b, visitor's taste and content of the artwork and 1 in subtype 4c, visitor's taste and the artist's style).

The following paragraphs focus on the number of instances of consonance and the subtypes to which they belong.

C. Number of Instances of Consonance Verbalized by Sara while Looking at Historical Art and Contemporary Art

**Table 25
Results of Historical Art and Contemporary Art on Total Instances of All Consonance Expressed by Sara on Total of Each Type, and on Total of Subtype**

Types and Subtypes of Consonance	Total Instances of Consonance Expressed		Total Instances of Consonance Expressed
	Historical	Contemporary	
	5	10	15
	1	4	5
	2	7	9
	0	0	0
	1	0	1
	2	7	9
	0	0	0
	0	0	0
	1	1	2
	2	0	2
	4	4	8
	1	0	1
	1	1	2
	0	0	0
	0	0	0
	0	1	1
	0	0	0
	0	4	4
	0	0	0
TOTALS	18	32	50

1. Type 1 Consonance (Knowledge)

Sara verbalized a total of 20 instances of consonance: 6 in the historical galleries (5 in subtype 1a, recognition of artist, art movement, style or subject matter; 1 in subtype 1b, verifies information after questioning) and 14 in the contemporary galleries (10 in subtype 1a, recognition of artist, art movement, style or subject matter; 4 in subtype 1b, verifies information after questioning).

2. Type 2 Consonance (Self)

In type 2 consonance, for both visits—historical art and contemporary art—Sara experienced a total of 10 instances of consonance: 3 in the historical galleries (1 in subtype 2b, evokes personal memories and nostalgia; 2 in subtype 2c, personal taste in style or subject matter or visual language or museum's role) and 7 in the contemporary galleries (7 in subtype 2c, personal taste in style or subject matter or visual language or museum's role).

3. Type 3 Consonance (Work of art)

In type 3 consonance, for both visits—historical and contemporary art—Sara experienced a total of 15 instances of consonance: 9 in the historical galleries (1 in subtype 3a, recognizes symbolic aspect within work; 2 in subtype 3b, notes work is full of life or movement; 4 in subtype 3c, well painted and rendered; 1 in subtype 3d, notes a pleasant somatic state in work; 1 in subtype 3e, shows the past) and 6 in the contemporary galleries (1 in subtype 3a, recognizes symbolic aspect within work; 4 in subtype 3c, well painted and rendered; 1 in subtype 3e, shows the past).

4. Type 4 Consonance (Artist)

In type 4 consonance, for both visits—historical and contemporary art—Sara experienced a total of 1 instance of consonance: 0 in the historical galleries and 1 in the contemporary galleries (1 in subtype 4c, works hard, has talent, good technique).

Alex
Visitor 07

A. Alex
(Visitor 07)

Alex, a male, was 20 years old when he participated in this study. He holds a high school diploma and, during his high-school studies, he completed courses in visual arts and art history. Before participating in this research, his visits to art museum exceeded the required criteria for this study, that is, a minimum of two visits a year. During his visits to art museums, he often explored the Canadian, European, and contemporary galleries, as well as special exhibits. He also participated in the educational programs offered by these institutions, especially lectures and talks by visiting artists.

Table 26
Total Instances of Dissonance and Consonance Expressed by Alex while Looking at Historical and Contemporary Art

	HISTORICAL		CONTEMPORARY		
ORDER of Visit	FIRST		SECOND		
TOTAL TIME of Visit	18 minutes		23 minutes		
TOTAL and % of Dissonance	Total	%	Total	%	TOTAL
	12	80.0	3	20.0	15
TOTAL and % of Consonance	Total	%	Total	%	TOTAL
	25	43.9	32	56.1	57
RATIOS	2.1 consonance for every dissonance expressed		10.7 consonance for every dissonance expressed		

For the purpose of this study, Alex visited the historical galleries first, and his visit lasted 18 minutes. He experienced a total of 12 instances of dissonance while visiting the historical galleries, and 25 instances of consonance. While viewing historical art, he therefore experienced 2.1 instances of consonance for every one of dissonance. As for the second portion of his visit, this one of the contemporary exhibit, it lasted 23 minutes. As indicated in Table 26, he experienced a total of 3 instances of dissonance and 32 of consonance during his visit to the contemporary galleries. Therefore the ratio of consonance to dissonance is 10.7 for this visitor.

In the case of dissonance alone, Alex experienced a total of 12 instances of dissonance in the historical galleries and 3 in the contemporary galleries. In other words, 80.0% of the total instances of dissonance occurred in the historical galleries, while 20.0% of them occurred in the contemporary galleries. Alex experienced much more dissonance in the historical galleries. A look at the consonance he expressed reveals that 25 instances occurred in the historical galleries, while 32 occurred in the contemporary galleries. Expressed as a percentage, this means that 43.9% of the instances of consonance occurred in the historical galleries, while 56.1% of them occurred in the contemporary galleries. A comparison of these percentages indicates that Alex experienced a little more consonance in the contemporary galleries. Overall, a comparison of the total instances of dissonance and consonance, as expressed by Alex while looking at both art forms, indicates that he experienced more consonance (57) than dissonance (15).

The following section begins with a look at the number of instances of dissonance and identifies the subtypes to which they belong.

**B. Number of Instances of Dissonance Verbalized by Alex while Looking at
Historical and Contemporary Art**

**Table 27
Results of Historical Art and Contemporary Art on Total Instances of All Dissonance
Expressed by Alex on Total of Each Type, and on Total of Subtype**

Types and Subtypes of Dissonance	Total Instances of Dissonance Expressed		Total Instances of Dissonance Expressed
	Historical	Contemporary	
1	0	0	0
2	0	0	0
3	0	0	0
4	0	0	0
5	3	2	5
6	1	0	1
7	0	0	0
8	0	1	1
9	2	1	3
10	7	1	8
11	5	0	5
12	2	1	3
13	0	0	0
14	1	0	1
15	0	0	0
16	0	0	0
17	1	0	1
18	0	0	0
19	1	0	1
TOTALS	12	3	15

1. Type 1 Dissonance (Dissonance between previous knowledge, label or artwork)

During his visits to both the historical and contemporary art galleries, Alex experienced no instance of type 1 dissonance.

2. Type 2 Dissonance (Dissonance between the visitor's expectations and the aesthetic event)

Alex experienced a total of 5 instances of type 2 dissonance, during his visits to the historical and contemporary art galleries: 3 in the historical galleries (1 in subtype 2a, conflict about the quality of the visit, 2 in subtype 2d, conflict about the museum's organization), and 2 in the contemporary galleries (1 in subtype 2c, conflict about the art object -notions of Beauty and communication and 1 in subtype 2d, conflict about the museum's organization).

