THEORIES AND PRACTICES OF MEANING-MAKING AMONG DESIGN PROFESSIONALS: AN EMPIRICAL CASE STUDY IN THE DESIGN MUSEUM LONDON

by

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Chapter 7

An Auto-photographic Investigation into Meaning-making

"If I went to a museum and did not have a camera I would forget about my visit."

- Participant #08, Design Museum

7.1 Introduction

The methodological approach for the empirical research in this thesis is an auto-photographic one, as referred to in Chapter 5. For the empirical research, participant visitors were given digital cameras and took photographs while on their visits to the case study museum. The methods used aimed to investigate how designer visitors experience the museum and how they create meaning. Throughout this chapter their photographs will be examined as a means of exploring the complicated nature of self, knowledge and their relationships to meaning-making. Some of the participants' photographs, which inspired comments chosen for analysis, have been provided for reference.

The chapter then develops into an analysis of the participants' photographs and their responses to them. The analysis progresses through three stages in order to avoid superficial analysis and other problems relating to the validity of observation and interview as the main research methods. These stages basically include 1) preliminary photographic findings; 2) subsequent interviews data analysis; 3) interview data coding; 4) evaluation; and 5) specification of theories (as referred to in Chapter 5).

During the coding process, six themes associated with hypothetical keywords of the meaning-making framework finally emerge. These are 1) self-identity and role issues, in particular, professional self-identification among designer visitors; 2) identifiable and recognizable expectations; 3) motivations and benefits; 4) prior knowledge; 5) the aesthetic framework; and finally 6) reflection on work. These themes are evaluated in the following chapter in order to develop a theoretical framework for the meaning-making process.

7.2 Findings and Results

7.2.1 Overview

In the case study participants reacted positively to the photo-taking activity and subsequent interview. In questionnaires completed before the main research activities (see Appendix 1), most of them (but not all of them) stated that they were regular[12] visitors to the Design Museum (see Table 6.1), the case study museum for the empirical research, and all of the respondents said that they always took their own camera when visiting museums. Before starting the case study, some of the participants showed the researcher past photographs of

[12] These participants were Design Museum members and usually visited the museum when there was a new exhibition, approximately three or four times a year.

exhibitions or events at the museum that were meaningful to them. They explained that they saved the photographs for future design research and practice of their own, making an inventory in folders typically with names such as 'DM Exhibition_ Designing Modern Britain' among the list of document files on their computer. These auto-driven photographs demonstrated their interpretation of the museum experience. The majority of the participant visitors responded to the interview questions with sensitive descriptions of positive experiences as well as vivid accounts of times when they took photographs. They also commented that they visit the museum frequently because they enjoy the encounter with works of design. These types of visitors are the 'experienced museum visitors' described by Falk and Dierking as 'possessing both content and museum knowledge' (Falk and Dierking, 1992: 80).

A technique for the subsequent interview supports the methodological characteristics of the auto-photographic approach. This is photo-elicitation, referred to in Chapter 5. Photo-elicitation is not just an information-gathering tool but includes 'feelings, expectations, images and impressions as well as their whole experience, since an experience is unique to an individual but when a visitor takes photographs, s[/]he interprets the meaning of her experience for others. It enables researchers to focus on the meanings that subjects make at a particular moment in time' (Harper, 2002: 20). Therefore the use of photographs in the interview session is evaluated here in order to provide diverse evidence of emerging meanings from the participants.

It can be argued that the whole empirical research process includes photographs taken by interviewees themselves in order to enhance the informants' involvement and to elicit enriched qualitative information. This auto-photographic approach to the research revealed more completely how meaning-making occurs when people engage with exhibits in a museum setting.

7.2.2 Photographic Findings

As a first stage, the photographic observation in the empirical study has, technically, two strands or points of view; one strand is the researcher's view; and the other the participant's view (as referred to in Chapter 5 section 5.2.2). The former functions as a supportive means to explain the context in which the participant took their photographs. The latter is a decisive tool to contribute to data analysis. In particular, participants' photographs are crucial to data analysis in that the photographs encourage the participants' involvement and function as a reflexive tool for the subsequent interviews.

Although no restriction was put on the number of photographs or time taken, each participant took more than twenty photographs in the museum and looked around the exhibits for approximately one hour, although it is a relatively small gallery. The photographs show overwhelmingly that participant visitors were active in making meaning on their visit. Participant photographs provided an overview of responses, ranging from intellectual and emotional to social and to parts of the visit that were most significant to that visitor, or at least important enough to motivate them into taking pictures. By taking pictures the visitor puts her/his experience into 'circulation' (Csikszentmihalyi and Rochberg-Halton, 1981: 186). In that respect, photographs can be seen as 'engaged, focused, elective, revealing, and self-constituted' (Ziller, 1990: 76). They are essential units of meaning made by the visitors at a particular point in time as well as a huge resource on how visitors assess their experience at that moment.

In spite of the limitations of the camera study it became evident that some images were repeatedly captured in the photographs taken by the participants. After the photographs were labelled, all the data were reviewed. Photographs were screened individually and collectively. Attempts were made to sort the photographs under different headings; 1) objects; 2) exhibition spaces; 3) museum displays; and 4) museum building. The process was not commenced with fixed categories in mind. Instead, the photographs were investigated visually and this allowed the

categories to emerge. Of course this was not entirely achievable as the categories were interpreted in visual terms, whereas, in the interpretive and reflexive stages of analysis categories were not always entirely separate but often overlapped.

The empirical case study with participants was conducted between 1st October 2007 and 31st January 2008. During this period the Design Museum was showing the Zaha Hadid exhibition entitled, 'Zaha Hadid Architecture and Design', the Matthew Williamson exhibition, 'Matthew Williamson 10 Years in Fashion', and the Jean Prouvé exhibition, 'Jean Prouvé: The Poetics of the Technical Object'. A few examples of the photographs chosen to show the meanings that participants made at the exhibitions are as follows.[13]

[13] All the images used for this study were generously permitted to be taken or used by the Design Museum.

1) *Object.*

[Figure 7.1] An example of the 'Object' category. Photographed by participant #03 at the 'Zaha Hadid Architecture and Design' exhibition

The majority of the photographs taken by the participants belong to this category (see Figure 7.1 and Appendix 3). This type of photograph taken by participants displays interesting features. This method of taking close-ups of objects, which fill the whole frame, shows the photographers' informative interpretation rather than their emotional interpretation. Sometimes, photographs of this type included the biographical and/or historical information shown on the exhibit's label or table content. The participant visitors spent most of their time observing the objects and taking pictures of them. In addition, many participants photographed the same things.

2) *Exhibition Space*

[Figure 7.2] An example of the 'Exhibition Space' category.
Photographed by participant #12 at the 'Zaha Hadid Architecture and Design' exhibition

This type also belongs to a majority of photographs taken by all participants (see Figure 7.2 and Appendix 3). It shows that all participants perceive the museum in a physical context. The carefully planned outline and frame demonstrate that the photographers were moved by the display of the exhibits and expressed their feelings in the photographs.

Another interesting point in this kind of photograph is that the photographs were divided into those showing other visitors in the frame naturally and those not. This difference was too consistent among participants to be accidental, so attempts to confirm that were made in the interviews.

3) *Museum Display*

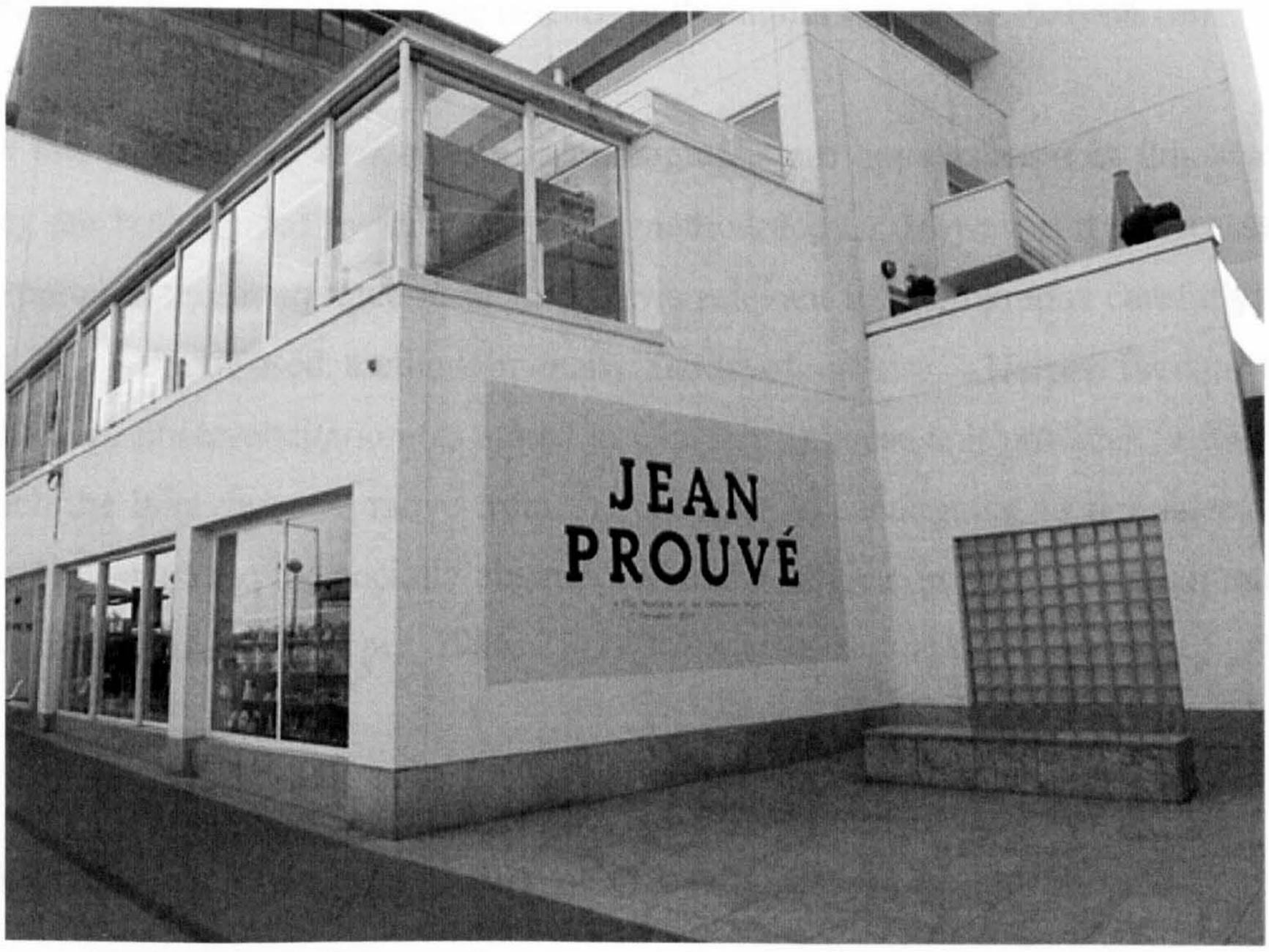
[Figure 7.3] An example of the 'Museum Display' category. Photographed by participant #07 at the 'Matthew Williamson 10 Years in Fashion' exhibiton

Along with the second type of photograph, this category indicates the fact that participants considered the physical context of the museum to be significant. The participants seemed to make aesthetic judgments about what to show within the frame. It might be meaningless to distinguish between the 'Museum Display' and the 'Museum Space' since both of them operate inter-connectedly in terms of the physical context of the museum. However, the photographs were organized in terms of what the image was focused on. If it focused on the permanent facilities it was placed in the 'Museum Space' category. If it focused on the temporary facilities it was categorized in the 'Museum Display' category.

This type of photograph also conveys findings associated with learning. Eight out of a total of twelve participants produced photographs that only included labels and texts displayed inside the exhibition hall. These labels and texts were

all texts re-interpreted by museum professionals, such as biographical information on designers, historical paradigms, and the curator's foreword. This fact indicates that the participants want to remember the museum circumstances that give meaning to the memory of learning and make an educational connection between the labels and their own meaning.

4) *Museum Building*



[Figure 7.4] An example of the 'Museum Building' category.
Photographed by participant #04 outside the museum

Photographs that were not directly related to the exhibits but were taken at the museum fall within this category. This type of photograph includes souvenirs bought at the museum shop, the museum's exterior showing the architectural style, and commemorative pictures taken together with friends and companions.

Of the total number of 264 photographs, 57.5% of the photographs are included in more than one heading (see Appendix 3), because sections of them were used

where naturally appropriate. Not only these but all of the photographs were used for the interviews. More sensitive and complicated photographs, or findings that could be traced back to a particular individual, were shared verbally in subsequent interviews. Of course, during the interviews participants were stimulated by the photographs. A digital recording technique was used for each interview and each photograph was numbered so that recorded stories could be linked to the corresponding photograph. After the interviews the photographs were reorganized into categories that emerged from speaking to the visitor. In this way, it was possible to understand the narratives through interpretive analysis.

The interpretation of narratives and photographs are not separated in this study. They are both guided by an interpretive methodology. However, it is necessary to approach the interpretation of interviews relevant to photographs carefully, as this is a seldom-used method in many fields of inquiry. Harper favours the method of photo-elicitation (as stated in Chapter 5) because it provides 'a way in which the interview can move from the concrete (a cataloguing of the objects in the photograph) to the socially abstract (what the objects in the photograph mean to the interviewee)' (Harper, 1986: 25).

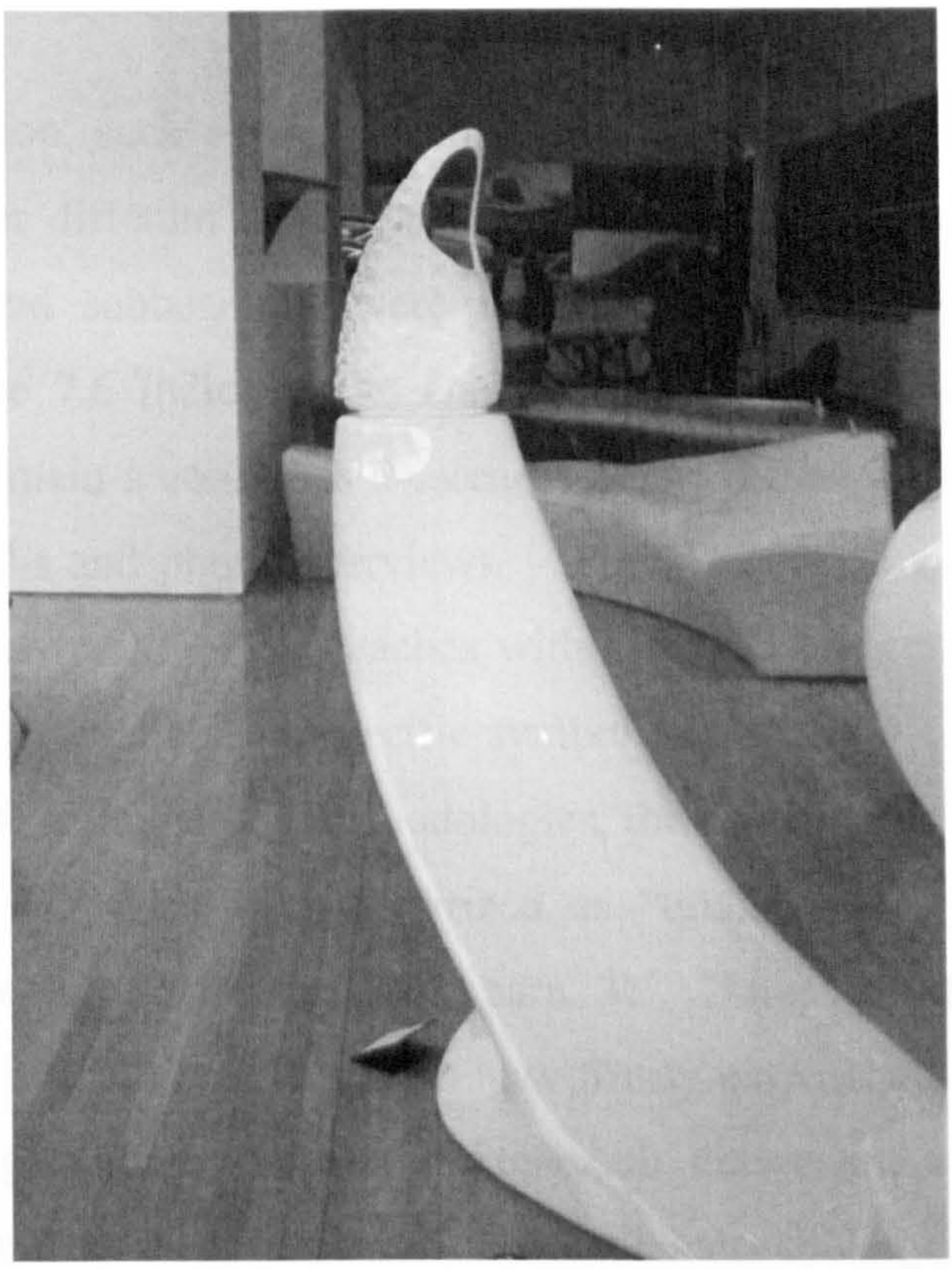
7.2.3 Categories and Coding of the Interviews

During each interview session that used the photo-elicitation technique the discussion opened by showing the participants their digital photographs on a laptop monitor. Participants were, firstly, asked to talk freely about their photographs and then, in order to discover what the photographs meant to participant visitors, asked questions about them.

The interview protocol was unstructured in that it was not intended that participants be aware of the categorizations identified by the researcher in advance of the interview; 1) objects; 2) exhibition space; 3) museum display; and 4) museum building. Interestingly, however, most participants tended to describe

the photographs in the chronological order of their visit, keeping the list of the photographs that they had taken and going through them one at a time. At this stage, other than asking "Tell me about this, please" or "Could you tell me a little about the things in the photograph?" or "Are there significant things there?" direct questions were avoided. However, a few participants tended to categorize their photographs and to structure the interview.

One concern before the interview started was that interviewees would recount some memories which came to mind repeatedly, or provide a simple exchange of information without drawing out all of their memories of meaning-making. In order to avoid wasteful repetitions two prompts were used; firstly, recall of the moment that participants took the photograph and, secondly, their reaction to the photograph. In addition to this concern, there was another problem: that is, most of the interviews included more than one issue. This was because viewing photographs encouraged interviewees to explore complex social, cognitive, emotional and other thematic issues. For that reason, even before the interview process began some of the participants had begun trying to make sense of the content of the photographs. Below is an example from an interview of this type. It is one of the longer and more complex comments from a participant and shows the complexity of meaning-making.