3. Type 3 Dissonance (Dissonance perceived within the art object)

Alex experienced a total of 8 instances of type 3 dissonance, during his visits to both the historical and contemporary art galleries: 7 in the historical galleries (5 in subtype 3a, criteria of realism; 2 in subtype 3b, conflict perceived between parts of the art object) and 1 in the contemporary galleries (1 in subtype 3b, conflict perceived between parts of the art object).

4. Type 4 Dissonance (Dissonance based on the visitor's personal, idiosyncratic taste)

Alex experienced a total of 1 instance of type 4 dissonance, during his visits to both the historical and contemporary art galleries: 1 in the historical galleries (1 in subtype 4b, visitor's taste and content of the artwork) and 0 in the contemporary galleries. The following section looks at the number of occurrences of consonance and the subtypes to which they belong.

**C. Number of Instances Consonance Verbalized by Alex while Looking at
Historical Art and Contemporary Art**

**Table 28
Results of Historical Art and Contemporary Art on Total Instances of All Consonance
Expressed by Alex on Total of Each Type, and on Total of Subtype**

Types and Subtypes of Consonance	Total Instances of Consonance Expressed		Total Instances of Consonance Expressed
	Historical	Contemporary	
1	5	11	16
2	0	0	0
3	0	0	0
4	2	1	3
5	8	2	10
6	0	0	0
7	1	0	1
8	0	12	12
9	2	0	2
10	6	4	10
11	0	0	0
12	0	0	0
13	1	1	2
14	0	0	0
15	0	0	0
16	0	0	0
17	0	0	0
18	0	0	0
TOTALS	25	32	57

1. Type 1 Consonance (Knowledge)

Alex verbalized a total of 16 instances of consonance: 5 in the historical galleries (5 in subtype 1a, recognition of artist, art movement, style or subject matter) and 11 in the contemporary galleries (11 in subtype 1a, recognition of artist, art movement, style or subject matter).

2. Type 2 Consonance (Self)

Alex experienced a total of 14 instances of type 2 consonance, during his visits to both the historical and contemporary art galleries: 11 in the historical galleries (2 in subtype 2b, which involves personal memories and nostalgia; 8 in subtype 2c, personal taste in style or subject matter or visual language or museum's role; 1 in subtype 2e, enters work and identifies with it) and 3 in the contemporary galleries (1 in subtype 2b, involving personal memories and nostalgia and 2 in subtype 2c, personal taste in style or subject matter or visual language or museum's role).

3. Type 3 Consonance (Work of art)

Alex experienced a total of 24 instances of type 3 consonance, in the case of both historical and contemporary art: 8 in the historical galleries (2 in subtype 3b, notes work is full of life or movement; 6 in subtype 3c, well painted and rendered) and 16 in the contemporary galleries (12 in subtype 3a, recognizes symbolic aspect within work; 4 in subtype 3c, well painted and rendered).

4. Type 4 Consonance (Artist)

Alex experienced a total of 3 instances of type 4 consonance, for both historical and

contemporary art: 1 in the historical galleries (1 in subtype 4c, works hard, has talent, good technique)
and 2 in the contemporary galleries (1 in subtype 4a, expresses own feelings and vision; 1 in subtype
4c, works hard, has talent, good technique).

Jack
Visitor 08

A. Jack
(Visitor 08)

Jack was a male participant, who was 30 years old at the time of his participation in this study. He holds a bachelor's degree in Computer Science. During his high-school education, he never took art courses. Before participating in this research, his visits to art museums exceeded the required criteria for this study, that is, at least two visits a year. His last visit to an art museum was in July 1999 or a month before participating in this study. During his art museum's visits, he often explored the European and contemporary galleries. He never went to special temporary exhibitions, but often followed guided tours.

Table 29
Total Instances of Dissonance and Consonance Expressed by Jack while Looking at Historical and Contemporary Art

	HISTORICAL		CONTEMPORARY		
ORDER of Visit	FIRST		SECOND		
TOTAL TIME of Visit	30 minutes		30 minutes		
TOTAL and % of Dissonance	Total	%	Total	%	TOTAL
	21	67.7	10	32.3	31
TOTAL and % of Consonance	Total	%	Total	%	TOTAL
	53	51.0	51	49.0	104
RATIOS	2.5 consonance for every dissonance expressed		5.1 consonance for every dissonance expressed		

For this study, Jack visited the historical galleries first, and this visit lasted 30 minutes. He experienced a total of 21 instances of dissonance while visiting the historical galleries, and 53 instances of consonance. While looking at historical art, he experienced 2.5 instances of consonance for every one of dissonance. As for the second portion of his visit, of the contemporary exhibit, it lasted the full 30 minutes. Table 29 reveals that he experienced a total of 10 instances of dissonance and 51 of consonance during his visit to the contemporary galleries. Therefore the ratio of consonance to dissonance is 5.1 for this visitor.

In the case of dissonance alone, Jack experienced a total of 21 occurrences in the historical galleries and 10 in the contemporary galleries. In terms of percentages, 67.7% of the total instances of dissonance occurred in the historical galleries and 32.3% of them occurred in the contemporary galleries. Jack experienced much more dissonance in the historical galleries. As for consonance, there were 53 occurrences in the historical galleries and 51 in the contemporary galleries. That means that 51.0% of the instances of consonance occurred in the historical galleries, while 49.0% occurred in the contemporary galleries. A comparison of these percentages reveals that Jack experienced a little more consonance in the historical galleries. Overall, in terms of the total amount of dissonance and consonance expressed by Jack while looking at both art forms reveals that he experienced more consonance (104) than dissonance (31).

The following section begins with a look at the number of instances of dissonance and identifies the subtypes to which they belong.

**B. Number of Instances of Dissonance Verbalized by Jack while Looking at
Historical and Contemporary Art**

**Table 30
Results of Historical Art and Contemporary Art on Total Instances of All Dissonance
Expressed by Jack on Total of Each Type, and on Total of Subtype**

Types and Subtypes of Dissonance	Total Instances of Dissonance Expressed		Total Instances of Dissonance Expressed
	Historical	Contemporary	
1	6	1	7
1a	6	1	7
1b	0	0	0
1c	0	0	0
2	6	8	14
2a	1	2	3
2b	0	1	1
2c	1	0	1
2d	4	5	9
3	5	0	5
3a	4	0	4
3b	1	0	1
3c	0	0	0
4	4	1	5
4a	1	0	1
4b	2	0	2
4c	1	1	2
5	0	0	0
TOTALS	21	10	31

1. Type 1 Dissonance (Dissonance between previous knowledge, label or artwork)

Jack experienced a total of 7 instances of type 1 dissonance, during the visits of both the historical and contemporary art galleries: 6 in historical art (6 in subtype 1a, conflict between previous knowledge and perception of art) and 1 in contemporary art (1 in subtype 1a, conflict between previous knowledge and perception of art).

2. Type 2 Dissonance (Dissonance between the visitor's expectations and the aesthetic event)

Jack experienced a total of 14 instances of type 2 dissonance, during his visit of both the historical and contemporary art galleries: 6 in the historical galleries (1 in subtype 2a, conflict about the quality of the visit, 1 in subtype 2c, conflict about the art object, notions of Beauty and communication and 4 in subtype 2d, conflict about the museum's organization), and 8 in the contemporary galleries (2 in subtype 2a, conflict about the quality of the visit, 1 in subtype 2b, conflict about the museum's role and 5 in subtype 2d, conflict about the museum's organization).

3. Type 3 Dissonance (Dissonance perceived within the art object)

Jack expressed a total of 5 instances of type 3 dissonance, during his visit of both the historical and contemporary art galleries: 5 in the historical galleries (4 in subtype 3a, criteria of realism; 1 in subtype 3b conflict perceived between parts of the art object) and 0 in the contemporary galleries.

4. Type 4 Dissonance (Dissonance based on the visitor's personal, idiosyncratic taste)

Jack experienced a total of 5 instances of type 4 dissonance, during his visits of both the

historical and contemporary galleries: 4 in the historical galleries (1 in subtype 4a, visitor's taste and some part of the visual language; 2 in subtype 4b, visitor's taste and content of the artwork; 1 in subtype 4c, visitor's taste and the artist's style) and 1 in the contemporary galleries (1 in subtype 4c, visitor's taste and the artist's style).

The following section examines the number of instances of consonance and the subtypes to which they belong.

**C. Number of Instances of Consonance Verbalized by Jack while Looking at
Historical Art and Contemporary Art**

**Table 31
Results of Historical Art and Contemporary Art on Total Instances of All Consonance
Expressed by Jack on Total of Each Type, and on Total of Subtype**

Types and Subtypes of Consonance	Total Instances of Consonance Expressed		Total Instances of Consonance Expressed
	Historical	Contemporary	
1	25	24	49
2	3	4	7
3	0	0	0
4	2	0	2
5	3	5	8
6	4	3	7
7	0	1	1
8	12	12	24
9	4	6	10
10	1	0	1
11	3	4	7
12	0	2	2
13	4	0	4
14	4	2	6
15	2	0	2
16	0	0	0
17	2	2	4
18	0	0	0
19	0	0	0
TOTALS	53	51	104

1. Type 1 Consonance (Knowledge)

Jack verbalized a total of 56 instances of consonance: 28 in the historical galleries (25 in subtype 1a, recognition of artist, art movement, style or subject matter and 3 in subtype 1b, verifies information after questioning) and 28 in the contemporary galleries (24 in subtype 1a, recognition of artist, art movement, style or subject matter and 4 in subtype 1b, verifies information after questioning).

2. Type 2 Consonance (Self)

Jack experienced a total of 18 instances of type 2 consonance, during his visit of both the historical and contemporary galleries: 9 in the historical galleries (2 in subtype 2b, evokes personal memories and nostalgia; 3 in subtype 2c, personal taste in style or subject matter or visual language or museum's role; 4 in subtype 2d, metacognition) and 9 in the contemporary galleries (5 in subtype 2c, personal taste in style or subject matter or visual language or museum's role; 3 in subtype 2d, metacognition and 1 in subtype 2e, enters work and identifies with it).

3. Type 3 Consonance (Work of art)

Jack experienced a total of 24 instances of type 3 consonance, during his visit of both the historical and contemporary galleries: 12 in the historical galleries (4 in subtype 3a, recognizes symbolic aspect within work; 1 in subtype 3b, notes work is full of life or movement; 3 in subtype 3c, well painted and rendered; 4 in subtype 3e, shows the past) and 12 in the contemporary galleries (6 in subtype 3a, recognizes symbolic aspect within work; 4 in subtype 3c, well painted and rendered; 2 in subtype 3d, notes a pleasant somatic state in work).

4. Type 4 Consonance (Artist)

Jack experienced a total of 6 instances of type 4 consonance, during his visit of both the historical and contemporary galleries: 4 in the historical galleries (2 in subtype 4a, expresses own feelings and vision; 2 in subtype 4c, works hard, has talent, good technique) and 2 in the contemporary galleries (2 in subtype 4c, works hard, has talent, good technique).

Paul
Visitor 09

A. Paul
(Visitor 09)

Paul is a male, who was 52 years old at the time of his participation in this study. He holds a master's degree in Law, and for the previous 24 years, worked at the Department of Justice in Ottawa. During his high school education he never took art courses. Before participating in this research, his visits to art museums exceeded the required criteria for this study, that is, visiting art museums at least twice a year. His last visit to an art museum occurred one week before his participation in this study. During his art museum's visits, he often explored the Canadian, European and contemporary galleries. He also visited special temporary exhibitions and often followed guided tours or attended the lectures which were part of educational programming.

Table 32
Total Instances of Dissonance and Consonance Expressed by Paul while Looking at Historical and Contemporary Art

	HISTORICAL		CONTEMPORARY		
ORDER of Visit	FIRST		SECOND		
TOTAL TIME of Visit	30 minutes		30 minutes		
TOTAL and % of Dissonance	Total	%	Total	%	TOTAL
	18	64.3	10	35.7	28
TOTAL and % of Consonance	Total	%	Total	%	TOTAL
	84	64.1	47	35.9	131
RATIOS	4.7 consonance for every dissonance expressed		4.7 consonance for every dissonance expressed		

For this study, Paul visited the historical galleries first, and this visit lasted 30 minutes. Paul experienced a total of 18 instances of dissonance during his visit to the historical galleries and 84 instances of consonance. While looking at historical art, he produced 4.7 consonance for every one of dissonance. As for the second portion of his visit, of the contemporary exhibit, it lasted the 30 minutes. Table 32 reveals that Paul experienced a total of 10 instances of dissonance and 47 of consonance during his visit to the contemporary galleries. The ratio of consonance to dissonance is 4.7 for this visitor.