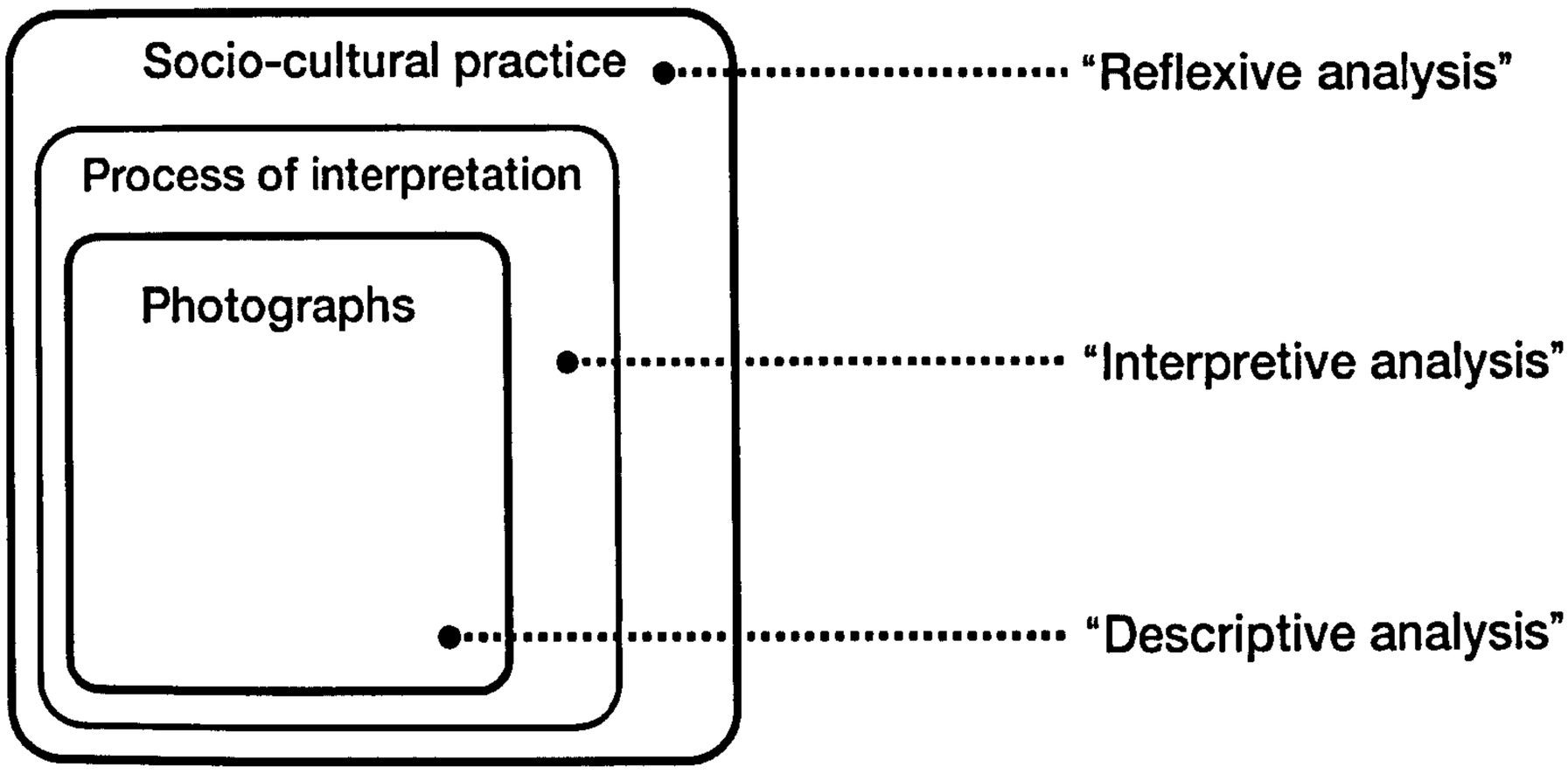
[Figure 7.5] An example of the 'Museum Display' and 'Object' category.
Photographed by participant #10 at the 'Zaha Hadid Architecture and Design' exhibition

Interviewer: "What is this photo referring to?" (looking at a photograph)

Participant #01: " That's obviously a major part of the exhibition. It was amazing. It was obviously a small-scale mock-up, but its form was amazingly impressive. That's why I love Zaha Hadid's work. To me, she is an incredible being. I am a product designer, but both product design and architecture are similarly dominated by men. In this sense, she gives me the hope that a woman can succeed so much in the professional area. I photographed this among all the works because I liked the point that this work seeks for harmony between fashion and architecture or product. Now I am a product designer, but studied fashion during my undergraduate course….I hope there will be many exhibitions of women designers."

In a long quotation, such as this example, the elements were separated out and categorized under different headings. Accordingly, using interpretive analysis, new headings and subheadings were created from the larger categories that emerged. Figure 7.6 indicates the analysis frame. Within this frame it was important to maintain a conscious awareness of the different materials for data – visual photographs and photo interviews. 'Photography, in particular, has been adopted by a wide range of approaches within social sciences that focus on the peculiarity of the visual and its specific symbolic structure. [...] Although visual data are amenable to numerous methodologies, the contributions to this issue take an approach that is usually characterized as "qualitative"' (Knoblauch, Baer, Laurier, Petschke and Schnettler, 2008: para. 3). Here, the interpretive analysis frame is used in visual research that is now firmly entrenched in major fields of inquiry, including sociology, educational research, human and cultural geography, media and cultural studies, discursive and social psychology, management and organization studies, political science and policy analysis (ibid.: para. 2).

The photo interview, or photo-elicitation, on the other hand, 'brings together the uses of visual photographs and verbal data outcomes within different types of research endeavours as well as the specific procedures' (ibid.: para. 7). These different types of research procedure are identified in Figure 7.6. For instance, at the level of 'reflexive' analysis the photographs address the cultural and social meaning of visual data, and at the level of 'interpretive' analysis relate to the ways in which actors themselves interpret visual data.



[Figure 7.6] Dimensions of coding analysis through photographs
(referenced from J. Mason, 2002)

In this figure, the different dimensions indicate how three different modes of analyzing qualitative data and developing categories operate; the first is the 'descriptive' mode - it is described as 'literal' in Mason's definition (Mason, 2002: 107) – where what the informant says is documented; the second is the 'interpretive' mode where the meaning from what they say is derived by interpreting it; and the third is the 'reflexive' mode where professional expertise is supposed to be used 'to interpret the data and check the interpretive meaning for internal consistency both epistemologically and ontologically' (ibid.: 109). These modes are not all distinct from each other but overlap, thus the case study analysis shows a kind of 'oscillation' between them.

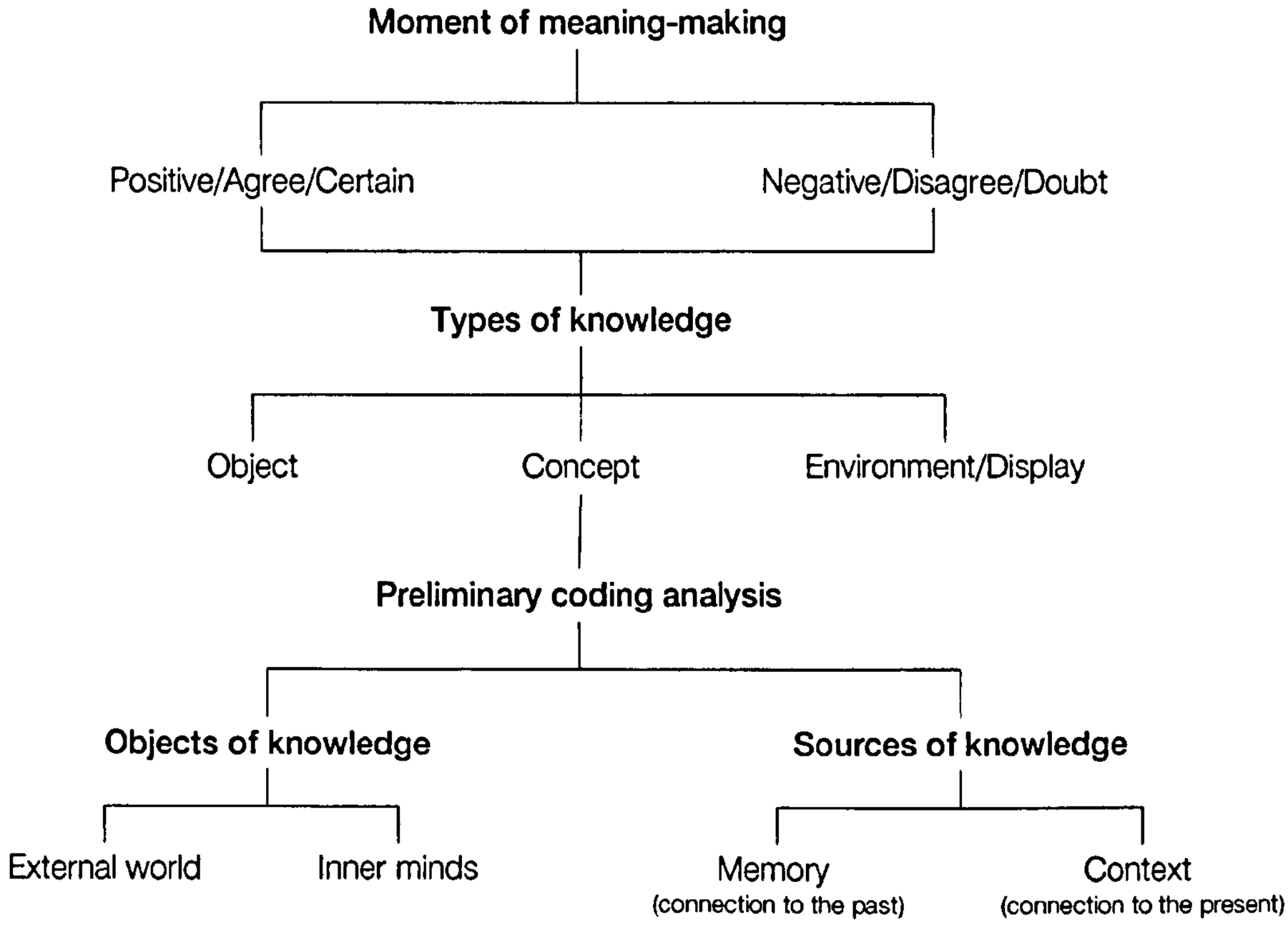
Like the example interview mentioned above, several social realizations or meaning-making occurrences happened to interviewee-participants simultaneously or independently as a result of or in conjunction with their emotions and responses to the photographs. Even with the complicated data, however, the coding process should be consistent with the layers of analysis (Strauss, 1987) and all data should move from descriptive analysis to the next stage, that is, reflexive and interpretive analysis.

Preliminary Coding

In this study open coding was performed for the investigation of participants' interpretation of the photographs through the several layers of dimensions. In his writing on qualitative approaches in social research W. L. Neuman insists that 'open coding brings themes to the surface from deep inside the data' (Neuman, 2003: 321-322). That is, the researcher is open to creating new themes and to changing these initial codes in subsequent analysis. Csikszentmihalyi and Robinson (1990) provide an example of such an analytic scheme:

> We did not begin with a coding system and then comb through the transcripts in search of supporting instances. Rather, separate groups of researchers read the transcripts with broad general questions in mind, such as 'what are the most important elements in the aesthetic encounter?' and 'what are the conditions under which an aesthetic experience can take place?' From the initial readings, categories were derived using the terms of the respondents themselves. Then, the categories were refined as more transcripts were analyzed, until finally the entire body of material was recorded using the fully elaborated systems for each topic (Csikszentmihalyi and Robinson, 1990: 24).

The coding scheme of this case study involves two steps divided into preliminary and secondary/detailed coding. To begin with, the function of the preliminary coding was to find patterns in photographs and interviews. A web was subsequently constructed to show some of these relationship patterns (see Figure 7.7). This web allowed the preliminary categories to be developed as the need arose, as opposed to fitting responses into pre-established categories, and could yield information in the development of categories that might not emerge from statistical analysis. The pattern of subheadings is not hierarchical but forms a web within which a number of relationships can be seen.



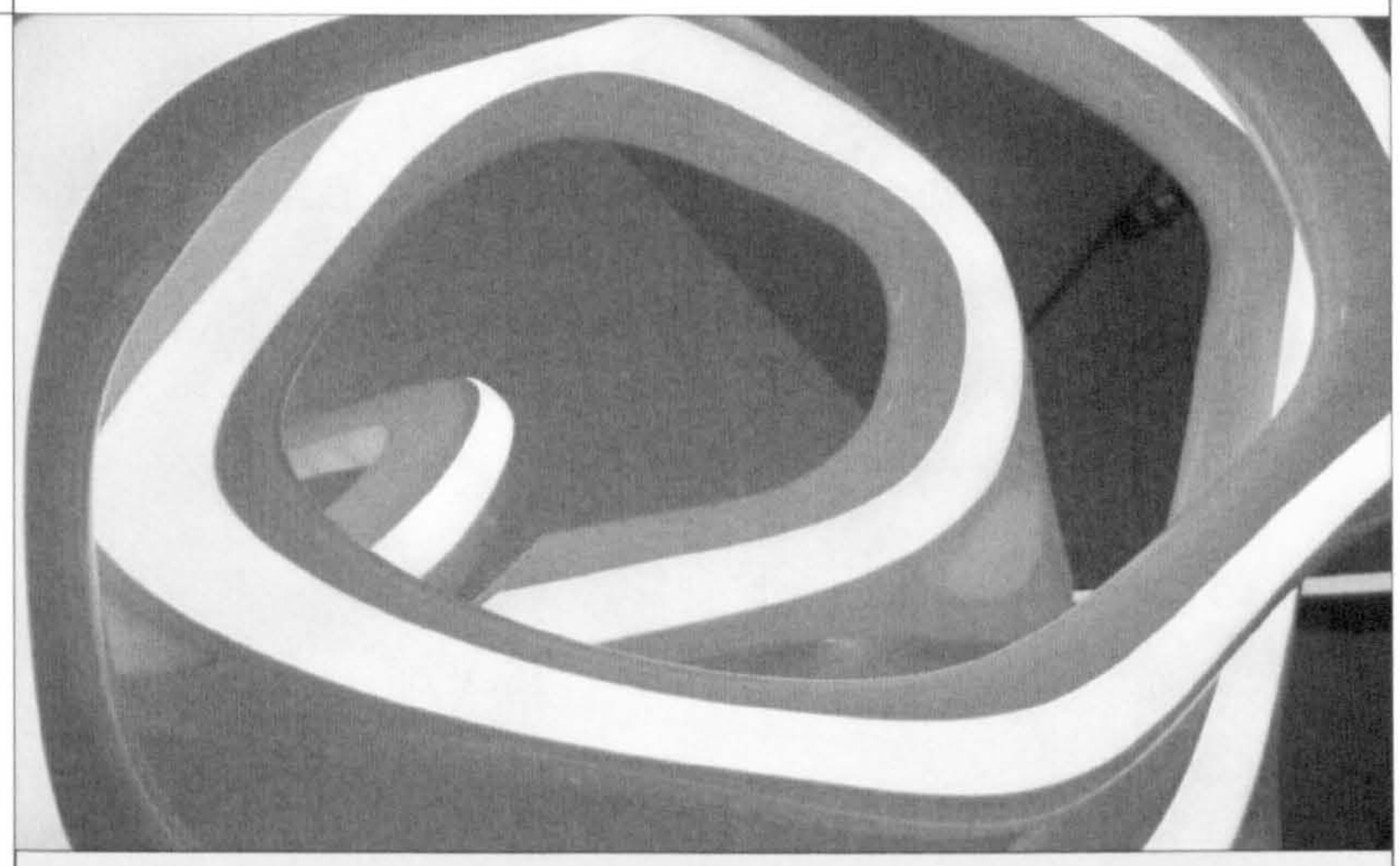
[Figure 7.7] A web to show patterns of relationships found in the preliminary coding process

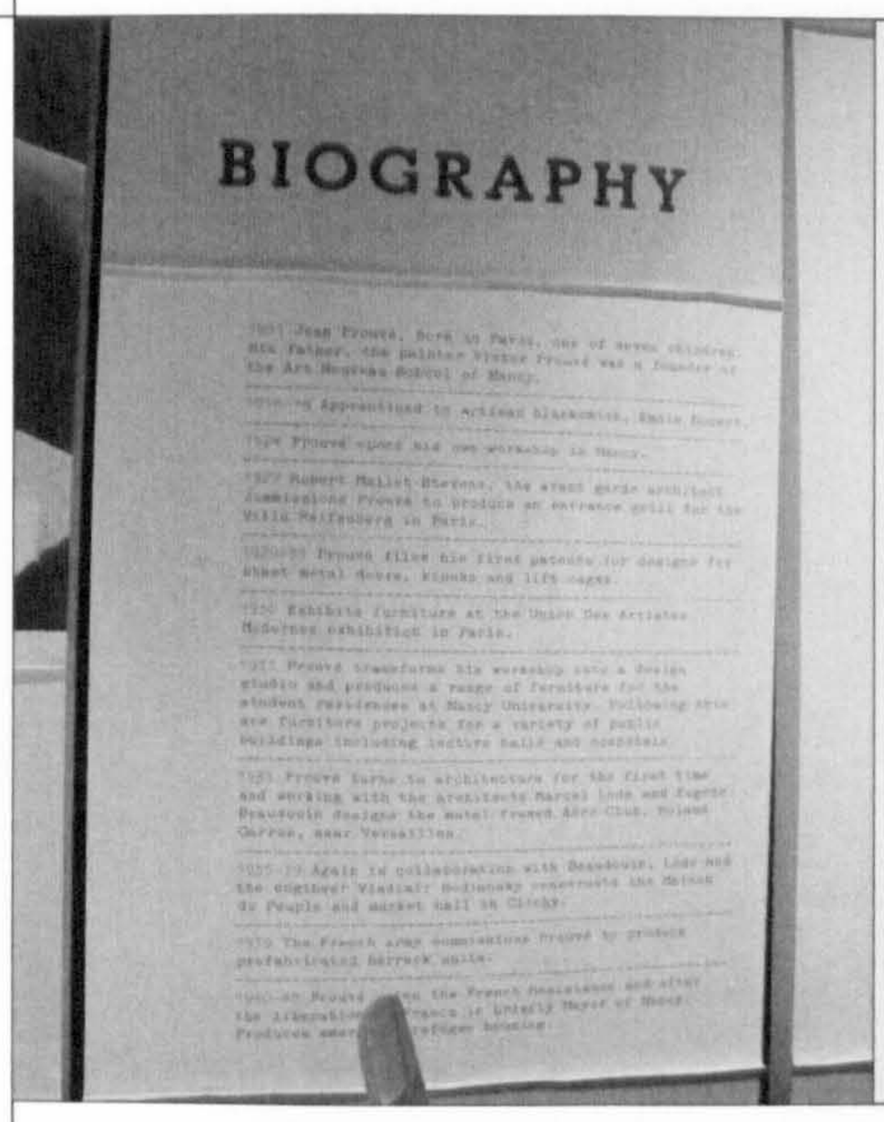
The preliminary open coding process was as follows. First, the photographs and recorded interviews were reviewed, looking for key themes corresponding to the theoretical frameworks: these were then noted. Each of them was processed with simultaneous and successive access. Next, preliminary concepts or labels were applied in an attempt to condense the mass of data into categories.

Under the coding process, five categories - emotional (*subjective*) appreciation, informative (*objective*) knowledge, museum visitor management, personal matters, and others - were created to be assigned to each interview and to show correspondence with a particular thought (see Table 7.1). A full transcript of interviews is not included in this thesis. Each participant's entire interviews and photographs were analyzed, although only a few segments were selected as examples here.