In terms of dissonance alone, Paul experienced a total of 18 instances of dissonance in the historical galleries and 10 in the contemporary galleries. This means that 64.3% of the total dissonance was produced in the historical galleries and 35.7% of the total instances of dissonance occurred in the contemporary galleries. Paul experienced much more dissonance in the historical galleries. As for consonance, there were 84 occurrences in the historical galleries and 47 in the contemporary galleries. In other words, 64.1% of the consonance was produced in the historical galleries while 35.9% of it occurred in the contemporary galleries. A comparison of these percentages reveals that Paul experienced much more consonance in the historical galleries. Overall, a comparison of the total instances of dissonance and consonance expressed by Paul while viewing both art forms reveals that he experienced more consonance (131) than dissonance (28).

The following section begins by looking at the number of instances of dissonance and the subtypes to which they belong.

**B. Number of Instances of Dissonance Verbalized by Paul while Looking at
Historical and Contemporary Art**

**Table 33
Results of Historical Art and Contemporary Art on Total Instances of All Dissonance
Expressed by Paul on Total of Each Type, and on Total of Subtype**

Types and Subtypes of Dissonance	Total Instances of Dissonance Expressed		Total Instances of Dissonance Expressed
	Historical	Contemporary	
1	3	2	5
2	1	0	1
3	2	2	4
4	0	0	0
5	2	4	6
6	1	0	1
7	0	0	0
8	1	4	5
9	0	0	0
10	7	1	8
11	7	0	7
12	0	1	1
13	0	0	0
14	0	1	1
15	1	0	1
16	4	2	6
17	1	1	2
18	0	0	0
TOTALS	18	10	28

1. Type 1 Dissonance (Dissonance between previous knowledge, label or artwork)

Paul experienced a total of 5 instances of type 1 dissonance, during his visit of both the historical and contemporary galleries: 3 in historical art (1 in subtype 1a, conflict between previous knowledge and perception of art and 2 in subtype 1b, conflict between label and perception of artwork) and 2 in contemporary art (2 in subtype 1b, conflict between label and perception of art).

2. Type 2 Dissonance (Dissonance between the visitor's expectations and the aesthetic event)

Paul experienced a total of 6 instances of type 2 dissonance, during his visit of both the historical and contemporary galleries: 2 in the historical galleries (1 in subtype 2a, conflict about the quality of the visit, 1 in subtype 2c, conflict about the art object, notions of Beauty and communication), and 4 in the contemporary galleries (4 in subtype 2c, conflict about the art object, notions of Beauty and communication).

3. Type 3 Dissonance (Dissonance perceived within the art object)

Paul experienced a total of 8 instances of type 3 dissonance, during his visit of both the historical and contemporary galleries: 7 in the historical galleries (7 in subtype 3a, criteria of realism) and 1 in the contemporary galleries (1 in subtype 3b, conflict perceived between parts of the art object).

4. Type 4 Dissonance (Dissonance based on the visitor's personal, idiosyncratic taste)

Paul experienced a total of 9 instances of type 4 dissonance, during his visit of both the historical and contemporary galleries: 6 in the historical galleries (1 in subtype 4a, visitor's taste and

some part of the visual language; 4 in subtype 4b, visitor's taste and content of the artwork; 1 in subtype 4c, visitor's taste and the artist's style) and 3 in the contemporary galleries (2 in subtype 4b, visitor's taste and the content of the artwork; 1 in subtype 4c, visitor's taste and the artist's style).

The following section investigates the occurrences of consonance and the subtypes to which they belong.

C. A Comparison of the Instances of Consonance Verbalized by Paul while Looking at Historical Art and Contemporary Art

**Table 34
Results of Historical Art and Contemporary Art on Total Instances of All Consonance Expressed by Paul on Total of Each Type, and on Total of Subtype**

Types and Subtypes of Consonance	Total Instances of Consonance Expressed		Total Instances of Consonance Expressed
	Historical	Contemporary	
1	38	22	60
2	1	1	2
3	11	6	17
4	4	1	5
5	1	1	2
6	6	3	9
7	0	1	1
8	0	0	0
9	24	17	41
10	13	14	27
11	0	1	1
12	20	2	22
13	1	0	1
14	0	0	0
15	0	1	1
16	0	0	0
17	0	0	0
18	0	1	1
19	0	0	0
20	0	0	0
TOTALS	84	47	131

1. Type 1 Consonance (Knowledge)

Paul verbalized a total of 62 instances of consonance: 39 in the historical galleries (38 in subtype 1a, recognition of artist, art movement, style or subject matter and 1 in subtype 1b, verifies information after questioning) and 23 in the contemporary galleries (22 in subtype 1a, recognition of artist, art movement, style or subject matter and 1 in subtype 1b, verifies information after questioning).

2. Type 2 Consonance (Self)

Paul experienced type 2 consonance, during his visit of both the historical and contemporary galleries: 11 in the historical galleries (4 in subtype 2a, feels pleasant somatic state in museum; 1 in subtype 2b, evokes personal memories and nostalgia; 6 in subtype 2c, personal taste in style or subject matter or visual language or museum's role) and 6 in the contemporary galleries (1 in subtype 2a, feels pleasant somatic state in museum; 1 in subtype 2b, evokes personal memories and nostalgia; 3 in subtype 2c, personal taste in style or subject matter or visual language or museum's role and 1 in subtype 2d, metacognition).

3. Type 3 Consonance (Work of art)

Paul experienced a total of 51 instances of type 3 consonance, during his visit of both the historical and contemporary galleries: 34 in the historical galleries (13 in subtype 3a, recognizes symbolic aspect within work; 20 in subtype 3c, well painted and rendered; 1 in subtype 3d, notes a pleasant somatic state in work) and 17 in the contemporary galleries (14 in subtype 3a, recognizes symbolic aspect within work; 1 in subtype 3b, notes works full of life or movement; 2 in subtype 3c, well painted and rendered).

4. Type 4 Consonance (Artist)

Paul experienced a total of 1 instance of type 4 consonance, during his visit to both the historical and contemporary galleries: 0 in the historical galleries and 1 in the contemporary galleries (1 in subtype 4c, works hard, has talent, good technique).

Charles

Visitor 10

A. Charles
(Visitor 10)

Charles is a male, who was 27 years old at the time of his participation in this study. He holds a bachelor's degree in accounting. During his high school education, he never took art courses. Before participating in this research, his visits to art museums exceeded the required criteria for this study, that is, visiting art museums at least twice a year. His last visit to an art museum was in May 1999, or three months before his participation in this study. During his art museum's visits, he often explored the contemporary galleries. He also attended lectures that were part of the educational programming.