[Table 7.1] Coding categories of visitor interview definitions

Categories	Example
Emotional Appreciation: Comments that include visitors' own apprehension of aesthetic and design ideas stimulated by visible features of the exhibits	 ▲ A participant's photograph of the 'Zaha Hadid Architecture and Design' exhibition, photographed by participant #04.
	"I don't like it when some other visitors get in the photographs. So I take photographs carefully when there is no one there as if taking art photographs. I choose things to be included in the frame, and care about the angle." (participant #04)
	 ▲ The 'Matthew Williamson 10 Years in Fashion' exhibition, photographed by participant #11.
	"What I wanted was the rear side of this product. People come to an exhibition to see real things, but if only one side is displayed like this, what is the difference from books. Nevertheless, students come anyway because they are persuaded in school to visit the Design Museum." (participant #11)

<table>
<tr><th>Categories</th><th>Example</th></tr>
<tr><td rowspan="2">Informative Knowledge:
Comments with regard to the subject matter of the exhibitions (e.g. biographical, historical ideas presented by label copy or table content)</td><td> 
▲ A The 'Zaha Hadid Architecture and Design' exhibition, photographed by participant #06.

"When I see the photographs, they look somewhat different. I didn't buy the catalogue because it was expensive, but I think it is only the catalogue that remains after an exhibition." (participant #06)</td></tr>
<tr><td>Museum Visitor Management:
Comments that imply spatial orientation on the visit (e.g. feeling tired, having trouble reading labels and interacting with guards and other visitors, and any other comments concerning the museum as an institution)</td><td> 
◀ The 'Jean Prouvé: The poetics of the Technical Object' exhibition, photographed by participant #02.

"To be frank, I don't read labels carefully. However, I as a design major sometimes reproach myself for not reading labels. Labels contain too much information to read." participant #02)</td></tr>
</table>

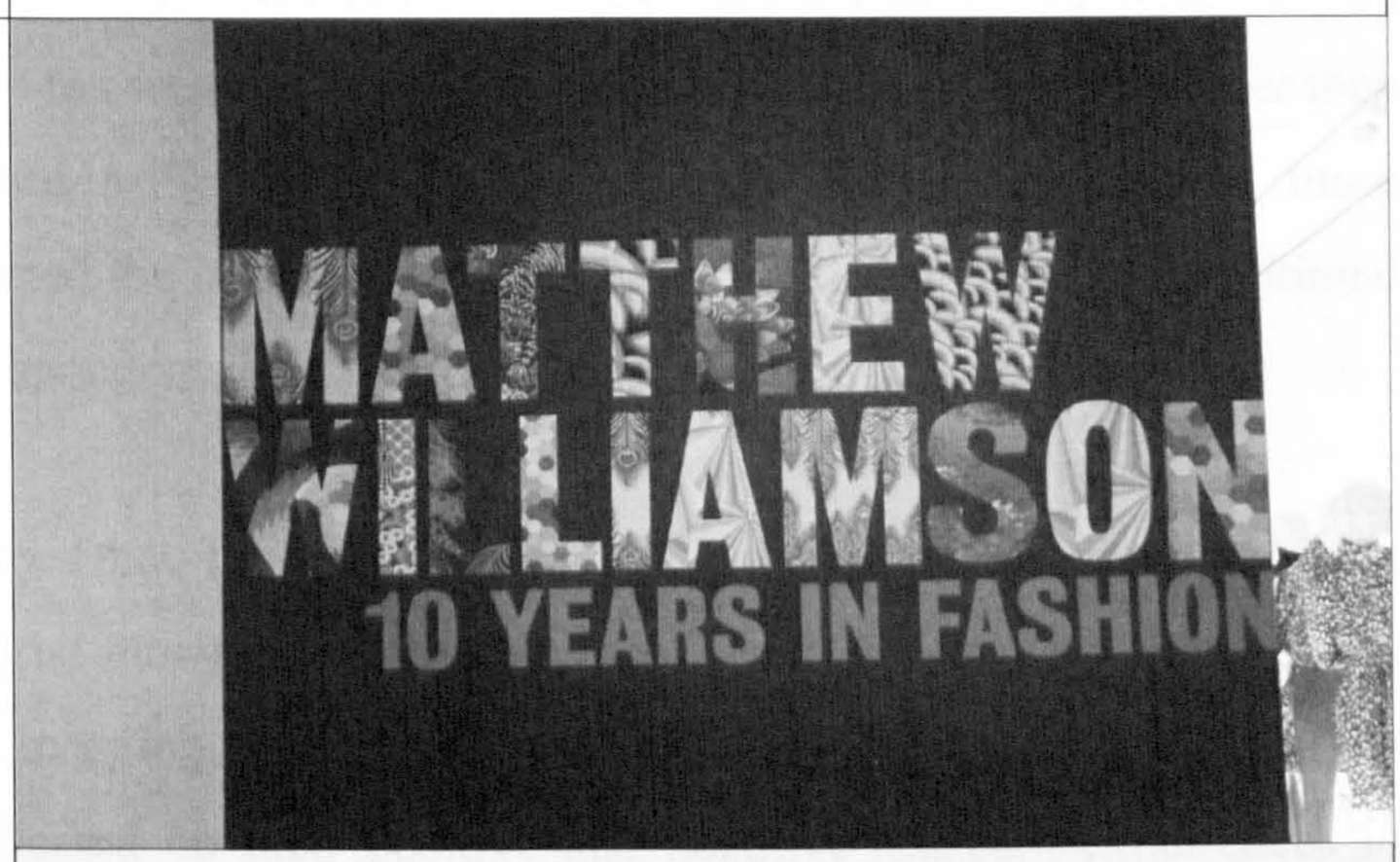
Categories	Example
Visitor Personal Matters: Comments not subject to the above five categories but extraneous, Museum content-free and personal comments	 ▲ A participant's photograph of the 'Zaha Hadid Architecture and Design' exhibition, photographed by participant #06. "It is a very special experience for me to visit the Design Museum. It is a dream of all designers to exhibit their works in this museum." (participant #07)
Other: Comments too fragmented to interpret a meaning	 ◀ A The 'Matthew Williamson 10 Years in Fashion' exhibition, photographed by participant #09. "I don't know why people visit the Design Museum. I am a practice designer. I don't think the design museum can provide any practical or useful knowledge." (Participant #09)

Table 7.1 defines five patterns drawn from the first level of coding of the interviews. These patterns clustered around sub-categories which were labeled positive or negative (as seen on the web in Figure 7.7) depending on whether they agreed or disagreed with the museum and comments which sought more information, corrected the information that was available, or identified additional information that respondents had and thought should be in the display.

This table also shows that, for each segment of visitor interview, prompted either by museum curatorial messages or by the visitor's personal context, the contents were all about the meanings that they made. However, all of the participants in the case study reflected on their positive and negative museum experiences in important ways during the interviews. It can be argued that even within the population that frequents museums there are degrees of quality of experience. Although this open coding scheme contributed to an understanding of visitor reactions, questions about what makes a positive or negative museum experience still remained. Accordingly, a more detailed coding specification was needed for the interviews, which would allow the extent to which positive or negative experiences, within the appreciation and other strands, were discussed by the participants.

7.3 Development of Categories

The aim of the preliminary coding was the initial development of categories of the meaning-making framework through an interpretive and naturalistic approach to the data, using so-called open coding. Therefore, the data were not analyzed in terms of previously determined categories. Rather, the analytic categories grew out of the data; they emerged from the data themselves. As discussed in Chapter 6, however, as the open coding progressed, the practical application of grounded theory to the interpretive analysis of the data was of limited value. For that reason a decision was taken to address the analysis by drawing on theoretical

frameworks, from a range of academic disciplines, that were explored in the previous chapters.

For this reason, the subsequent/secondary coding here uses a carefully and selectively constructed coding scheme developed from the theoretical contexts. All the interviews and photographs were analyzed again despite the fact that they were under the process of the preliminary coding. In order to do this, the new coding derives from the contribution of the theories in the previous chapters and the interviews and photographs that participants provided, which are considered simultaneously.

The aim of this secondary coding is to develop the meaning-making framework embracing the theoretical considerations in order to better understand professional designers who visit the case study museum. Accordingly, the secondary coding scheme includes notions derived from the theoretical considerations in Chapters 3 and 4 such as:

- Personal Context Elements: Extrinsic and intrinsic motivation, Curiosity and flow, Prior knowledge, Reflection, and Transaction experience
- Physical Context Elements: Symbolic museum texts[14] in terms of physical exhibition design and display
- Social Context Elements: Role-taking, Ritual, Habitus, Practice, and Power

This secondary coding process covers the lower part of the web in Figure 7.7 below the 'Preliminary coding analysis': i.e. external world and inner minds from the 'Objects of knowledge' category show the elements of extrinsic and intrinsic motivation and physical context elements. In addition, the photo-interviewing method allowed an overview of the photographs and interviews, which corroborated much of the theory base and allowed the production of a more

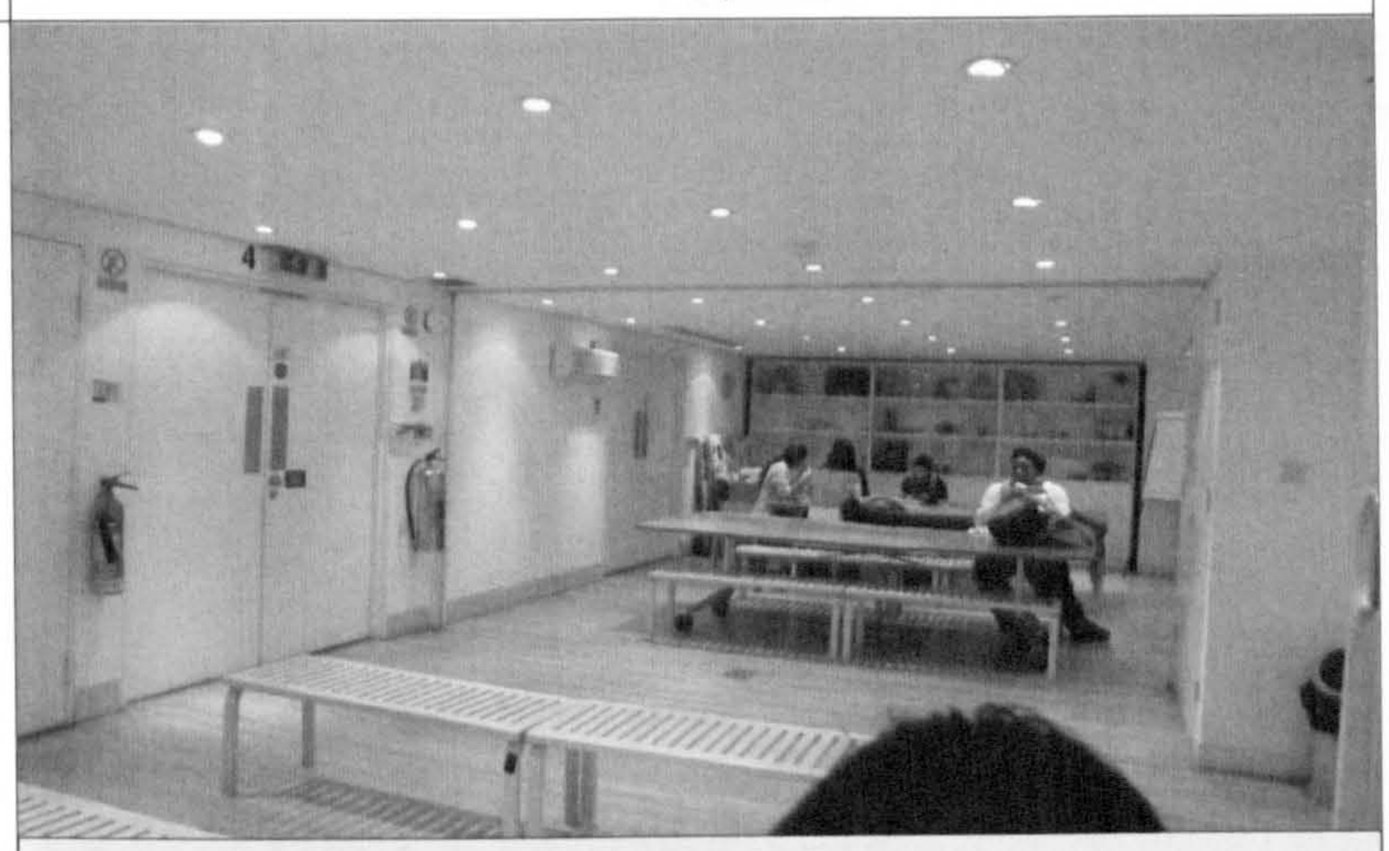
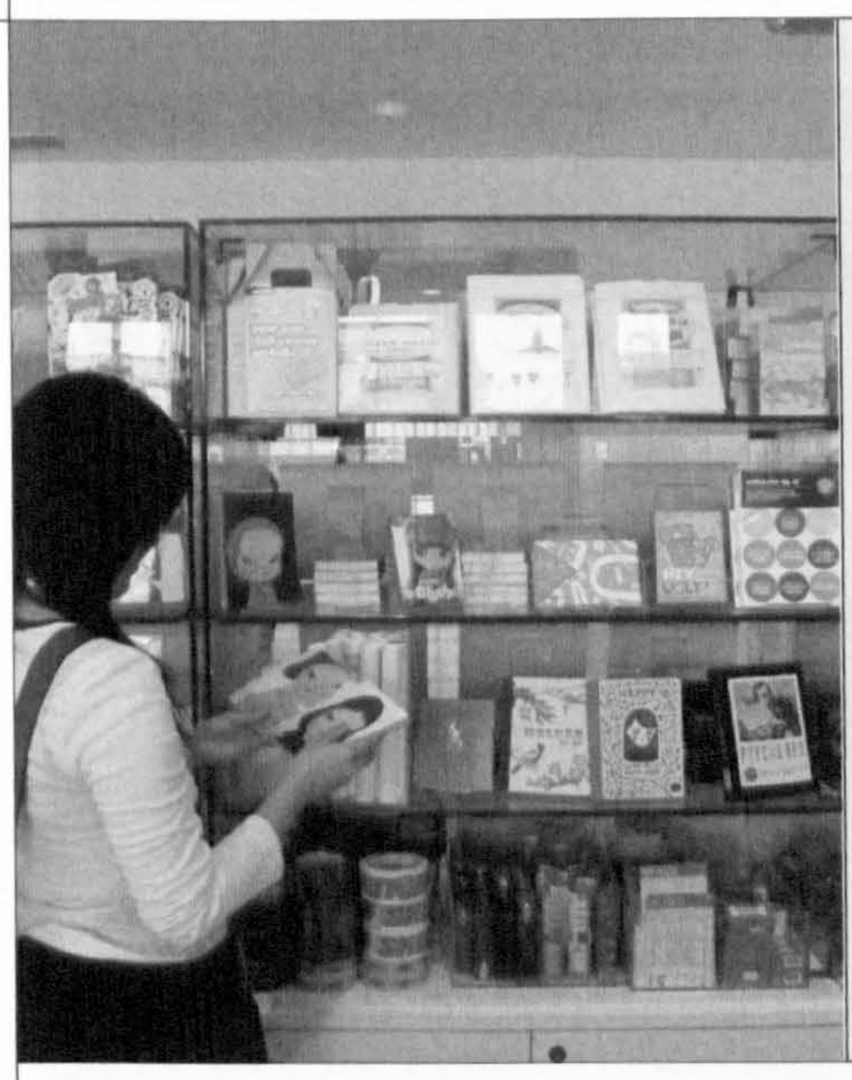
[14] The notion of museum as 'texts' in terms of physical context were described and similar approaches in other studies were also introduced in Chapter 3, in particular on page 67.

detailed matrix of relationships linking designer visitors to the meanings they make of the museum environment. In this way, there arose additional and meaningful findings that especially focus on the interaction between the designer visitors and the case study museum.

As a result, six categories emerged through the second level of coding of participant interviews. These are; 1) self-identity and role issues, in particular, professional self-identification among designer visitors; 2) identifiable and recognizable expectations; 3) motivations and benefits; 4) prior knowledge; 5) the aesthetic framework; and finally 6) reflection on work. These categories show the second level of coding, which pertains to the segments of visitor interviews that originally fell into the first five categories of interviews described in Table 7.2. Below the six strands showing each type of participant interview are boxes listing examples of interviews that pertain to each category.

[Table 7.2] Coding of the participant interviews; self-identity roles

Categories		Example
Self-identity Roles	Learner	 ▲ The 'Matthew Williamson 10 Years in Fashion' exhibition, photographed by participant #03.
		"It was extremely educational and fascinating." (Participant #03)

Categories		Example
Self-identity Roles	Learner	 ▲ The Education Room at the Design Museum, photographed by participant #11. "I was trying to have a look at what's going on in the lecture. It looks interesting. But it's too bad I am not an eligible person." (Participant #11)
	Souvenir shopper / Leisure tourist	 ◄ The Museum Shop at the Design Museum, photographed by participant #12. "The shop in the museum had the most interesting design objects, so I fully enjoy every time I visit." (Participant #12)

Categories		Example
Self-identity Roles	Member of the design field	 ◀ The 'Matthew Williamson 10 Years in Fashion' exhibition, photographed by participant #09. "Architects' and fashion designers' exhibitions are both interesting, but the two areas have their own schools as well as their own museums. When I visit the design museum as a designer, I realize that the boundary of design is becoming obscure. Nevertheless, I want to see an exhibition of orthodox design." (Participant #09)
	Member of the Design Museum or Curator	 ▲ Luigi Colani's talk in the Design Museum Space during the period of the case study (Mon, 11 Jun 2007), photographed by participant #03. "I came here to listen to talks. I like this type of event much more than exhibitions at the Design Museum. I want to be involved in a lot more meetings." (Participant #03)

Categories		Example
Self-identity Roles	Design Museum or Curator	 ▲ The 'Zaha Hadid Architecture and Design' exhibition, photographed by participant #05.
		"If I had planned this exhibition, I would have given more biographical detail on the architect." (Participant #05)