Table 35
Total Instances of Dissonance and Consonance Expressed by Charles while Looking at Historical and Contemporary Art

	HISTORICAL		CONTEMPORARY		
ORDER of Visit	SECOND		FIRST		
TOTAL TIME of Visit	30 minutes		25 minutes		
TOTAL and % of Dissonance	Total	%	Total	%	TOTAL
	3	15.0	17	85.0	20
TOTAL and % of Consonance	Total	%	Total	%	TOTAL
	66	70.2	28	29.8	94
RATIOS	22.0 consonance for every dissonance expressed		1.6 consonance for every dissonance expressed		

For this study, Charles visited the contemporary galleries first, and this visit lasted 25 minutes. He experienced a total of 17 instances of dissonance while visiting the contemporary galleries, and 28 while visiting the historical galleries. While looking at contemporary art, he produced 1.6 instances of consonance for every one of dissonance. As for the second portion of his visit, of the historical exhibit, it lasted 30 minutes. As indicated in Table 35, he experienced a total of 3 instances of dissonance and 66 of consonance during his visit to the historical galleries. The ratio of consonance to dissonance is 22.0 for this visitor.

If terms of dissonance alone, Charles experienced a total of 3 instances of dissonance in the historical galleries and 17 in the contemporary galleries. From this we can say that 15.0% of the total dissonance occurred in the historical galleries and 85.0%, in the contemporary galleries. Charles produced much more dissonance in the contemporary galleries. As for the consonance expressed by Charles, 66 instances occurred in the historical galleries and 28 in the contemporary galleries. In other words, 70.2% of the consonance was produced in the historical galleries, while 29.8% occurred in the contemporary galleries. A comparison of these percentages reveals that Charles produced much more consonance in the historical galleries. In terms of the overall results, based on the total instances of dissonance and consonance expressed by Charles while looking at both art forms, he produced more consonance (94) than dissonance (20).

The following section investigates the number of instances of dissonance and the subtypes to which they belong.

**B. Number of Instances of Dissonance Verbalized by Charles while Looking at
Historical Art and Contemporary Art**

**Table 36
Results of Historical Art and Contemporary Art on Total of All Dissonance expressed by
Charles on Total of Each Type, and on Total of Subtype**

Types and Subtypes of Dissonance	Total Instances of Dissonance Expressed		Total Instances of Dissonance Expressed
	Historical	Contemporary	
1	1	2	3
1a	1	1	2
1b	0	1	1
1c	0	0	0
2	1	12	13
2a	0	2	2
2b	0	1	1
2c	0	2	2
2d	1	7	8
3	0	0	0
3a	0	0	0
3b	0	0	0
3c	0	0	0
4	1	3	4
4a	0	1	1
4b	1	0	1
4c	0	2	2
5	0	0	0
TOTALS	3	17	20

1. Type 1 Dissonance (Dissonance between previous knowledge, label or artwork)

Charles experienced a total of 3 instances of type 1 dissonance, during his visit of both the historical and contemporary galleries: 1 in the case of historical art (1 in subtype 1a, conflict between previous knowledge and perception of art) and 2 in the case of contemporary art (1 in subtype 1a, conflict between previous knowledge and perception of art and 1 in subtype 1b, conflict between label and perception of art).

2. Type 2 Dissonance (Dissonance between the visitor's expectations and the aesthetic event)

Charles experienced a total of 13 instances of type 2 dissonance, during his visit of both the historical and contemporary galleries: 1 in the historical galleries (1 in subtype 2d, conflict about the museum's organization), and 12 in the contemporary galleries (2 in subtype 2a, conflict about the quality of the visit; 1 in subtype 2b, conflict about the museum's role; 2 in subtype 2c, conflict about the art object, notions of Beauty and communication; and 7 in subtype 2d, conflict about the museum's organization).

3. Type 3 Dissonance (Dissonance perceived within the art object)

Charles did not experience type 3 dissonance, during his visit of either the contemporary or the historical galleries.

4. Type 4 Dissonance (Dissonance based on the visitor's personal, idiosyncratic taste)

Charles experienced 4 instances of type 4 dissonance, during his visit of both the historical and contemporary galleries: 1 in the historical galleries (1 in subtype 4b, visitor's taste and content of

the artwork) and 3 in the contemporary galleries (1 in subtype 4a, visitor's taste and some part of the visual language of the artwork; 2 in subtype 4c, visitor's taste and the artist's style).

The following section examines the number of instances of consonance and the subtypes to which they belong.

**C. Number of Instances of Consonance Verbalized by Charles while Looking at
Historical Art and Contemporary Art**

**Table 37
Results of Historical Art and Contemporary Art on Total Instances of All Consonance
Expressed by Charles on Total of Each Type, and on Total of Subtype**

Types and Subtypes of Consonance	Total Instances of Consonance Expressed		Total Instances of Consonance Expressed
	Historical	Contemporary	
	16	5	21
	0	1	1
	3	0	3
	2	1	3
	4	10	14
	0	0	0
	1	1	2
	8	7	15
	0	1	1
	19	1	20
	2	0	2
	3	0	3
	0	0	0
	0	0	0
	8	0	8
	0	0	0
	0	0	0
	8	0	8
	0	1	1
	0	0	0
TOTALS	66	28	94

1. Type 1 Consonance (Knowledge)

Charles verbalized a total of 22 instances of consonance: 16 in the historical galleries (16 in subtype 1a, recognition of artist, art movement, style or subject matter) and 6 in the contemporary galleries (5 in subtype 1a, recognition of artist, art movement, style or subject matter and 1 in subtype 1b, verifies information after questioning).

2. Type 2 Consonance (Self)

Charles experienced 22 instances of type 2 consonance, during his visit of both the historical and contemporary galleries: 10 in the historical galleries (3 in subtype 2a, feels pleasant somatic state in museum; 2 in subtype 2b, evokes personal memories and nostalgia; 4 in subtype 2c, personal taste in style or subject matter or visual language or museum's role; and 1 in subtype 2e, enters work and identifies with it) and 12 in the contemporary galleries (1 in subtype 2b, evokes personal memories and nostalgia; 10 in subtype 2c, personal taste in style or subject matter or visual language or museum's role; and 1 in subtype 2e, enters work and identifies with it).

3. Type 3 Consonance (Work of art)

Charles experienced a total of 41 instances of type 3 consonance, during his visit of both the historical and contemporary galleries: 32 in the historical galleries (8 in subtype 3a, recognizes symbolic aspect within work; 19 in subtype 3c, well painted and rendered; 2 in subtype 3d, notes a pleasant somatic state in work; 3 in subtype 3e, shows the past) and 9 in the contemporary galleries (7 in subtype 3a, recognizes symbolic aspect within work; 1 in subtype 3b, notes work is full of life or movement; 1 in subtype 3c, well painted and rendered).