Self-Identity and Role Issues

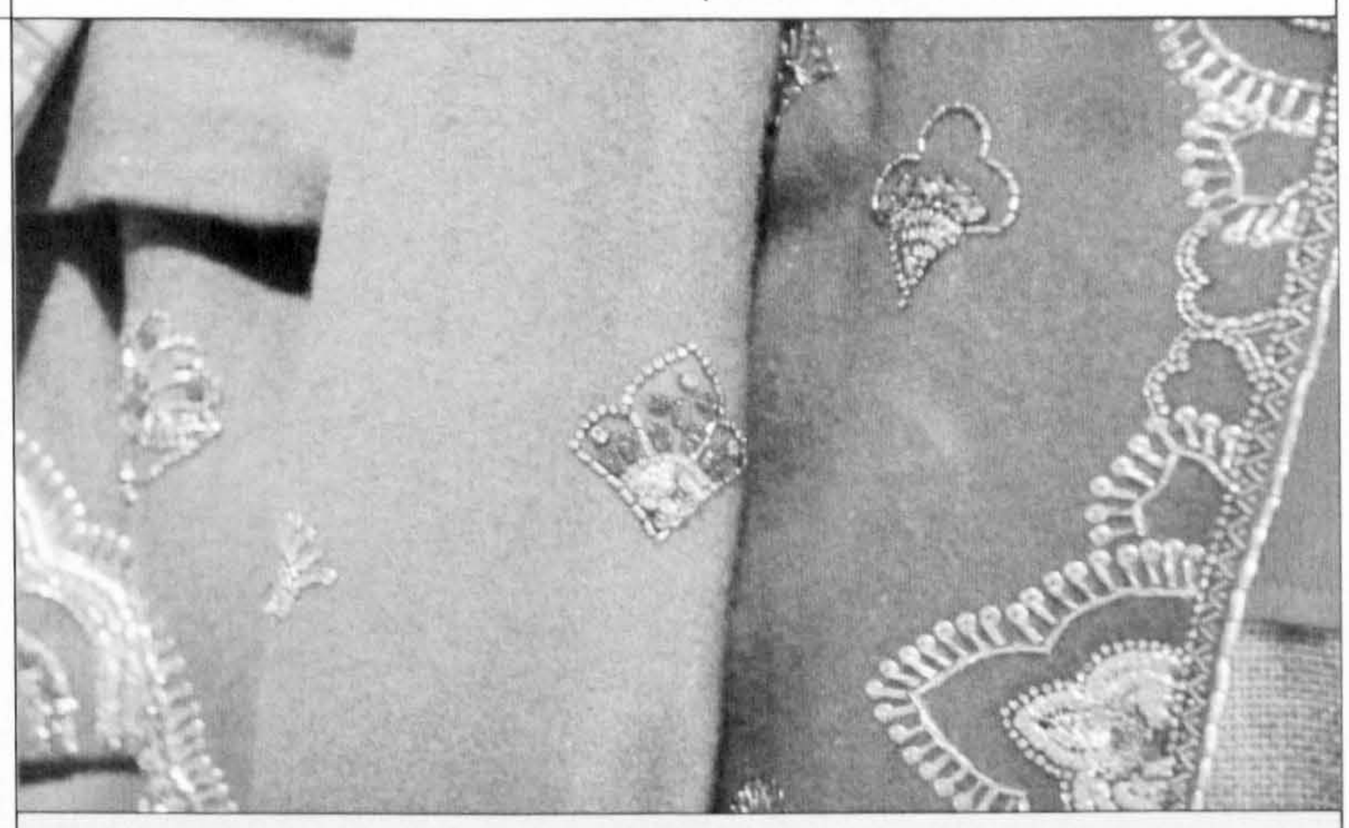
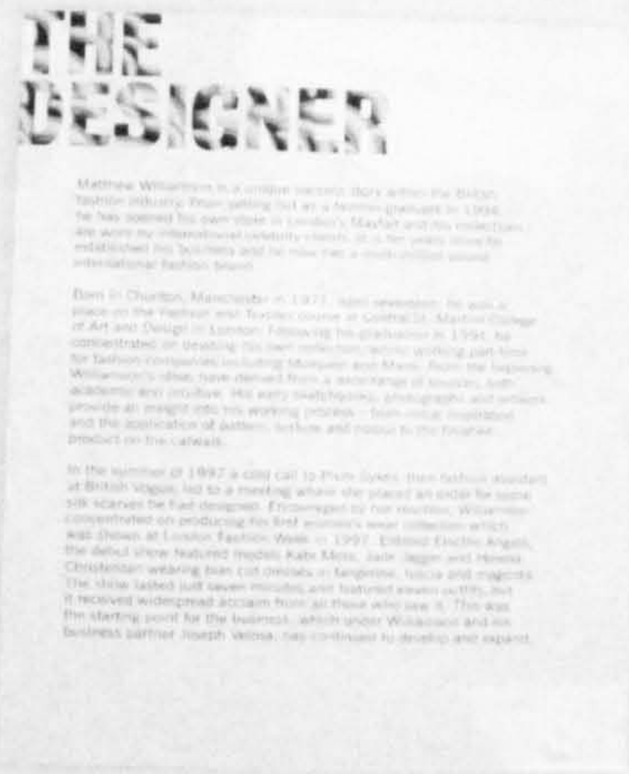
Within quotations like these, one of the most interesting findings was that the interviewee-participants used the personal pronoun 'I' repeatedly. In this way, during the interview, in seeking out the experience offered by the museum, they were affirming, expressing and enhancing their sense of self and their expectations through the museum visit. For instance, on the one hand, interviewee-participants who self-identified as learners revealed how the visitor's learning identity was influenced by a visit to the museum and how s/he views herself as a learner within the context of a museum visit – her/his learning identity. On the other hand, other interviewee-participants defined their roles as members of the professional field.

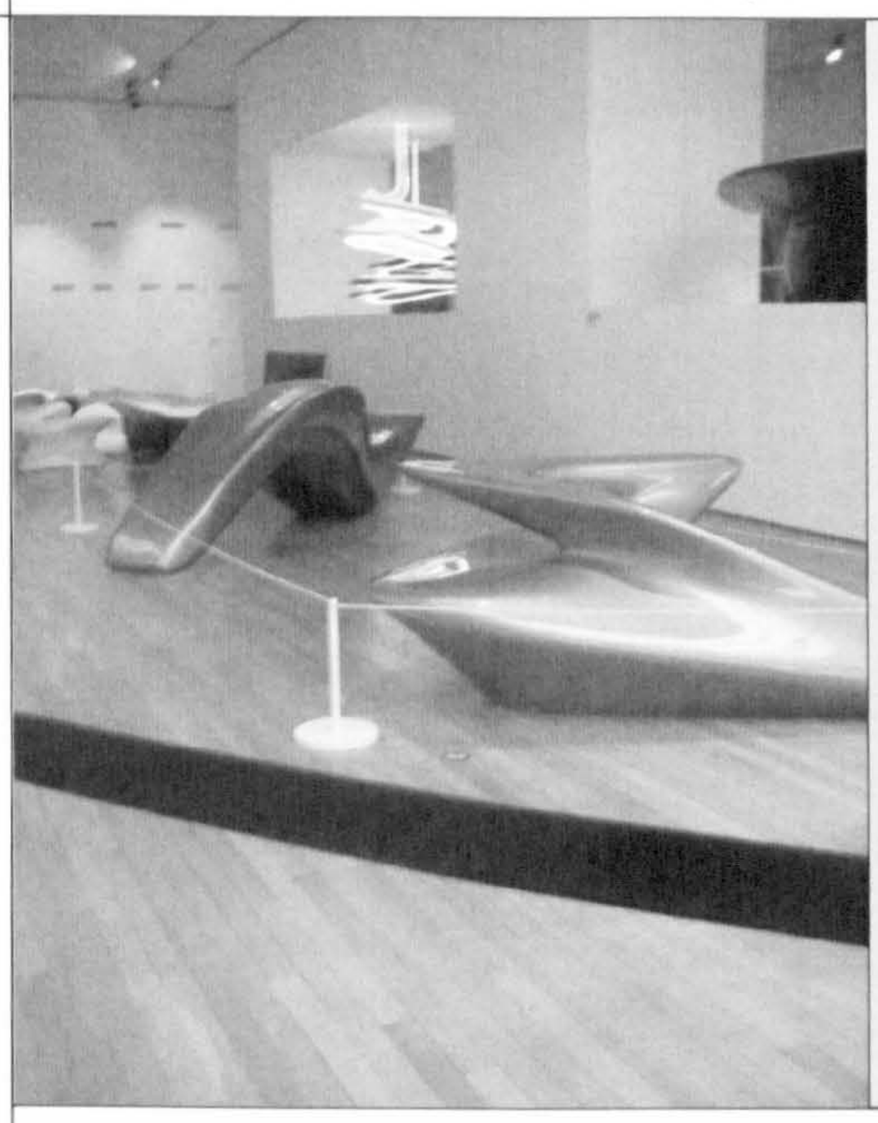
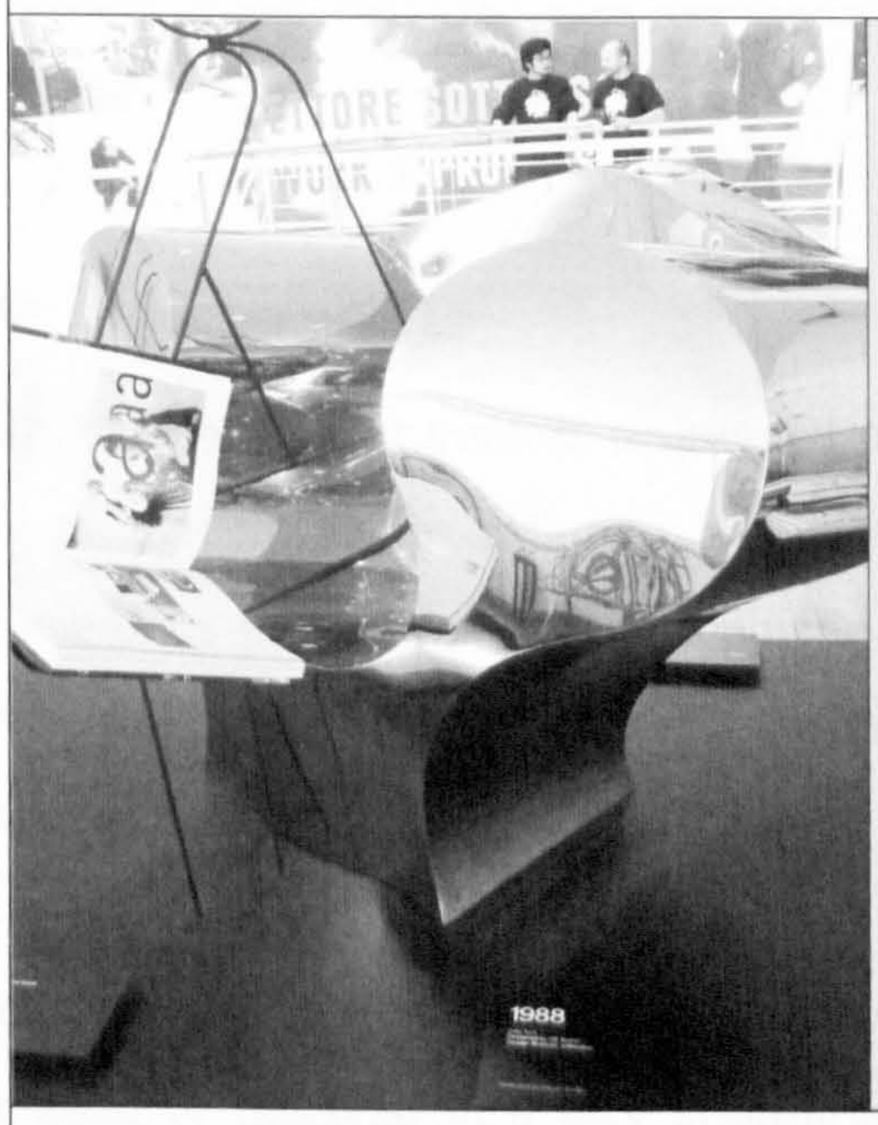
When the museum worked in a way appropriate to their roles, interviewees had positive experiences in connection with their self-esteem from the visit. In this respect, the roles visitors display or define in the museum appear to exist in order to protect, enhance or preserve their self esteem and help them to build their identity in terms of their knowledge, belief, values, perceptions and expectations. In addition, the roles provide 'a framework within which they could prioritize part of their identity, relating what they know, feel, perceive, recognize or believe to that situation and making meaning at that moment in time' (Fraser, 2004: 127). For this reason, visitors expect the museum, its display and its exhibits to act as triggers for these acts. Therefore, visitors' role-taking in the museum is a 'self-conscious activity in which the person is creatively engaged in making an appropriate role performance, not a blind activity in which a script is routinely enacted' (Hewitt, 2003: 62). This fact illustrates that the role of the individual is important in the meaning-making process.

Furthermore, this idea that 'the museum works in a way appropriate to their roles', as mentioned above, has been identified by Silverman in her study, where she says 'where there is a fit between the museum meaning and their[visitors'] identity, meaning-making was positive, less so to the degree there was a mismatch' (Silverman, 1995: 168). This means that an individual visitor's identity is directly related to the meaning made. This finding coincides with the theoretical considerations discussed in Chapter 3, which explain self-identity as a key component of the meaning-making framework. Self-identity implies in this situation (in which visitors use the personal pronoun 'I') the way that visitors think or talk about themselves. This is definitely different from the way others see the visitor. In this respect, people construct their identity by bringing these perspectives together in the constant work of negotiating oneself.

The category above indicates that visitors were self-consciously making meaning in relation to themselves. Likewise, the following coding category also supports this type of meaning-making (see Table 7.3).

[Table 7.3] Coding of the participant interviews; expectations

<table>
<tr><th colspan="2">Categories</th><th>Example</th></tr>
<tr><td rowspan="4">Expectations</td><td rowspan="2">Personal Willingness to learn</td><td> 
▲ The ‘Matthew Williamson 10 Years in Fashion’ exhibition, photographed by participant #04.</td></tr>
<tr><td>“The next assignment is surveying the latest trends of materials. This exhibition has been greatly helpful in surveying materials.” (Participant #04)</td></tr>
<tr><td rowspan="2">Social and Political Willingness to confront issues or with a strong emphasis on the educational role</td><td> 
◀ A The ‘Matthew Williamson 10 Years in Fashion’ exhibition, photographed by participant #04.</td></tr>
<tr><td>“What is most irritating is how such a designer’s exhibition can be held. I don’t know if it is because I as a designer envy him… Anyway, his works are not so bad, but it is not understandable how a young designer like him opens a private exhibition while there are other prominent designers.” (Participant #04)</td></tr>
</table>

Categories		Example
Expectations	Physical with a strong emphasis on staff attitudes or museum facilities	 ◀ The Museum Shop at the Design Museum, photographed by participant #12.
		"The contents of the exhibition are fairly good, but the size is too small. I don't know why design exhibitions always look poorer than art exhibitions." (Participant #10)
		 ◀ The 'Zaha Hadid Architecture and Design' exhibition, photographed by participant #12.
		"The staff working here wear casual uniforms, but at the V&A, the staff wear formal dress as their uniforms. I feel that I am treated better at the V&A." (Participant #12)

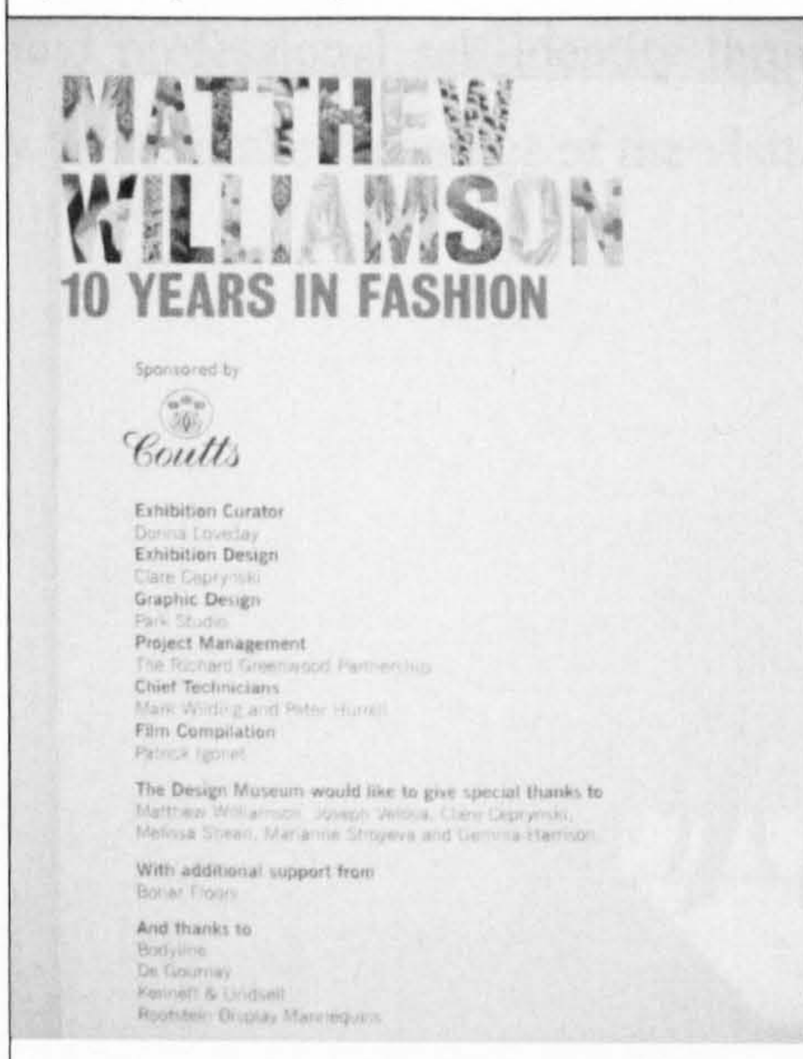
Categories		Example
Expectations	Physical with a strong emphasis on staff attitudes or museum facilities	 ▲ The 'Zaha Hadid Architecture and Design' exhibition, photographed by participant #05.
		"I especially like the exhibition on the second floor." (Participant #08)

Expectation Issues

As mentioned above, the participant visitors responded positively to the museum visit when the museum met their expectations. They expected that the museum would satisfy their needs by providing them with precise information (participant #11) and attractive and specialized services (participant #04) as well as reinforcing what they believe (participant #03).

The examples of photographs and interviews below show that when the museum offered benefits to them or behaved in a way appropriate to their expectations, visitors felt a sense of positive and emotional connection with museum (see Table 7.4).