4. Type 4 Consonance (Artist)

Charles experienced a total of 8 instances of type 4 consonance, during his visit to both the historical and contemporary galleries: 8 in the historical galleries (8 in subtype 4c, works hard, has talent, good technique) and 0 in the contemporary galleries.

Mike
Visitor 11

A. Mike
(Visitor 11)

Mike is a male participant who was 25 years old at the time of this study. He holds a bachelor's degree in Philosophy. During his high school education, he never took art courses. Before participating in this research, his visits to art museums exceeded the required criteria for this study, that is, visiting an art museum at least twice a year. His last visit took place only three days before his participation in this study. During his visits to art museums, he often explored the European galleries and the temporary exhibits. He also attended lectures, talks by artists, and followed guided tours that were part of the educational programming.

Table 38
Total Instances of Dissonance and Consonance Expressed by Mike while Looking at Historical and Contemporary Art

	HISTORICAL		CONTEMPORARY		
ORDER of Visit	SECOND		FIRST		
TOTAL TIME of Visit	30 minutes		30 minutes		
TOTAL and % of Dissonance	Total	%	Total	%	TOTAL
	4	80.0	1	20.0	5
TOTAL and % of Consonance	Total	%	Total	%	TOTAL
	38	50.0	38	50.0	76
RATIOS	9.5 consonance for every dissonance expressed		38.0 consonance for every dissonance expressed		

For this study, Mike visited the contemporary galleries first, and this visit lasted 30 minutes. He experienced a total of 1 instance of dissonance and 38 of consonance while visiting the contemporary galleries. In other words, he experienced 38.0 instances of consonance for every one of dissonance. As for the second portion of his visit, to the historical exhibit, it lasted 30 minutes. Table 38 indicates that he produced a total of 4 instances of dissonance and 38 of consonance during his visit to the historical galleries. The ratio of consonance to dissonance is 9.5 for this visitor.

If we consider dissonance alone, Mike experienced 4 occurrences in the historical galleries and 1 in the contemporary galleries. In other words, 80.0% of the dissonance was produced in the historical galleries and 20.0%, in the contemporary galleries. Mike therefore experienced much more dissonance in the historical galleries. In terms of consonance, Mike experienced 38 occurrences in the historical galleries and 38 in the contemporary galleries. A full 50.0% of the consonance occurred in the historical galleries, while 50.0% of the consonance occurred in the contemporary galleries. A comparison of these percentages indicates that he produced an equal number of consonance in the historical galleries and the contemporary galleries. Overall, in terms of the total instances of dissonance and consonance expressed by Mike while viewing both art forms, he experienced more consonance (76) than dissonance (5).

The following section examines the number of instances of dissonance and the subtypes to which they belong.

B. Number of Instances of Dissonance Verbalized by Mike while Looking at Historical Art and Contemporary Art

**Table 39
Results of Historical Art and Contemporary Art on Total Instances of All Dissonance Expressed by Mike on Total of Each Type, and on Total of Subtype**

Types and Subtypes of Dissonance	Total Instances of Dissonance Expressed		Total Instances of Dissonance Expressed
	Historical	Contemporary	
1	2	1	3
2	0	0	0
3	1	0	1
4	1	1	2
5	0	0	0
6	0	0	0
7	0	0	0
8	0	0	0
9	0	0	0
10	0	0	0
11	0	0	0
12	0	0	0
13	0	0	0
14	2	0	2
15	0	0	0
16	0	0	0
17	0	0	0
18	1	0	1
19	1	0	1
20	0	0	0
TOTALS	4	1	5

1. Type 1 Dissonance (Dissonance between previous knowledge, label or artwork)

Mike experienced a total of 3 instances of type 1 dissonance, during his visit of both the historical and contemporary galleries: 2 in the case of historical art (1 in subtype 1b, conflict between label and perception of art and 1 in subtype 1c, conflict between previous knowledge and label) and 1 in the case of contemporary art (1 in subtype 1c, conflict between previous knowledge and label).

2. Type 2 Dissonance (Dissonance between the visitor's expectations and the aesthetic event)

Mike did not experience type 2 dissonance during his visit to either the contemporary or historical galleries.

3. Type 3 Dissonance (Dissonance perceived within the art object)

Mike did not experience type 3 dissonance during his visit to either the contemporary or historical galleries.

4. Type 4 Dissonance (Dissonance based on the visitor's personal, idiosyncratic taste)

Mike experienced a total of 2 instances of type 4 dissonance, during his visit to both the historical and contemporary galleries: 2 in the case of historical art (1 in subtype 4b, visitor's taste and content of the artwork and 1 in subtype 4c, visitor's taste and the artist's style) and 0 in the contemporary galleries.

The following section looks at the number of instances of consonance and the subtypes to which they belong.

**C. Number of Instances of Consonance Verbalized by Mike while Looking at
Historical Art and Contemporary Art**

**Table 40
Results of Historical Art and Contemporary Art on Total Instances of All Consonance
Expressed by Mike on Total of Each Type, and on Total of Subtype**

Types and Subtypes of Consonance	Total Instances of Consonance Expressed		Total Instances of Consonance Expressed
	Historical	Contemporary	
	0	0	0
	17	12	29
	1	2	3
	7	11	18
	0	3	3
	3	6	9
	4	2	6
	0	0	0
	0	0	0
	0	0	0
	3	5	8
	1	0	1
	3	4	7
	0	0	0
	1	1	2
	2	1	3
	0	0	0
	1	0	1
	2	1	3
	2	0	2
	1	2	3
	1	0	1
TOTALS	38	38	76

1. Type 1 Consonance (Knowledge)

Mike verbalized a total of 32 instances of consonance: 18 in the historical galleries (17 in subtype 1a, recognition of artist, art movement, style or subject matter and 1 in subtype 1b, verifies information after questioning) and 14 in the contemporary galleries (12 in subtype 1a, recognition of artist, art movement, style or subject matter and 2 in subtype 1b, verifies information after questioning).

2. Type 2 Consonance (Self)

Mike experienced a total of 18 instances of type 2 consonance, during his visits to both the historical and contemporary galleries: 7 in the case of historical art (3 in subtype 2b, evokes personal memories and nostalgia and 4 in subtype 2c, personal taste in style or subject matter or visual language or museum's role) and 11 in the contemporary galleries (3 in subtype 2a, feels pleasant somatic state in museum; 6 in subtype 2b, evokes personal memories and nostalgia and 2 in subtype 2c, personal taste in style or subject matter or visual language or museum's role).

3. Type 3 Consonance (Work of art)

Mike experienced a total of 18 instances of type 3 consonance, during his visits to both the historical and contemporary galleries: 8 in the historical galleries (3 in subtype 3a, recognizes symbolic aspect within work; 1 in subtype 3b, notes work is full of life or movement; 3 in subtype 3c, well painted and rendered; 1 in subtype 3e, shows the past) and 10 in the contemporary galleries (5 in subtype 3a, recognizes symbolic aspect within work; 4 in subtype 3c, well painted and rendered; 1 in subtype 3e, shows the past).

4. Type 4 Consonance (Artist)

Mike experienced a total of 4 instances of type 4 consonance, during his visits to both the historical and contemporary galleries: 3 in the historical galleries (1 in subtype 4b, show the past and 2 in subtype 4c, works hard, has talent and good technique) and 1 in the contemporary galleries (1 in subtype 4c, works hard, has talent and good technique).

George
Visitor 12

A. George
(Visitor 12)

George is a male who was 47 years old at the time of his participation in this study. He holds a doctorate degree in Agriculture and Economics. During his high school education, he never took art courses. Before participating in this research, his visits to art museums exceeded the required criteria for this study, that is, visiting art museums at least twice a year. His last visit to an art museum was in May 1999, or three months before his participation in this study. During his visits to art museums, he often explored the contemporary galleries. Although he was interested in visiting art museums, he rarely participated in the educational programs offered by these institutions. He followed guided tours occasionally.

Table 41
Total Instances of Dissonance and Consonance Expressed by George while Looking at Historical and Contemporary Art

	HISTORICAL		CONTEMPORARY		
ORDER of Visit	SECOND		FIRST		
TOTAL TIME of Visit	13 minutes		30 minutes		
TOTAL and % of Dissonance	Total	%	Total	%	TOTAL
	7	63.6	4	36.4	11
TOTAL and % of Consonance	Total	%	Total	%	TOTAL
	8	27.6	21	72.4	29
RATIOS	1.1 consonance for every dissonance expressed		5.3 consonance for every dissonance expressed		

For this study, George visited the contemporary galleries first, and this visit lasted 30 minutes. He experienced a total of 4 instances of dissonance while visiting the contemporary galleries and 21 of consonance. In other words, while looking at contemporary art, he produced 5.3 instances of consonance for every one of dissonance. As for the second portion of his visit, to the historical exhibit, it lasted 13 minutes. As indicated in Table 41, he experienced a total of 7 instances of dissonance and 8 of consonance during his visit to the historical galleries. The ratio of consonance to dissonance is 1.1 for this visitor.

In terms of dissonance alone, George experienced a total of 7 instances of dissonance in the historical galleries and 4 in the contemporary galleries. In other words, 63.6% of the total dissonance occurred in the historical galleries and 36.4% of it, in the contemporary galleries. George experienced much more dissonance in the historical galleries. As for consonance, he expressed 8 instances in the historical galleries and 21 in the contemporary galleries. That means that 27.6% of the consonance occurred in the historical galleries while 72.4% of the consonance occurred in the contemporary galleries. A comparison of these percentages reveals that George experienced much more consonance in the contemporary galleries. Overall, the total instances of dissonance and consonance expressed by George while looking at both art forms indicate that he experienced more consonance (29) than dissonance (11).

The following section investigates the number of instances of dissonance and the subtypes to which they belong.

**B. Number of Instances of Dissonance Verbalized by George while Looking at
Historical Art and Contemporary Art**

**Table 42
Results of Historical Art and Contemporary Art on Total Instances of All Dissonance
Expressed by George on Total of Each Type, and on Total of Subtype**

Types and Subtypes of Dissonance	Total Instances of Dissonance Expressed		Total Instances of Dissonance Expressed
	Historical	Contemporary	
1	0	1	1
2	0	0	0
3	0	1	1
4	0	0	0
5	4	3	7
6	1	0	1
7	1	0	1
8	0	1	1
9	2	2	4
10	2	0	2
11	2	0	2
12	0	0	0
13	0	0	0
14	1	0	1
15	0	0	0
16	0	0	0
17	1	0	1
18	0	0	0
19	0	0	0
20	1	0	1
21	0	0	0
TOTALS	7	4	11

1. Type 1 Dissonance (Dissonance between previous knowledge, label or artwork)

George experienced a total of 1 instance of type 1 dissonance, during his visits to the historical and contemporary art galleries: 0 in the case of historical art, and 1 in the contemporary galleries (1 in subtype 1b, conflict between label and perception of art).

2. Type 2 Dissonance (Dissonance between the visitor's expectations and the aesthetic event)

George experienced a total of 7 instances of type 2 dissonance, during his visits to the historical and contemporary galleries: 4 in the historical galleries (1 in subtype 2a, conflict about the quality of the visit; 1 in subtype 2b, conflict about the museum's role; and 2 in subtype 2d, conflict about the museum's organization), and 3 in the contemporary galleries (1 in subtype 2c, conflict about the art object, notions of Beauty and communication, and 2 in subtype 2d, conflict about the museum's organization).

3. Type 3 Dissonance (Dissonance perceived within the art object)

George experienced a total of 2 instances of type 3 dissonance, during his visits to the historical and contemporary galleries: 2 in the historical galleries (2 in subtype 3a, conflict perceived concerning the criterion of realism) and 0 in the contemporary galleries.

4. Type 4 Dissonance (Dissonance based on the visitor's personal, idiosyncratic taste)

George experienced a total of 1 instance of type 4 dissonance, during his visits to the historical and contemporary galleries: 1 in the historical galleries (1 in subtype 4c, visitor's taste and

the artist's style) and 0 in the contemporary galleries.

The following section looks at the number of instances of consonance and the subtypes to which they belong.

C. Number of Instances of Consonance Verbalized by George while Looking at Historical Art and Contemporary Art

**Table 43
Results of Historical Art and Contemporary Art on Total Instances of All Consonance Expressed by George on Total of Each Type, and on Total of Subtype**

Types and Subtypes of Consonance	Total Instances of Consonance Expressed		Total Instances of Consonance Expressed
	Historical	Contemporary	
	2	3	5
	1	1	2
	1	0	1
	0	1	1
	1	6	7
	0	0	0
	0	1	1
	0	0	0
	0	2	2
	0	0	0
	2	2	4
	0	0	0
	0	1	1
	0	1	1
	0	0	0
	0	0	0
	0	0	0
	2	3	5
	0	0	0
TOTALS	8	21	29

1. Type 1 Consonance (Knowledge)

George verbalized a total of 7 instances of consonance: 3 in the historical galleries (2 in subtype 1a, recognition of artist, art movement, style or subject matter and 1 in subtype 1b, verifies information after questioning) and 4 in the contemporary galleries (3 in subtype 1a, recognition of artist, art movement, style or subject matter and 1 in subtype 1b, verifies information after questioning).