[Table 7.4] Coding of the participant interviews; motivation and benefits

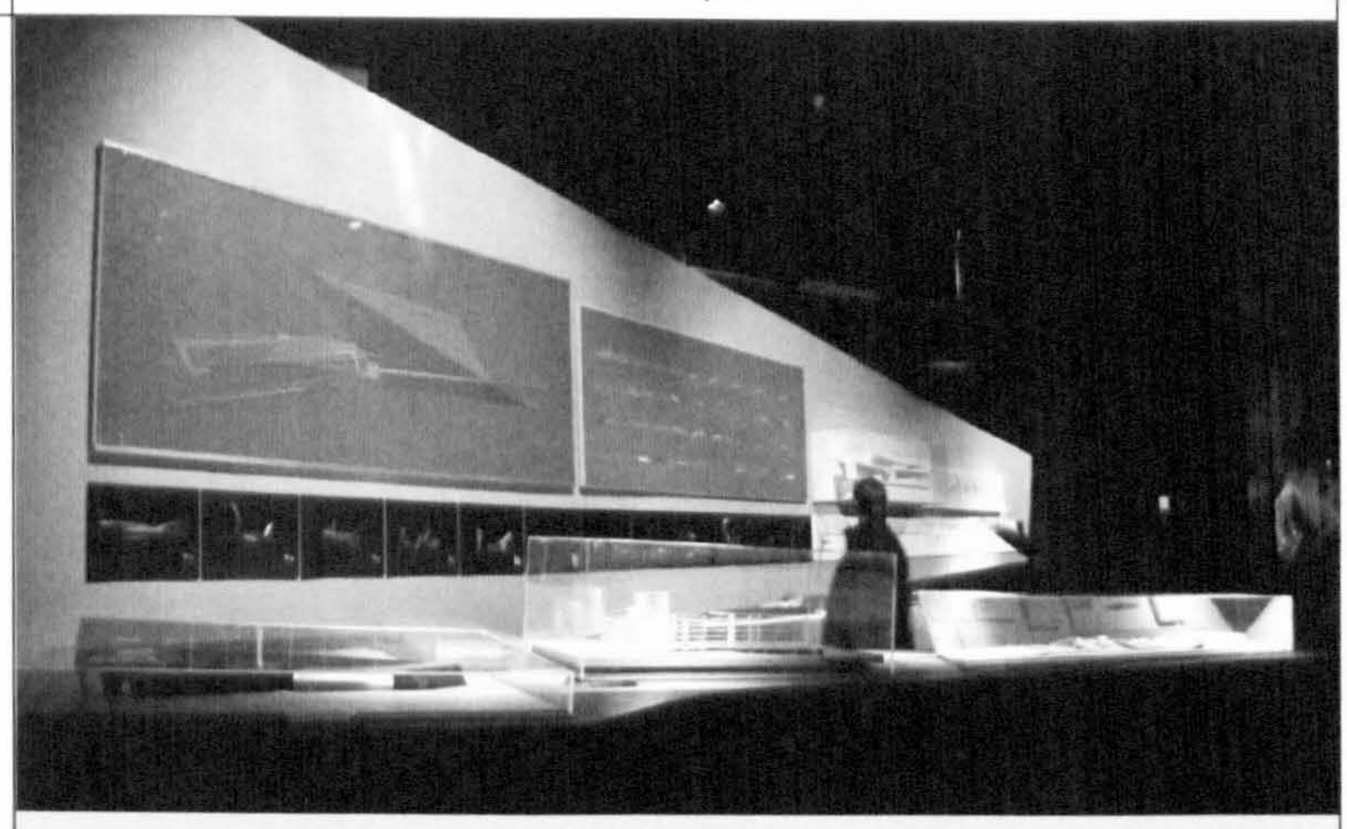
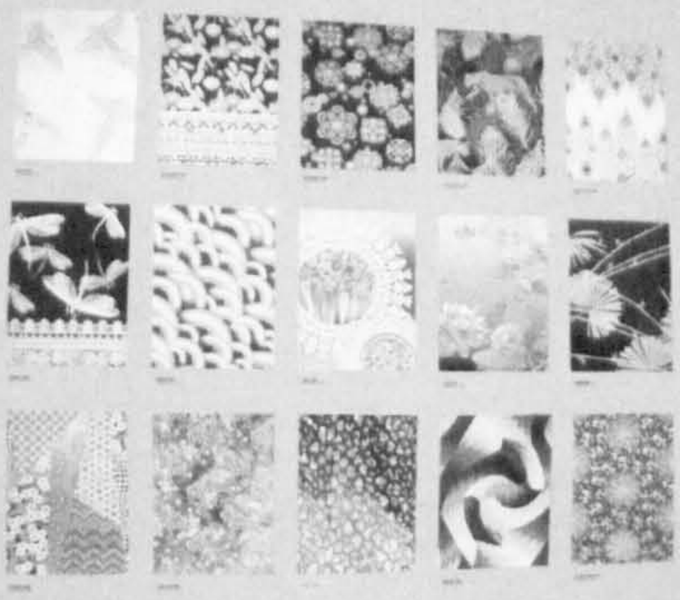
<table>
<tr><th>Categories</th><th>Example</th></tr>
<tr><td rowspan="5">Motivation and Benefits</td><td> 
▲ The show window at the Design Museum Shop, photographed by participant #05.</td></tr>
<tr><td>“The Design Museum is a temple to me. Anyone who majors in design will try to visit the museum when they come to London. As the museum is visited by people from all over the world, I think I can call it the temple of design for all people in the world.” (Participant #05)</td></tr>
<tr><td> 
MATTHEW
WILLIAMSON
10 YEARS IN FASHION
Sponsored by
Coutts
Exhibition Curator
Donna Loveday
Exhibition Design
Clare Ceprynski
Graphic Design
Park Studio
Project Management
The Richard Greenwood Partnership
Chief Technicians
Mark Wirdig and Peter Hurrell
Film Compilation
Patrick Ignoret
The Design Museum would like to give special thanks to
Matthew Williamson, Joseph Velosa, Clare Ceprynski,
Melissa Shaw, Marianne Stoyeva and Gemma Harrison
With additional support from
Boner Floors
And thanks to
Bodyline
De Gourmay
Kennett & Lindsell
Rootstein Display Mannequins
◀ A The ‘Matthew Williamson 10 Years in Fashion’ exhibition, photographed by participant # 02.</td></tr>
<tr><td>“If one works as a curator at such a design museum, I as a designer think the position may be a unique and influential experience and be able to cast strong influence and messages to the design world.” (Participant #02)</td></tr>
</table>

Motivation and Benefit Issues

In one of the often-cited works on visitor needs, N. H. H. Graburn, drawing upon the work of S. Annis (1974), describes three 'experiential needs' that a museum can fufill; firstly, 'reverential' need is 'an experience with something higher, more sacred, and out of the ordinary than home and work are able to supply'; secondly, 'associational' need is 'an excuse or focus for a social occasion'; and lastly, 'educational' need means 'an opportunity to learn something about the world' (Graburn, 1977: 180). Graburn maintains that each of these needs constitutes a range of expectations and motivations for visitors to visit a museum (ibid.). The expectations and motivations are included in the personal context of meaning-making as is self-identity.

The following three issues – prior knowledge, aesthetic framework and reflection on work - contribute, in particular, to the notion of how participant visitors position their roles and professional self-identity through the museum visit and what knowledge they use to make meanings of the visit.

[Table 7.5] Coding of the participant interviews; prior knowledge, aesthetic framework, and reflection on work

<table>
<tr><th>Categories</th><th>Example</th></tr>
<tr><td rowspan="2">Prior-knowledge</td><td> 
▲ The ‘Zaha Hadid Architecture and Design’ exhibition, photographed by participant #10.</td></tr>
<tr><td>“There have been discussions on the archives of architecture in our area. I think that, from this exhibition, I have come to get some idea on the direction of such discussions.” (Participant #10)</td></tr>
<tr><td rowspan="2">Aesthetic framework</td><td> 
◀ A The ‘Matthew Williamson 10 Years in Fashion’ exhibition, photographed by participant #09.</td></tr>
<tr><td>“The designer seems to regard design as an art.” (Participant #09)</td></tr>
</table>

Categories	Example
Aesthetic framework	 ▲ The 'Matthew Williamson 10 Years in Fashion' exhibition, photographed by participant #11.
	"It was really wonderful to exhibit idea books that show the details of his materials. That made me think 'Next time I will try the combination of materials in this way.' For my future works, I closed up such idea books and materials and took many photographs. As I found quite a gorgeous pattern, I use it as the background image of my computer." (Participant #11)
Reflection on work	 ▲ The 'Zaha Hadid Architecture and Design' exhibition, photographed by participant #10.
	"I was reminded of a work I did before. Her organic form is quite similar to the furniture I worked on." (Participant #10)

Categories	Example
Reflection on work	 ◀ The 'Zaha Hadid Architecture and Design' exhibition, photographed by participant #04.
	"I also had always thought about the combination of fashion and product design, and was surprised at the combination of fashion and architecture in this work of Hadid." (Participant #04)

Prior knowledge, Aesthetic Framework and Reflection Issues

The photographs and related interviews that pertain to the categories above illustrate the specific meaning-making frame of this group of visitors. F.C. Bartlett, in his study in the social psychology of memory, says that '[e]very social group is organized and held together by some specific psychological tendency or group of tendencies, which give the group a bias in its dealings with external circumstances. The bias constructs the special persistent features of group culture [...and this] immediately settle[s] what the individual will observe in his environment and what he will connect from his past life with this direct response. It does this markedly in two ways. First, by providing that setting of interest, excitement and emotion which favours the development of specific images, and secondly by providing a persistent framework of institutions and customs which acts as a schematic basic for constructive memory' (Bartlett, 1932: 255).

These comments have shown that the viewer's pre-existing knowledge or familiarity with the works of design appears to affect the quality of their museum experience and the meaning-making process. These involve their concerns about the famous designers whose works were exhibited in the museum and their professional connections. For instance, one participant said that she was encouraged by the feeling that she wants to find out why fame came to these particular men/women (participant #05). Another participant described the museum that she visited frequently as a student. She said that she 'felt at home' (participant #09). In this way, the museum and the works within it were familiar to the participant because s/he had prior knowledge of them and it encouraged her/him to learn more while s/he was there.

Classification of data using the analysis web constructed to show patterns of relationships found in the coding categories (see Figure 7.7) has thus far shown overwhelmingly that positive experience is vital to the meaning-making process. It is obviously true that negative experience is largely responsible for unsatisfactory museum experiences. However this does not mean that negative opinion produces no meaning at all from the museum. For instance, some of the participants' negative comments about the designer/architect of the exhibitions suggest, conversely, a high level of engagement with the field that the visitor perceives. In museum contexts, these meanings are seen to be made outside the museum context (that is, the meaning is not created from the objects and exhibits) but should nevertheless be categorized in the meaning-making framework. In other words, visitors who felt either positively or negatively about the museum experience were making meaning in relation not only to themselves (self-identity and expectations) but also to others (socially derived information and pre-existing knowledge built within their interpretive communities).

The type of visitor who felt deeply-rooted connections to their field did not rely much on the label copy or museum-prompted messages. Instead, they took their own meanings from their prior knowledge. Even though these comments were

negative and critical, they encouraged visitors to make meaning of the visit and their field. This finding is similar to C. Stainton's in her work on the relationship of art and visitor identity (2001). According to Stainton, the difference between 'museum-inspired talk' and 'visitor-take talk' is evident in terms of the groups in which the visitor is involved. In the same way, if the visitor brings her/his field into the museum, although the exhibition provides a strong curatorial message, the visitor reflects more, for instance, on the aesthetic, religious, value and knowledge frameworks that they have constructed from the field. This finding is somewhat surprising because visitors come to the museum physically, but instead of seeing the museum itself expect to reflect on the field, community or group that they are involved in and to experience their relationship between these things and the museum.

In the following chapter these six themes, derived from the second level of coding - 1) self-identity and role; 2) expectations; 3) motivations and benefits; 4) prior knowledge, 5) aesthetic framework; and 6) reflection on work - will contribute to confirmation of the theoretical base that designer visitors' meaning-making processes operate through interaction with power relationships within the institutional framework. The second data sample, comprising visual (photographs) and verbal (interviews), will then be used in order to evaluate the research finding and shift the focus of the model from the design museum to other cultural institutions.

7.4 Research Limitations

In most cases of qualitative research it is important to be aware of methodological trade-offs when building up an analysis strategy. In particular, analysis of qualitative material is 'more explicitly interpretive, creative, and personal than in quantitative research, which is not to say that it should not be equally systematic

and careful' (Walker, 1985: 4). A qualitative analysis strategy is a process totally distinct from a quantitative and statistical one: 'it is a process that can be employed to articulate a researcher's understanding of complex social and human factors that can never be understood with numbers; and is a process that enables researchers to determine what to take into account' (Atkinson, 2005).

The coding in this study did not use CAQDAS (Computer Assisted Qualitative Data Analysis) tools such as N6 or Envivo, which are now widely accepted in qualitative research. Instead, the coding process began with an analysis of a set of interview data from the museum and a perspective on the data was then outlined, taking into account interpretive frames within the museum and wider societal frameworks. In this way, particular phrases taken from the responses of participants were categorized under one (sometimes more) of the six thematic titles that were put forward by more than one participant. These phrases were all used for supporting the themes.

As with any research project, there are limitations, however; first of all, there are predictable shortcomings in the use of auto-photography. That is, the data is limited by the manageability of the sample size. The short-term nature of the study, which did not allow for follow-up questions, interviews and dialogue, is another limitation; on the other hand, there are advantages: auto-photography enables researchers to avoid monopolized dependency on potentially culturally biased research instruments in that still photographs help participants to speak for themselves spontaneously. In order to look into designer's professional self-identities through their learning in a design museum, it is necessary first to know how the designer visitor engages with objects and events while s/he is in the museum. The favoured methodological approach can achieve 'semi-democratic' outcomes from research (Cook and Crang, 2007). That is to say, without the dichotomy between subject and object, participants can themselves collect the data and process the information if they are given a method that is easily understood by them. Therefore, for those who conduct research into the experiences of a marginalized group within a place, the auto-photographic

approach is a critical issue (Cook and Crang, ibid.). Auto-photographic research provides methodological insights for researchers who are investigating marginalized and specific groups or individual meaning-making (Ziller, Vern and de Santoya, 1989; Noland and Jones,1998; Armstrong, 2005).

7.5 Chapter Summary

The thesis has maintained that auto-photography is a useful tool for building bridges between the researcher and the research participants, since it offers the researcher a way to let participants speak for themselves. This chapter has, therefore, presented the research findings from the auto-photographic practice of participants in the case study. Under the open coding process, the first level of the research findings was generated as followings; 1) emotional (*subjective*) appreciation; 2) informative (*objective*) knowledge; 3) museum visitor management; 4) personal matters; and 5) others. These five themes allowed the development of a secondary coding for deriving factors of meaning-making. The second level of the coding process was assigned to each interview and showed more correlation with a particular thought. The five themes from the former coding categories were divided and six categories were finally introduced during the second coding of participant interviews; these were 1) self-identity role issues, in particular, professional self-identification among designer visitors; 2) identifiable and recognizable expectations; 3) motivations and benefits; 4) prior knowledge; 5) the aesthetic framework; and finally 6) reflection on work.

This chapter has argued that during the coding process the categories emerged from interpretive analysis of the data. While accepting that all categories are empirically and naturally constructed in order to represent the comments as fairly as possible, attempts have nonetheless been made to remain aware of the interpretive framework that has been built upon the previous theoretical

foundations. The interpretive framework influenced all decisions as to what to choose and what not to choose as categories.

This case study will be synthesized with the earlier theoretical considerations to create a model of the meaning-making framework. In the following chapter, thus, in relation to the six categories from the second level of the coding, some of the ideas outlined in the theories of interaction and the theories of practice will be reconsidered and an attempt will be made to build a conceptual model of meaning-making. The same set of interviews will then be analyzed with respect to the research findings in an effort to form a foundation for the feasibility of research findings into meaning-making. Finally, a conceptual model of the meaning-making framework will be introduced.

Chapter 8

The Development of a Theory of Meaning-making

'To become a member of an interpretive community, long periods of learning may be required of the member.'

- Lave and Wenger, 1991

8.1 Introduction

Through an analysis of data, consisting of interviews with designer visitors to the Design Museum London and their photographs, the previous chapter argued that these photographs reflected the identity, expectations, motivations, benefits, prior knowledge and reflections on work of the participants.

In this chapter the research process will be addressed using a combination of empirical research findings and theoretical frameworks developed earlier in the thesis, which draw on a range of disciplines including sociology and cultural studies. The meaning-making process will be discussed as a series of transactions in which values and knowledge react upon each other. In responding to the displays and to the museum environment, visitors draw on these

resources, adopting roles triggered by the displays and the museum environment.

In addition, this chapter stresses how the interpretive community works in the meaning-making process, for visitors adopting the roles and prioritizing the identity that they show at the time. A focus on the interpretive community does not mean that the role of the individual her/himself is not important in the meaning-making process. Instead this chapter will highlight the process of negotiation of ownership of the meaning between the individual and the field as a new aspect of power relationships that is important in the construction of identity and influences the meaning-making process.

A conceptual model of the meaning-making framework will then be developed in consideration of the theories described in Chapters 3 and 4: this will stress the complementary contributions of advocates of theories of interaction and advocates of theories of practice. Lastly, the chapter evaluates the coherence and validity of this model against a new coding process and discusses the implications of the meaning-making model. In particular, through an investigation of these implications the position and authority of the academic field, the museum and the industry will be defined.

8.2 Conceptual Framework Development

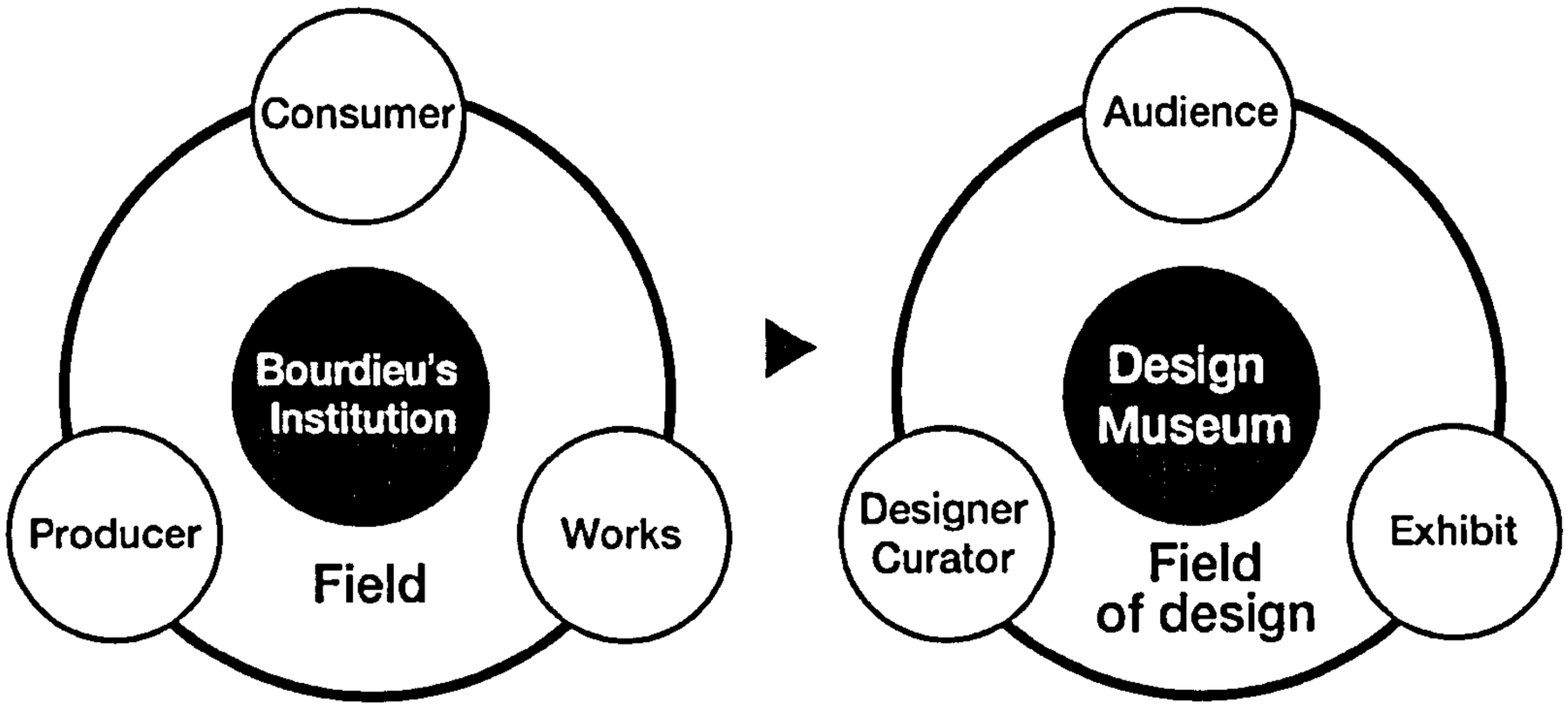
8.2.1 Overview

Deliberation within the theoretical sections suggested that complex links between knowledge, field and power within the museum can be investigated using the following two types of social theories – theories of interaction and theories of practice. In trying to find an answer to the research question, "what is the nature of the meaning-making process of the design profession in the Design Museum?"

these initial theoretical considerations will now be reinvestigated within the micro and macro contexts of social structures.

Early chapters of the thesis, which cover the theoretical background for the study, suggested that museum meaning-making is dependent upon the interaction between the personal context, the social context, and the physical context. Falk and Dierking explain these contexts in the following way: 'each visitor's experience is different, because each brings his own personal and social contexts, because each is differently affected by the physical context, and because each makes choices as to which aspects of that context to focus on' (Falk and Dierking, 1992: 67-68).

In addition to the contexts already considered, the socio-political context embedded in the professional meaning-making of the design profession has also been described in order to investigate power within the museum and the field. Related points have been examined with reference to Bourdieu's analysis of the field as a 'social space' (Bourdieu, 1985, 1989, 1993b). According to Bourdieu, the field for the intellectual has been consistently neglected, or reduced to the role of milieu, context, or background (Bourdieu, 1994: 140). For Bourdieu, 'the field as social space is easy to fracture with positions and stances' (Smith, 1998: 95), so from the perspective of Bourdieu's model, the spatial model of the field is temporal. Moreover, Bourdieu traces the negative correlation between power and the social space within celebrated institutions of the intellectual field, such as academic schools and museums. This thesis (partly) agrees with Bourdieu's notion of the existence of a negative correlation, because there is still a social composition within contemporary museums. The diagram below shows Bourdieu's analysis of the intellectual field and its application to the field of design within the context of the thesis (see Figure 8.1).



[Figure 8.1] The concept of the intellectual field defined by Bourdieu (1994) and its application to the field of design

Bourdieu's negative correlation between power and the field in relation to meaning-making research appeared, initially, to be an atypical approach, since most other research about meaning-making or museum experience has taken a theoretical position based on symbolic interactionism, which argues that 'people not only construct their world but watch themselves doing the construction and then enter and believe in their constructed worlds' (Bruner and Turner, 1986: 25). The application of Bourdieu's notions of power and social space to meaning-making research requires researchers to regard a subject not as an 'empirical' one, but as an 'epistemological' one who is identified in the specific location of social and symbolic space. If researchers break with a subjective view of a research subject who is fully located in physical space, it may be possible to discern social structures masked by symbolic interactions. From this point emergent issues for developing a meaning-making process will be analyzed by comparing and combining the theories of Goffman and Bourdieu. 'Although wedding Bourdieu and Goffman may seem antithetical, the association with two sociologists' theories is meaningful' (Hallett, 2003: 132).[15]

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[15] In addition, Bourdieu praises Goffman for his effort to 'grasp the most fleeting and elusive,

8.2.2 Elaborating the Theoretical Context Elements

Issues of self-identity and symbolic power

Most of the literature on research into meaning-making in museums, as referred to in Chapters 3 and 4, deals with self-identity as a key influence on the museum visitor experience and maintains that the contents of a museum should serve as triggers for reflecting and developing self-identity. According to the literature, visitors express two different aspects of self-identity when relating to museum exhibits; first, 'who I am as an individual'; and second, 'who I am as a group member' (Silverman, 1990). D. Worts (1996) refers to these aspects as the 'personal' perspective and its relationship to the 'collective' perspective. According to Worts, 'visitors express "who I am as an individual" through their choices, opinions, evaluations, preferences, knowledge' (ibid.: 125). This type of response from visitors is also termed as 'personal involvement' (see Raphling and Serrell, 1993). On the other hand, museum visits strongly remind people of their connection to groups, the nation, and the human family. For instance, exhibits, displays and museum environments can stir one's sense of 'who I am as a group member' relative to religion, ethnicity, and cultural background.

Within a symbolic interactionist framework, the visitor's sense of self from the individual level to the group level indeed influences the meanings made in the museum. Goffman is famous for stating that 'the self is not an organic thing that has a specific location, whose fundamental fate is to be born, to mature, and to die: it is a dramatic effect arising diffusely from a scene that is presented' (Goffman, 1959: 252-53). In other words, Goffman regards the body of the self as 'simply an empty "peg" upon which performed selves are "hung" depending on the needs of the situation' (Hallett, 2003: 132).

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and very often the most decisive, aspects of social existence' (Bourdieu 1983:112). Goffman was also planning a major presentation of Bourdieu's work for the American Sociological Association meeting before he fell ill (Winkin, 1983).

Goffman's notion of the self in this respect corresponds with a dynamic model, developed in sociology by A. Giddens, which refers to the mechanism by which self-identity is formulated. Giddens stresses the relationship between social processes and the self (see Giddens, 1990, 1991), and suggests that individuals are involved in a 'continual process whereby they build a "story" about themselves which forms their self-identity' (Giddens, 1992). The recognition of each individual's reflexive engagement with her/his own self-story is critical in that the activity can be regarded as 'an exercise in meaning-making and is integral to the identity creation process' (Maruna, 2001: 7). Likewise, influential theories have recently succeeded Goffman's essence of the project of the self (see Beck, 1992; Csikszentmihalyi, 1993; Lash and Urry, 1994).

However, from the perspective of theorists of practice the self concept is totally different. Instead of the concept of self, Bourdieu's concept of 'habitus' plays an important role in viewing the individual. In this thesis, therefore, in making a bridge between theorists of symbolic interaction and theorists of social practice, 'it is tempting to view the habitus as a kind of "self" that motivates actors and shapes interactions with others' (Hallett, 2003: 129). T. Hallett, who carried out organizational culture research using this approach, claims that 'upon presenting a certain self, it is too difficult for the actor to monitor every movement s/he performs, even a highly conscious, manipulative actor. The actor unwittingly interacts in ways consistent with the habitus (dispositions). This way, the actor does not risk betraying her performance, because the unconscious signs given off (reflective of the dispositions of the habitus) are consistent with the act' (ibid.: 132).

Given this argument, among members of the design profession not anybody can become a star designer. The process of becoming a star designer involves not just learning how to design, but also an inculcation of the dispositions that make the act credible. In this process, the habitus enables and constrains the individual and is not the 'empty peg' that Goffman regards the self to be. Bourdieu's

concept of habitus, linked as it is to broader social structures, bounds symbolic interactions and places limits on the existing over-optimistic approach to meaning-making research.

In addition, the concept of habitus enables an investigation of the micro level of power existing in meaning-making. Bourdieu labels this hidden form of power 'symbolic power' (Bourdieu, 1991: 166). Stressing the complementary contributions of the power-theoretical approach to meaning-making in this study, the concept is, therefore, being used to articulate a model of the meaning-making framework. The thesis maintains that symbolic power gives special meaning to the museum environment and to the objects within it, which can be seen from the empirical research in which participants' responses to the case study museum reflected social and political relationships with the star designers' exhibitions or with museum curators (see Table 7.3 in Chapter 7).

According to Bourdieu, star designers and museum curators belong to dominant power groups within the field of design. In addition, it was claimed in the previous chapter that when the museum behaves in a way appropriate to their expectations, visitors affirm, express and enhance their sense of self. In terms of Bourdieu's symbolic power, this transaction between the museum and the visitor is the power play for ownership of meaning between the individual and the dominant power group. That is to say, this power play introduces aspects of power into the construction of identity that will also influence the meaning-making process. Considering the theoretical ideas and empirical findings so far, the meaning-making process includes the fact that the individual visitors create meaning in a series of social and aesthetic encounters in which meanings are transacted through the power of people's relationships, the power of the museum and people's identities.

Issues of ritual, drama and performance

Chapters 3 and 4 maintained that ritual has much importance in the meaning-making process in the museum. From the empirical research, specifically the interviews held with participants, it is possible to conclude that all activities in the case study museum that involve viewing and appreciating exhibits and the overall museum environment are ritual in form, in that there is considerable evidence that the Design Museum is a ritualistic environment. From the interviews it became clear that participants related to the labels and objects according to the expectations of the museum professional in an aesthetic and emotional way (see Tables 7.1, 7.2. and 7.3 in Chapter 7). In that respect, participant visitors tried to perform properly the roles allotted to visitors by the museum. Symbolic interactionists define this type of behaviour as a ritual practice in which visitors engage emotionally and aesthetically in transactions with ritualized objects in the museum.

However this action is also social in that it involves groups of people who have sets of expectations in common. For designer visitors to a design museum, museum ritual can lead them to make new demands on the way in which they lead their professional lives, and create a desire to see change both in action and in the values that the field and society pursue. This way of understanding what it means to be a member of the field of design underpins the 'purposive action' in the ritual (Habermas, 1971, 1972, 1984, cited in Rose, 1998: 99) that dominates individuals' social relations and their 'way of being and behaving' (Butler, 1993; Nelson, 1999) in a particular field and in society. Considering this, it became clear from the case study that, for example, the interactions with the museum environment of one participant visitor interviewed earlier (see, for example, participant #08's comment in Table 7.1 of Chapter 7) were conditioned by the structure of the field to which she belonged. In this sense, although much of the emerging ritual action in modern society is performed in private, it is 'not only individual but also based on the frames of "interpretive communities"' (Bocock, 1974: 36).

Duncan has seen ritual phenomenon in the museum space as the dominance of the museum's meaning over that of the visitor (Duncan, 1995). She suggests that visitors are assigned a passive role within hegemonic institutions. Duncan believes that most of the ritual aspects of the museum visit are encouraged by the mission of the museum, which has political and ideological functions. The Design Museum, of course, has an explicit political and social agenda: for instance, 'to accelerate [the museum development] process in future by continuing the expansion of our formal and informal learning programmes… and to attract an even wider audience and to engage with the public, particularly young people, in new and more productive ways by establishing [itself] as useful sources of research and information in [the] areas of [design] expertise' (Design Museum London, 2008b).

Nevertheless, the argument here, concerning the field and interpretive communities, does not imply an underestimation of the capacity of the individual in the meaning-making process. Rather, it is plausible to suggest that the museum visit can be considered a shared practice or ritual in which individual and collective identities are constantly 'negotiated' within a larger interpretive framework. Therefore, professional individuals build their identities within the interpretive framework through the norms and practices accepted by their interpretive community and their professional fields: this constitutes museum 'performances'. Therefore, such performances are results of the constant negotiation between 'the conscious actions of autonomous agents and the constitutive expression of the habitus, its spaces, and its structures' (Gregson and Rose, 2000: 437). Bourdieu and other advocates of theories of practice locate this concept of 'performance' within the broader social order to link micro actions within a macro social structure (see Bourdieu, 1977; Phelan, 1993; Melrose, 1994).

On the other hand, the concept of 'performance' is linked to what Turner, a symbolic interactionist, calls 'drama' (Turner, 1974, 1982). Through the empirical study in the Design Museum an interesting feature was discovered,

namely, a kind of romantic stereotype evident in some of the participants' comments (see, for example, participant #09's comment in Table 7.2 of Chapter 7). These comments show elements of social and aesthetic 'ritual drama' where the visitor's expectations and the museum's meaning meet. In the empirical case study, on the one hand, the meaning outcomes of visitors seen as social drama were definitely affected by fixed and commonly shared values among visitors and by consequent elitism influenced by the hierarchy of the field from which they come. Turner has identified this dramatic quality of social encounters in which these values may be represented.

On the other hand, some meanings made by visitors demonstrate a second type of drama, that is, aesthetic drama (see, for example, participant #07's comment in Table 7.1 of Chapter 7). The notion of this second type of drama is essentially similar to what Mead, another symbolic interactionist, calls 'narcissism' (Mead, 1934). According to Mead, the narcissistic society is composed of people who act as if they are being looked at or as if they are at the centre of a real or imagined audience (ibid.). This argument is slightly different from that of Goffman, another interactionist, who says that a person presents to others what is approved by them and absorbs their image of him/herself (Goffman, 1959). Mead sees meaning-making as a performance being watched by others, but maintains that an individual builds meaning on the basis of her/his own reflection (Mead, 1934: 253–55, 327–28). In this way, narcissism provides motivational, active and individualistic aspects of meaning-making. Likewise, though bounded, the individual can retain spontaneity in meaning-making. Therefore, the outcomes of meaning-making are 'social, but not over socialized' (Wrong, 1961).

Although the museum performance is a rather more general category than narcissism, which includes power play between individuals and the museum, narcissism can explain an aspect of the ritual that specialist visitors performed in the museum. In this respect, as one of the symbolic performances that can be seen as narcissistic behaviour, visitors' photo taking activities in the case study museum can also be said to evidence the ritual aspect of the museum visit.

Therefore, these two types of performance - performance as practice or power play and performance as interaction in the narcissism paradigm - are different, however, can be thought of as mutually constitutive in the meaning-making of participant visitors. Both types of performance create a professional image of the individual.

Considering the factors from the theoretical and empirical findings synthetically, the thesis maintains that symbolic power, negotiated performance and the construction of identity are critical constituent units of the meaning-making process. The research approach, which has combined practice with interaction, has shown a new 'meso' level of understanding of designer visitors' meaning-making in a design museum, associated with professional culture within the field. Within this level, it has been found that a designer visitor comes into a museum and makes inter-subjective meanings. This inter-subjective meaning is 'located neither at the level of internal psychological processes nor within the confines of culture defined as an autonomous text, but rather is construed as the product of social interactions and institutional processes' (Lee, 2000: 57).

A conceptual meaning-making framework will now be suggested on the basis of these issues and the approaches that have emerged from the theories and empirical findings.

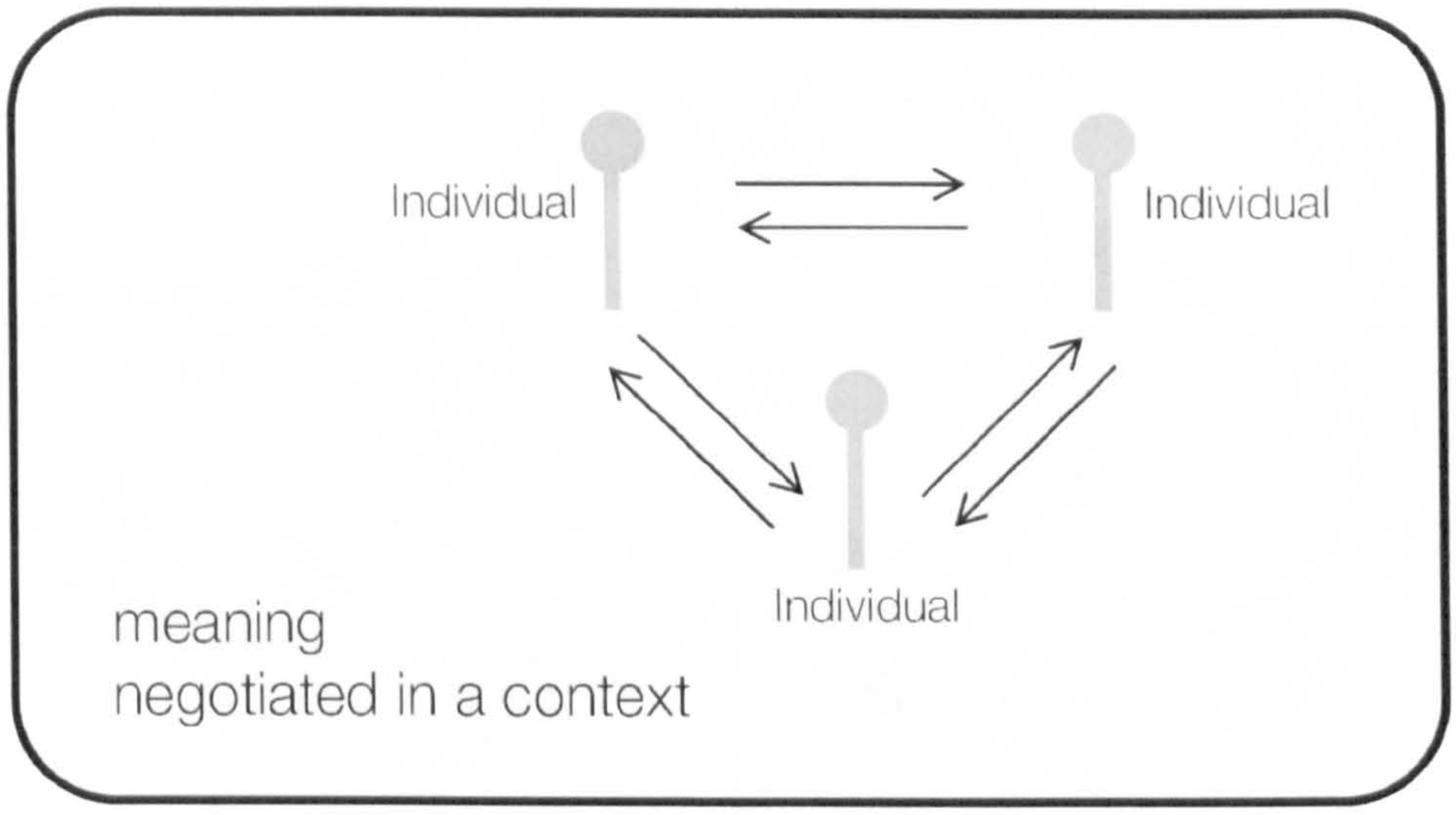
8.2.3. A Conceptual Meaning-making Framework

To propose a hypothetical model for the meaning-making framework, the concepts examined to date will be summarized and final categories for meaning-making suggested. The meaning-making process within the design museum environment, which has been described, departs from an association with theories of interaction and theories of practice. The thesis has stressed that, in making meaning, the visitor is not just expressing her/his identity but performing an identity. For that reason, in the theoretical model for meaning-making that is

proposed, performance is central to the meaning-making process. Then, the construction of the designer visitor's self-identity is one component in this process; the ritual of the museum visit, which constitutes social practices and inter-subjective meaning-negotiated practices in which each individual takes part, is another; and the symbolic power play between the visitor and the museum to take ownership of the meaning, which is dependent on the field and the interpretive community of which the visitor is part, is the third.

Thus, this is the hypothesis, firstly, expanded upon and supported by an examination of social theories – theories of interaction and theories of practice - and then, built up from interviews with research participants. In this hypothesis, the complementary contributions of power-theoretical and interaction-theoretical approaches to meaning-making will be stressed again, building from practice and interaction to the negotiated performance between them. The negotiated performance is shaped by those who have acquired the symbolic power to define meaning. By focusing on the two concepts, power and interaction, the symbolic power approach is adopted within the following meaning-making framework in order to observe how designer visitors value certain practices and interact with other negotiators, as well as how symbolic power is deployed as negotiated practice in order to define the situation and meaning.