2. Type 2 Consonance (Self)

George experienced a total of 9 instances of type 2 consonance, during his visits to both the historical and contemporary galleries: 1 in the case of historical art (1 in subtype 2b, evokes personal memories and nostalgia) and 8 in the contemporary galleries (1 in subtype 2a, feels pleasant somatic state in museum; 6 in subtype 2b, evokes personal memories and nostalgia and 1 in subtype 2d, metacognition).

3. Type 3 Consonance (Work of art)

George experienced a total of 7 instances of type 3 consonance, during his visits to both the historical and contemporary galleries: 2 in the historical galleries (2 in subtype 3c, well painted and rendered) and 5 in the contemporary galleries (2 in subtype 3a, recognizes symbolic aspect within work; 2 in subtype 3c, well painted and rendered; 1 in subtype 3e, shows the past).

4. Type 4 Consonance (Artist)

George experienced a total of 1 instance of type 4 consonance, during his visits to both the historical and contemporary galleries: 0 in the case of historical art and 1 in the contemporary galleries (1 in subtype 4a, expresses own feelings and vision).

APPENDIX E

Historical Art



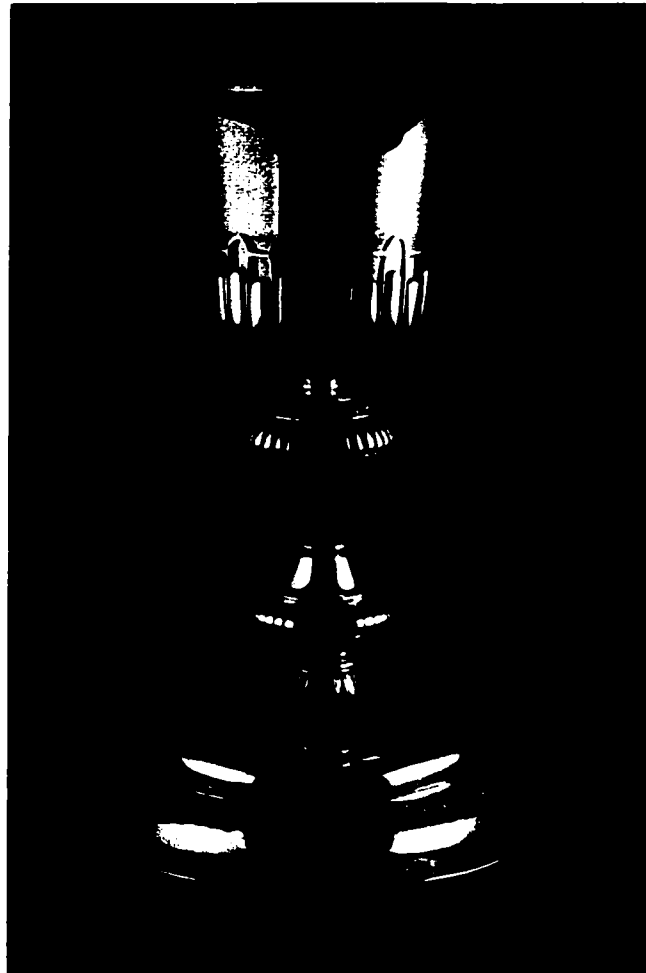
Lady Sophie Taché 1850
by
Théophile Hamel
National Gallery of Canada

Historical Art



Saint John 1797
by
François Baillairgé
National Gallery of Canada

Historical Art



Chalice 1831
by
Peter Nordbeck
National Gallery of Canada

Historical Art



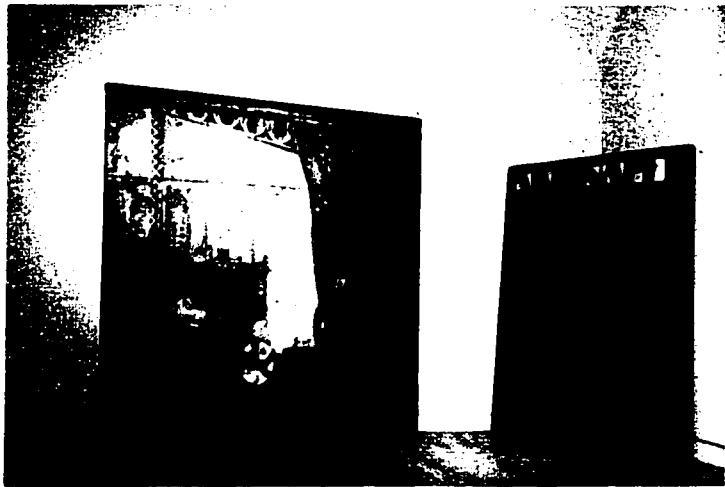
The Timber and Shipbuilding Yards of Allan Gilmour and
Company at Wolfe's Cove, Quebec, Viewed from the West

by

Robert C. Todd

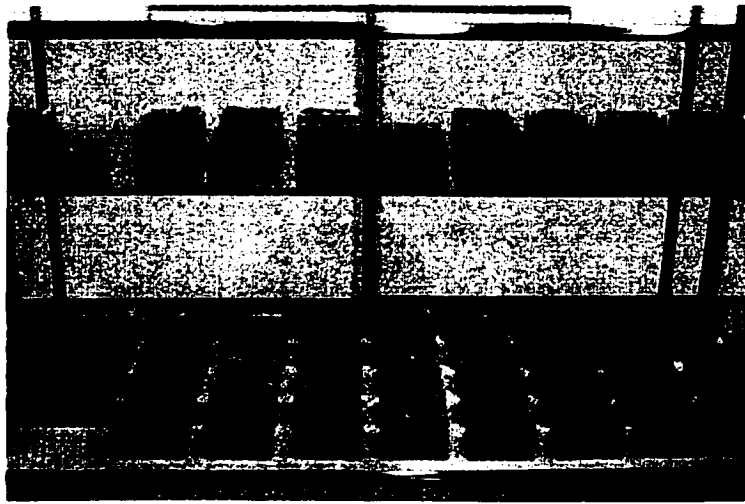
National Gallery of Canada

Contemporary Art



A Kidnaper / I Have Been Abandoned by the World 1984-87
by
Martha Fleming and Lyne Lapointe
National Gallery of Canada

Contemporary Art



Butter Models 1979
by
Robert Fones
National Gallery of Canada

Contemporary Art



Imago (VII) Urverdrangung: refoulement
"translatable" <<she is there>> May 1988
by
Mary Scott
National Gallery of Canada

Contemporary Art



Having Fun? 1984
by
Joanne Tod
National Gallery of Canada