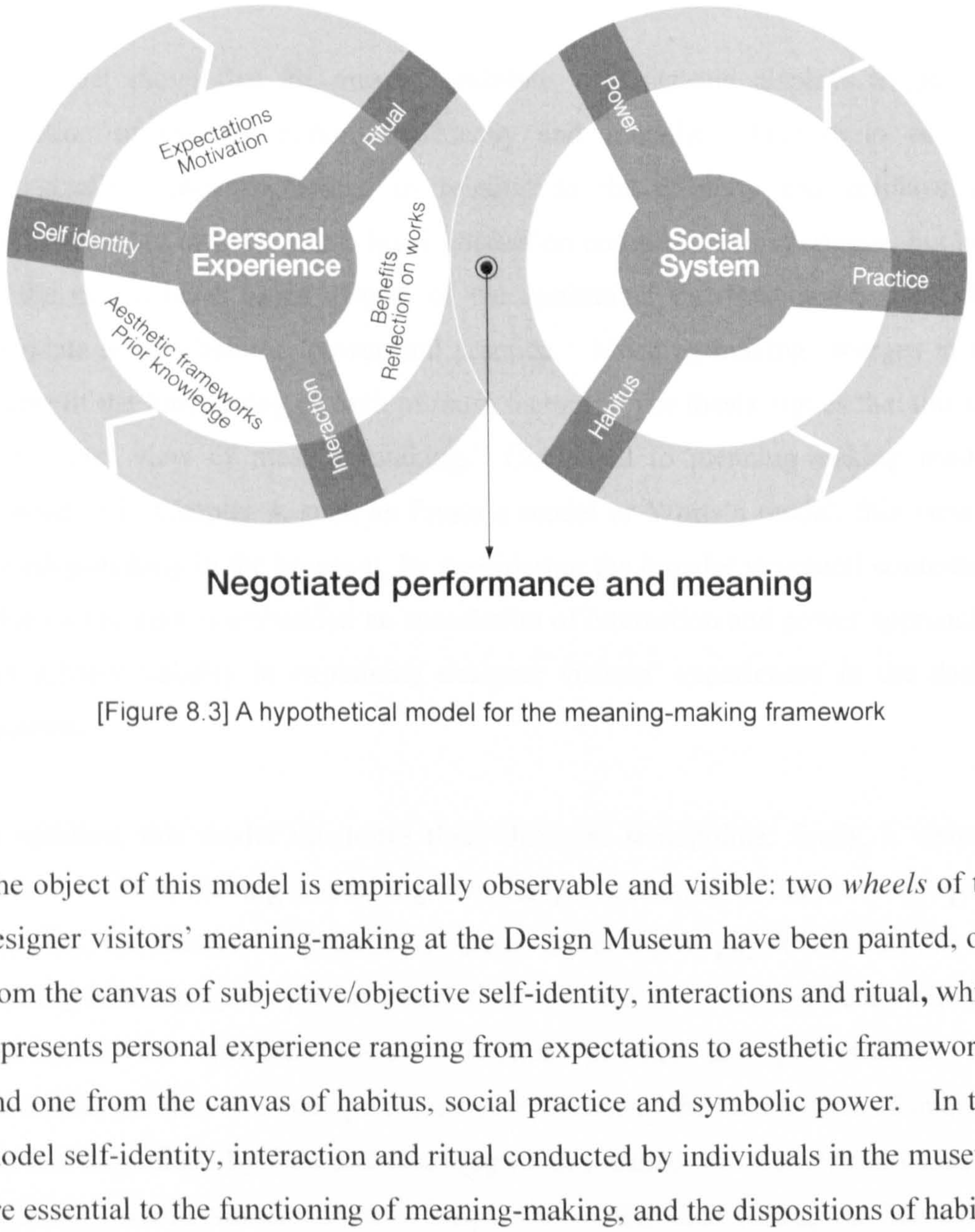
Within the hypothesis meaning is defined as being situated in the negotiated contexts that are conditioned by the interactions between actors. The implication of this definition becomes clearer as the focus turns to interactions rather than practices from the interview data. Meaning-making is not just the sum of individual practices, but social interactions informed by those practices. While the micro practices of the individual are linked to macro social structures of the field, approaching the 'meso' level of the meaning-making process requires a consideration of the negotiated contexts in which individuals interact with each other (see Figure 8.2).



[Figure 8.2] Interpretation of dispositions
reflecting a positioning of the individual and meaning

Returning to the empirical research, however, designer visitors were not only actively interacting with meanings even when they were taking pictures in the museum, but also engaging themselves in ritual performances informed by social practice: that is, the meaning not only emerges through interactions between actors but is also particularly influenced by actors who have symbolic power, the power to define the situation.

In summary, identity, interaction, power and performance have now become keystones in the construction of a hypothetical model of meaning-making and this is presented visually in Figure 8.3 below.



[Figure 8.3] A hypothetical model for the meaning-making framework

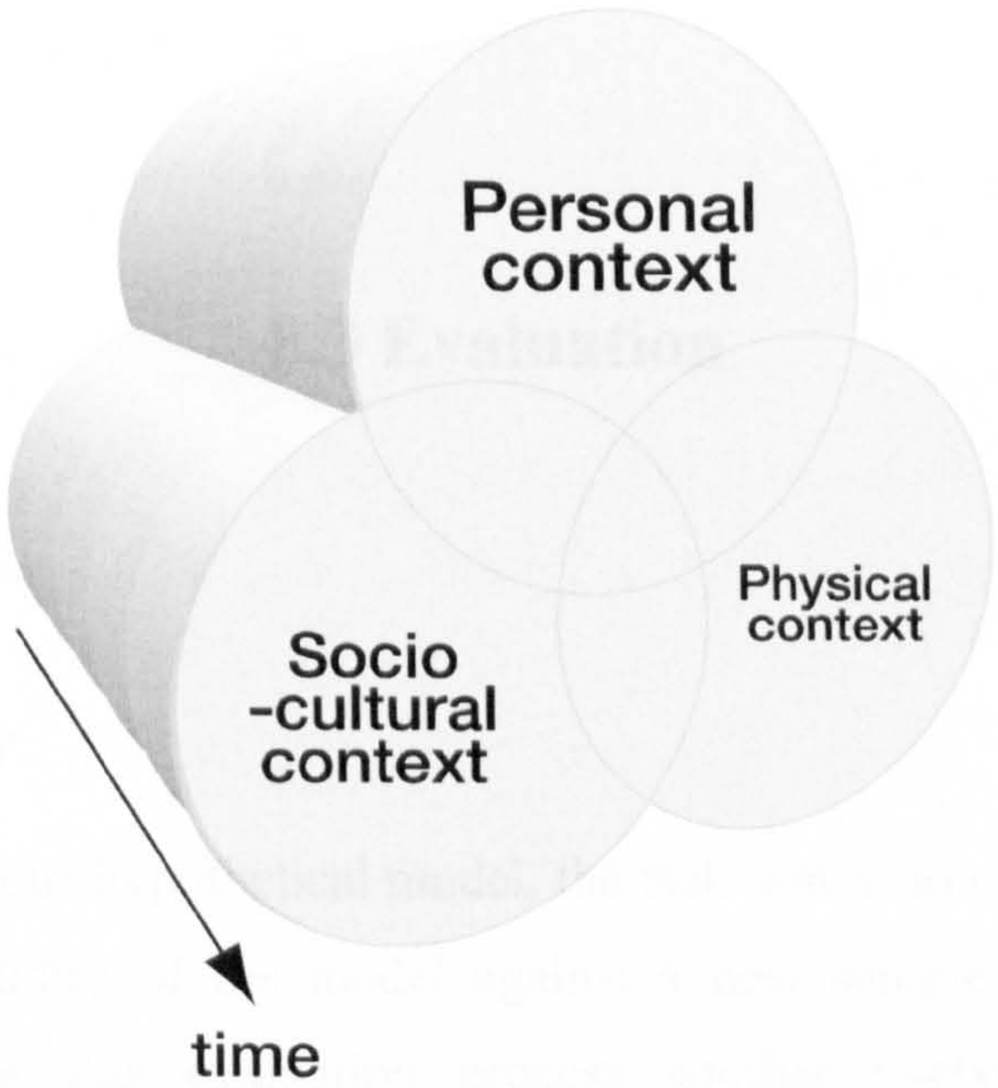
The object of this model is empirically observable and visible: two *wheels* of the designer visitors' meaning-making at the Design Museum have been painted, one from the canvas of subjective/objective self-identity, interactions and ritual, which represents personal experience ranging from expectations to aesthetic frameworks, and one from the canvas of habitus, social practice and symbolic power. In this model self-identity, interaction and ritual conducted by individuals in the museum are essential to the functioning of meaning-making, and the dispositions of habitus, power and practice are the 'cultural toolkits' (Swidler, 1986)[16] with which meaning-making is socially formed and with which individuals define what types of practices are appropriate in the museum. When the two *wheels* are engaged with each other, negotiated performance (negotiation of ownership of the

[16] In her paper *Culture in Action: Symbols and Strategies* (1986) another theorist of practice, American sociologist A. Swidler, discusses how people draw from 'cultural toolkits' to generate action. According to Swidler the toolkits are described as 'habits, skills, and styles' that people draw from their prior experience (Swidler, 1986: 273).

meaning) occurs.

The model shows that the museum exhibits, contents and displays trigger the formation of meaning-making politically and socially. That is to say, an individual's meanings formed in relation to the exhibits and displays are conditioned not only by micro level interaction and personal experience, but also by the macro level social system of the institution, the field and society that dominate her/his habitus, power and practice. Meaning-making emerges in the course of the functioning of each of these factors. The thesis argues that this is a meso level view of meaning-making. Compared to meaning-making models referred to in Chapter 4, such as Fraser's model or Worts's model, this view of meaning-making in the museum, by considering the broader structural contexts in which a museum is embedded an association of interaction and power approaches can achieve validity in explaining designer visitors' experiences in the design museum.

In addition, this model illustrates three different standpoints; firstly, a visitor's personal role in making and taking ownership of meaning in the museum space; secondly, the museum's institutional role in exercising its physical conditions and creating meaning in the performance of exhibitions; and finally, a field's role that determines the specialist visitor's habitus, practice and performance. In particular, the first two standpoints are reminiscent of the visible type of museum experience defined by Falk and Dierking (2000), called the 'Contextual Model of Learning', which was described in Chapter 3. Within their conceptual framework for analyzing learning in free-choice learning spaces such as museums and libraries, the model provided a theoretical foundation and enabled a critical approach to be taken to specialist visitors' meaning-making in a specialist museum. Their understanding of contexts in learning is captured in the following diagram (see Figure 8.4).



[Figure 8.4] The Contextual Model of Learning (Falk and Dierking, 2000)

However, Falk and Dierking's model was insufficient to lead the research into socio-cultural and political contexts that were more to do with finding designer visitors' meaning-making strategies. This research sought, therefore, for something more relevant than a contrived generality - a meaningful process for the specialist group, that is, designer visitors. To accomplish this goal the research has built upon new sociological approaches to meaning-making that are just making their way into museum and design studies. As a result, combining theories of interaction with theories of practice enabled the research to evolve from its initial examination of micro and macro levels of meaning-making to propose a meso level of meaning-making. This is a shift in understanding of museum meaning-making and acknowledges different points of view in order to develop a theory to facilitate a new understanding of how design professions actually make meanings in design museums.

8.3 Evaluation

8.3.1 Overview

Based on the previous hypothetical model, the task now is to evaluate and test the coherence and validity of the model against a new sample of interviews and photographs. For this evaluation process another twelve designer visitor interviews[17] and their photographs were collected. In order to evaluate the new model three research associates were hired, to examine the photographs and interview data and to test whether each category in the model could be applied to the new sample. The research associates were Ph.D. students at the social science in London School of Economics and Political Science and Cardiff University and had experience in evaluating auto-photographic and photo-elicitation research. Their main role in this case study was to evaluate the hypothetical model of meaning-making drawn from the empirical study and subsequent factors. In testing the model the research associates had started with an initial examination of the comments, which were identified in the previous chapter. Using different sample data which led them to evaluate the key component outcomes and suggest alternatives if necessary, the on-site exercise with participant visitors, that is the photo-taking activity and the methodologies used, were the same as in the initial case study. Using this process new photographs and interview data were collected to conduct the evaluation. By examining how the participants reacted to the photographs it was possible to find out whether or not their meaning-making process corresponded with the hypothetical model.

[17] The 'reference sampling' technique which had already been used for the case study was used again here as a substitute for evaluation in selecting this visitor group.

8.3.2 Method Considerations

The new photographs were organized into analyzable variables for the analysis of photo-elicitation data. The thematic analyses of the data in the former coding scheme were employed to investigate the new photographs and interviews. A meeting was arranged with the three researchers who volunteered to review the data in order to feed back their responses to the photographic categories and interpretation of interview data.

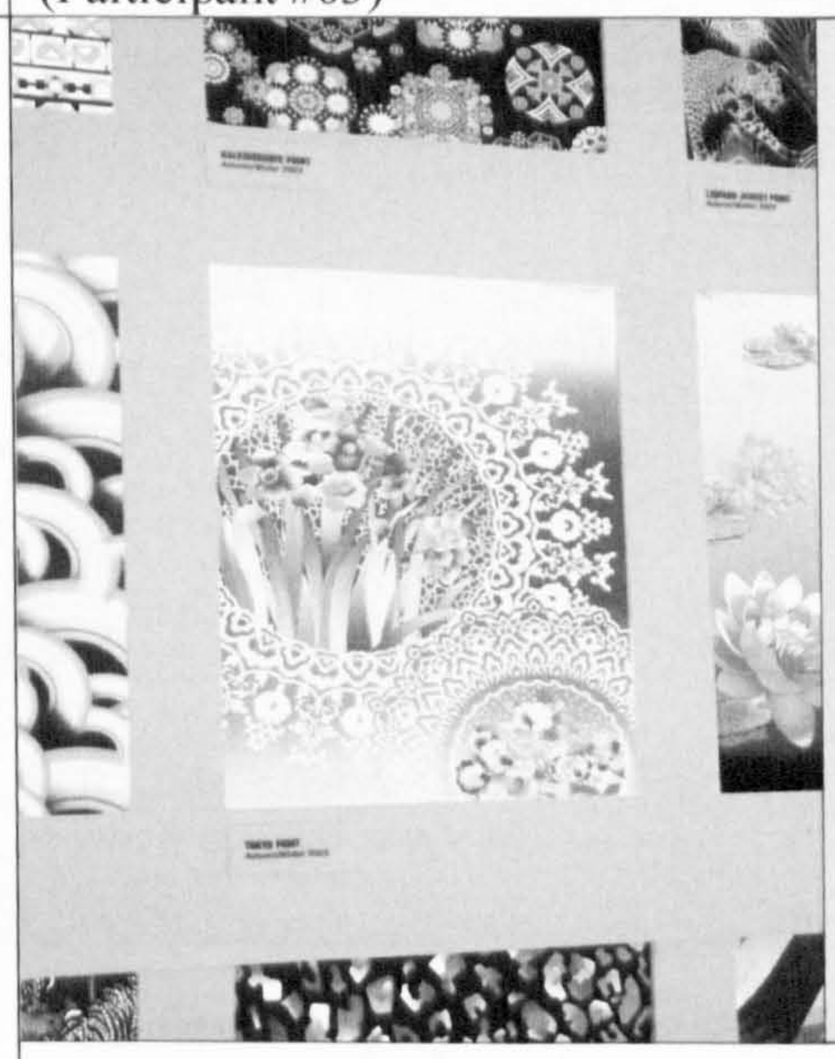
8.3.3 Research Process

In the first meeting, the researchers labelled the new photographs and interview data to begin the data analysis. Bearing in mind the interpretive frame approach mentioned in the previous chapter (see Figure 7.6) they coded each picture based on what it represented. They first asked themselves "what does this picture refer to?" and examined the four previously established categories from which to choose. They were told to select categories that best represented the references in the picture, thus keeping to the method employed in this study, that is the naturalistic, qualitative and interpretive approach to the ethnographic contents of visitors' verbal interviews and visual material. They were allowed to create new categories if necessary. In the same way, they attempted to analyze the interview data by finding categories that seem to pertain to the same phenomena. A deeper understanding of the meaning-making process emerged from the evaluation, enabling the dimensions of the meaning-making framework to be situated in the broader structural contexts in which the museum is embedded.

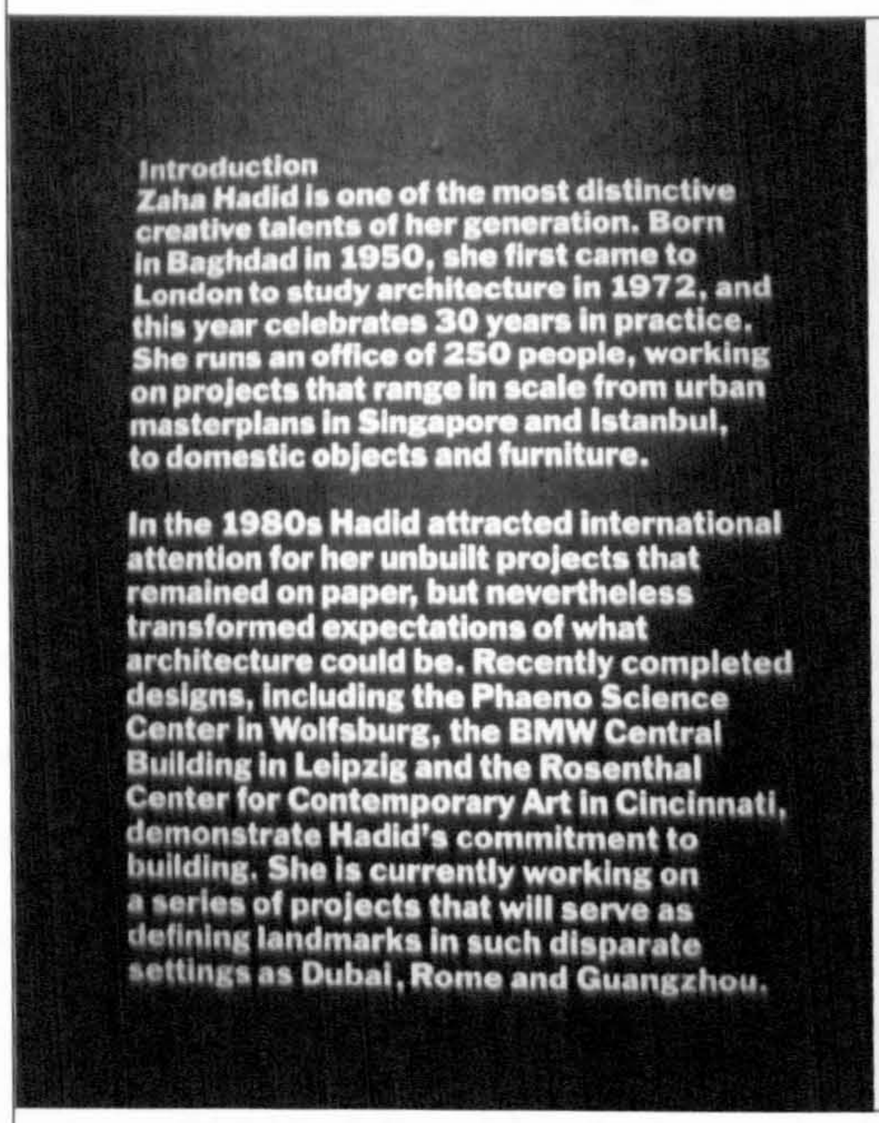
8.3.4 Findings

As a result of the evaluation the three researchers proposed a wider range of processes surrounding meanings that participant visitors made in the museum, namely, 1) interpretation; 2) application; 3) transformation; 4) reflection; and 5) evaluation (see Table 8.1 below).

[Table 8.1] Evaluation categories and examples

Categories	Example
Interpretation	 ▲ The 'Zaha Hadid Architecture and Design' exhibition, photographed by participant #03. "This is interesting because most architecture students are struggling to understand the relationship between space and image. There always seems to be a distinction between the real and the artificial. In that sense, her work is hilarious." (Participant #03)
Application	 ◀ A The 'Matthew Williamson 10 Years in Fashion' exhibition, photographed by participant #07. "Look, his fabric pattern samples are fabulous. He used especially brightly coloured floral patterns to make stunning simple shifts. I will keep it for future reference. " (Participant #07)

Categories	Example
Transformation	 ◀ The 'Zaha Hadid Architecture and Design' exhibition, photographed by participant #02.
	"I agree with the idea that fame comes as a by-product, but I feel her work is overvalued. If I designed this, would it be famous?" (Participant #02)
Reflection	 ▲ The 'Matthew Williamson 10 Years in Fashion' exhibition, photographed by participant #11.
	"A fantastic display. But it's a shame that fashion always links to luxury and waste. I am looking for sustainable fashion regarding philosophical and social issues for my project, but it is difficult to find." (Participant #11)

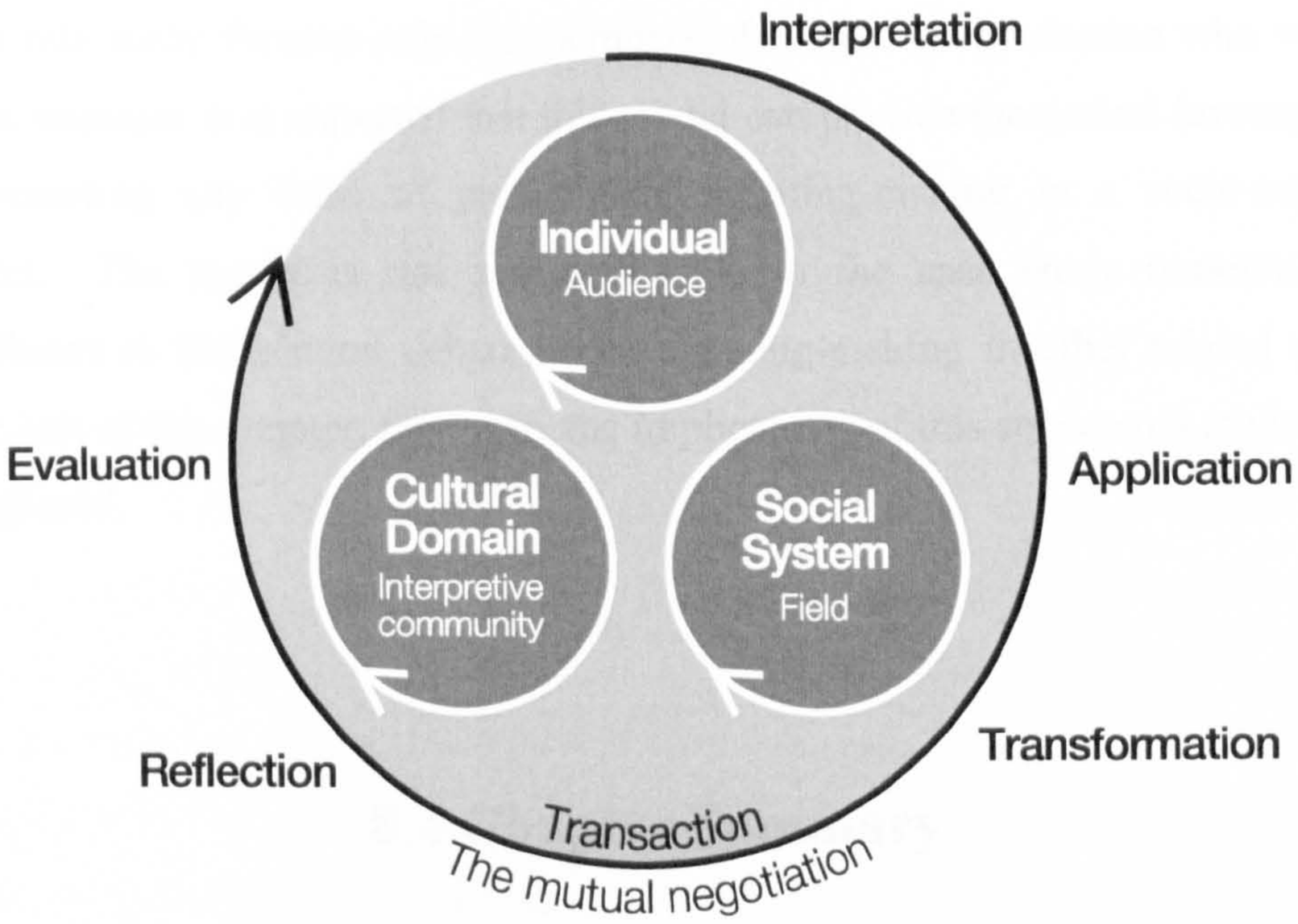
Categories	Example
Evaluation	 ▲ The 'Zaha Hadid Architecture and Design' exhibition, photographed by participant #12.
	"This display expresses many of the architects' desires, values and ideals. But it looked better outside. It has a more dramatic impact there!" (Participant #12)
	 ◀ The 'Zaha Hadid Architecture and Design' Exhibition, photographed by participant #09.
	"Very well done giving an outline on some idea of Zaha Hadid." (Participant #09)

These evaluation coding categories show that when these specialist visitors make meaning in the museum using their interpretive strategies, they interpret curatorial ideas, see themselves reflected in the museum, and struggle to transform embodied dispositions, such as habitus, and to evaluate curatorial ideas in order to align themselves with or alienate themselves from the museum.

Interestingly, the suggestions made by the three researchers were similar to the curatorial ideas drawn from the works of Hooper-Greenhill (1999, 2000), mentioned in Chapter 3. Apart from these common aspects of the suggestive categories, they affirmed one unique thing that corresponds with the assertion made by the hypothetical model. That is that 'negotiated performance' took place in the participants' behaviour during the meaning-making process. No researcher mentioned the term directly, but the manner in which they explained the process can be summarized as follows: visitors who engaged in meaning-making within the museum interacted and negotiated with those who value the meaning with which the visitors engaged. The people who value the meaning, in this context, could be museum professionals, the museum itself, eminent figures in the field of design, or other visitors to the museum at the time.

This coincided with the findings of the empirical research. As a result the notion of interaction and power play for ownership of meanings, between the individual and the field or the dominant power group, was discussed with the researchers to see whether or not meanings were negotiated between them. Although the researchers kept the same set of general curatorial ideas, they concluded that the meaning-making process among designer visitors is situated in a specific situation where social, cultural and political contexts are strongly embedded. If museum curators and educators understand this idea to be embedded in specialist visitors' meaning-making, they will be more sensitive in their curatorial practices, especially when targeting this type of visitor.

The conclusion drawn was that the categories that the researchers proposed – 'interpretation', 'application' 'transformation' 'reflection' and 'evaluation' – should be placed in a more extended paradigm of the meaning-making process that encompasses museum practice but extends to the relevant field and other related institutions. Figure 8.5 shows the development of the meaning-making framework in response to these findings.



[Figure 8.5] An enhanced socio-cultural model for meaning-making

This model presents the individual, social system and cultural domain in the society to which the subject belongs, as the components in a socio-cultural model for meaning-making. The meaning-making practice operates as part of negotiated performance and ritual action that consists of a series of actions including application, transformation, reflection and evaluation, by subjects who construct, renew or affirm meaning and self within the interpretive community and the field.

Of course, the subject perceives the interpretive community as well as the objective intellectual field to which s/he belongs but, nevertheless, s/he transacts with the field and the interpretive community. This is a very important outcome of the research, which combines the interaction-theoretical approach and the power-theoretical approach in the investigation of meaning-making among designer visitors.

While this study focuses only on members of the design profession who visit a design museum, it is expected that this model can provide theoretical leverage for understanding any form of professional meaning-making in a socio-cultural context. The model is not just applicable to the case study museum, but contributes to the general debate about meaning-making in other related areas. In the rest of this chapter, therefore, the implications of this conceptual model will be explored.

8.4 Chapter Summary

The findings of the empirical study were as follows; firstly, according to theories of practice, the design museum can be viewed as a social field, which is different from the traditional view of the museum as a neutral institution, isolated from society; secondly, from the interviews, designer visitors' meaning-making was actually seen as the process by which they become a member of the field; thirdly, however, negotiation of ownership of the meaning, taking precautions against habitus, was also observed.

The dilemmas resulting from the limitations of each theory, which have been compared repeatedly, were resolved in this chapter by providing the concept, 'negotiation' or 'negotiated performance', which operates as the bridge linking

the two perspectives into the meaning-making framework. Having used this key bridging concept when combining the two types of theoretical approach - the interaction-theoretical and the power-theoretical, subsequent key concepts were linked allowing a hypothetical model of the meaning-making process for the design profession to be built: thus, 'individual and collective identity', 'habitus', 'power', 'ritual', 'practice' and 'interaction' became the main constituents of the meaning-making process, which is itself a performance. In this model, we can see that designer visitors have a satisfactory personal experience if the ritual enables them to renew or affirm their identity and if they see themselves reflected in the performance of the museum visit. Moreover, this model indicates that visitors acknowledge the field which affects their meaning-making. In this way, meanings are personal as well as collective in this model.

Finally, the model, which provides a theoretical understanding of the museum experience, was evaluated and developed into an enhanced socio-cultural model for meaning-making that is expected to underpin the development of higher education in design, of a new curatorial practice and pedagogy, and of creative practice strategies. Although this study has only focused on a particular type of visitor, that is, professional designers and design students, the components of the meaning-making model can be applied to other extended professional groups.

Chapter 9

Conclusion

9.1 Summary

Theoretical Backgrounds of Meaning-making in the Design Profession

The first issue that this thesis addressed was to investigate socio-cultural and political interventions in understanding a set of behaviours, knowledge, values, expectations and perceptions in the design profession (*Chapter 1*). Although design theory has dealt with the conditions of the production and consumption of design, it can be said that it has underemphasized the power dynamics that are intrinsic to the activities of members of the design profession.

This study applied two distinct theoretical approaches to the investigation of the design profession. On the one hand, the first, the interaction perspective, focuses on meaning-making within each action and interaction of professional individuals and groups and investigates how they construct meanings from their careers in order to negotiate and maintain their position. However, the interaction perspective fails to consider the possibilities of mechanisms of power, domination and legitimation within the field and society. On the other hand, the power perspective concentrates on professional meaning-making as a strategy for gaining a higher social position within the larger structure of society. Viewed

from this perspective, professional meaning-making is regarded as the driving force in achieving power and maintaining domination and legitimation, and can be seen as the main strategy that governs patterns of behaviour in the profession and functions as shared knowledge, values and ideals in the field. However, the power perspective has also been shown to have flaws. The thesis examined these flaws in the meaning-making paradigm in Chapters 3 and 4, discussing the theories of interaction of interactionists such as Mead and Goffman and the theories of practice of Bourdieu and Swidler.

Then, the thesis has considered how the design profession is placed within further expanded socio-cultural and political contexts, especially in which members of the design profession become design museum visitors. That is to say, this study confines the design profession to a specific group of visitors, in particular, visitors who perceive their profession and the field in the case study design museum, the Design Museum London. In order to promote specialist visitor research, Chapter 2 of this thesis provided an overview of some of the main paradigms and directions in museum audience research and visitor studies. This showed that museums have started to consider the importance of audience engagement in the interpretation of museum exhibits and, accordingly, the concept of meaning-making emerged in paradigms of museum audience research. The visitor meaning-making research paradigm has, in particular, been developed by various social and cultural theorists, however, findings to date have not been very satisfactory in terms of visitor diversity. In other words, much less understood is what sense specialist visitors make of their social life through the museum visit. This should not be confused with the skills or tasks that a specialist is required to perform, but it is obvious that the professional's individual meaning-making strategy, which makes her/him a specialist visitor in a museum, has been overlooked. For this reason, the meaning-making process is newly highlighted in this thesis in order to consider the significance of visitors' professions in their interpretations and to recognize the social aspects of meaning-making between the museum, visitors and society.

Before investigating professional meaning-making, Falk and Dierking's three important contexts for examining how a visitor makes sense of the museum - the personal, the physical and the socio-cultural - were examined (*Chapter 3*). These contexts were based on generic learning, so the theoretical components employed in them did not exactly correspond with specialist visitors' learning or meaning-making. In extending these notions of generic learning to visitors from the design profession the social context was, therefore, observed using more analytic perspectives. The social context comes from a wide range of academic disciplines and of methodological approaches, although more from areas associated with interpretive and qualitative, social and cultural studies. As mentioned in the Introduction, from among these two types of theoretical approaches drawn from sociology were selected in order to understand visitor meaning-making in a design museum. The first approach was derived from the theories of interaction of symbolic interactionists, which have been largely adopted by museum researchers. Chapter 3 used this approach to examine how knowledge in museums has been transformed, and within the process, how meaning becomes an outcome of ritual practice. In particular, the concept of ritual was highlighted as one of keystones of meaning-making through a consideration of notions such as interpretive community and role-playing, employed by symbolic interactionists.

However, examination of the interaction-theoretical approach to meaning-making revealed its limitations in explaining the meaning-making process, taking into consideration political interventions in meaning-making. Thus, in Chapter 4 theories of practice were adopted in order to try to correct such limitations and explain meaning-making. Therefore, the political context which is missing from the contexts of theories of interaction was stressed here as a major context that constructs the professional meaning-making framework. The chapter examined the socio-political context embedded in professional meaning-making by employing three of Bourdieu's concepts, namely, 'field', 'habitus', and 'practice'. In doing so, it suggested why the world of design and relevant institutions including design museums are so closed and private, and showed some ways in

which meanings differ according to social position, emphasizing the notion of social class divisions in structuring meanings. However, this power-theoretical approach to meaning-making is criticized for seeing people as passive recipients of knowledge and as differentiated agendas rather than active producers.

The dilemma to be faced in attempting to understand professional meaning-making was, therefore, which of these approaches to proceed with. This thesis has attempted to correct the earlier imbalance in theories of professional meaning-making, discussed in Chapters 1, 3 and 4, and to extend the categories of the meaning-making framework into the physical space of cultural institutions such as museums and galleries.

The Design Museum Visit as Meaning-making of the Design Profession

Based on these theoretical backgrounds to meaning-making, from Chapter 5 onwards the thesis presents the empirical research study that was carried out to see whether findings supported the theoretical considerations.

First of all, the practical and ethical considerations of the research approach, research type and methods employed in the empirical study were discussed (*Chapter 5*). A distinguishing feature of the natural behaviour of participant visitors to the case study museum, visitors' photo-taking activities in the museum, was proposed as a significant tool in data collection. Thus, Chapter 5 identified photo-interviewing techniques as the main types of research methods and presented two critical methods for the application of the techniques, one being 'auto-photography' and the other 'photo-elicitation'. Auto-photography is a technique that encourages participants to take pictures of their activities and surroundings so that the researcher can effectively investigate how they understand and interpret the environment and themselves within it. Since the viability of this method was introduced, it has been employed in a large number of recent sociological and cultural studies and literatures in museums conducting

socio-cultural investigations into visitors' meaning-making (as discussed in section 5.3.2). In general, photo-elicitation functions together with auto-photography, using still photographs in order to stimulate participants' engagement in the interview process. Although these methods are still controversial, they have the potential to enhance interpretivist and qualitative research findings, rather than positivist research findings.

A bias problem in selecting participants was also discussed in Chapter 5. To avoid the bias problem and to obtain an accurate sample a 'reference sampling' technique was adopted as a solution. By leading the previous participant to recommend the following one, this technique of 'reference sampling' enriches the data. In addition, validity of sample size is attained when each category of analysis set up contains the same information as interviewees begin to repeat the same results. From such phenomena, this sampling can remove bias and gain validity. This sampling technique was originally designed not to seek results from the larger population, but to observe highly personalized, contextualized and insightful meanings among similarly minded people.

Chapter 6 discussed the case study museum, the Design Museum London, in particular, considering its environs, history and roles in the field of design and society. It was necessary to describe the interior of the museum and the exterior space, because these are the areas with which visitors engage when making meaning. The museum satisfied the conditions for demonstrating the validity of the research methods (auto-photography and photo-elicitation) and the sampling technique, as well as the feasibility of investigating each participant's meaning-making process. In addition, this chapter explained the research process conducted in the museum, which can be described not as a distinct series of hypothesis, data collection and data analysis, but as an overlapping interaction between them.

Chapter 7 showed how the coding categories emerged from the photo-interviews and had then been developed. The empirical research process started from

preliminary photographic findings. At the start, the findings from the photographic observation looked consistent with the findings of museum researchers such as Falk and Dierking and general cognitive research on meaning-making. Thus, in order to understand precisely the complex meanings made by the participant designer visitors, subsequent interviews were conducted with participants. The comment data was then categorized under the open coding scheme within an interpretive analysis frame. From this, the verbal and visual data were realigned into the following five sub-headings; 'emotional (*subjective*) appreciation', 'informative (*objective*) knowledge', 'museum visitor management', 'personal matters', and 'others'.

This thesis has considered the meaning-making process as an interactive system which acknowledges the relationship between the personal, physical and social contexts of the museum visit. In that respect, the first level of coding scheme could best be explained in terms of theories of interaction. However, the hypothetical key concepts, which emerged from the theoretical considerations in the preceding chapters, needed more frames to construct the meaning-making framework, in order to embrace particular socio-cultural and political issues. Thus, new levels of coding emerged, employing sub-categories deriving from the existing larger categories. Accordingly, the five sub-headings from the former coding categories were newly aligned into six concepts; 'self-identity role issues, in particular, professional self-identification among designer visitors', 'identifiable and recognizable expectations', 'motivations and benefits', 'prior knowledge', 'the aesthetic framework', and 'reflection on work'.

Chapter 8 developed these six ideas elaborating the theoretical context elements that had been considered in earlier chapters, and then combined them with the empirical findings described in the previous chapter. Firstly, by using theories of practice a negative correlation was noted in transactions where the design profession perceived cultural or academic institutions. This negative correlation was examined by employing Bourdieu's terms, 'symbolic power' and 'social space'. However, theories of practice could not fully explain other ideas such as

self-identity, motivation and reflection on work, because they do not take into account the importance of the existence of 'outside the field' and the capacity of the 'personal'. Therefore, instead of adhering to just one of these theoretical approaches a new strategy for understanding professional meaning-making was devised by combining theories of practice and theories of interaction. This combination of two theoretical approaches eventually constituted a new model of meaning-making for understanding the design museum experiences of designer visitors. According to theories of practice, emphasis is put on the power play between museum professionals and the visitor in the social space created by the ritual. On the other hand, on the basis of theories of interaction, valuable findings emerge, regarding the construction of identity and the significance of the narcissistic gaze in constructing the self.

This approach of combining practice with interaction provided a model for understanding the meaning-making process, which can be seen as two *wheels*; one composed of a hub (representing 'personal experience') and three spokes (representing 'subjective/objective self-identity', 'interactions', and 'ritual'); and the other composed of a hub (representing the 'social system') and three spokes (representing 'habitus', 'social practice', and 'symbolic power') (see Figure 8.3). Within this model, visitors from the design profession are identified in the Design Museum, and the negotiated meaning-making that they perform socially, intellectually, emotionally and aesthetically, in transactions with museum exhibits, is investigated. Three research associates evaluated this hypothetical model and concluded that the model was enhanced by a series of processes; 'interpretation', 'application' 'transformation' 'reflection' and 'evaluation'. By adding these into the original model it is anticipated that the enhanced socio-cultural model for meaning-making can be applied to the developmental strategies of higher education in design, of new curatorial practice and pedagogy, and of creative practice in the relevant industry in a more extended paradigm of learning as cultural practice.

9.2 Implications of the Conceptual Meaning-making Framework

9.2.1 Implications for Design Scholarship (focusing on higher education)

The first area that might benefit from the application of this conceptual meaning-making framework is design scholarship. This research will interest design educators because its social science approach offers the possibility of integrating meaning-making into higher education in the academic design disciplines and design practice. This study does not provide a specifically designerly point of view on design activities, or a detailed theory of design, but can offer a way of making critical judgments about design works and their process, and of providing a framework for discussion on the design scholarship agenda.

As Chapter 1 of this study has shown, a limited amount of literature that exists in the academic field of design considers the concept of meaning-making. However, new methods for taking the notion of 'meaning' seriously in the field of design research and education have recently been introduced. See, for example, interaction criticism (Bardzell and Bardzell, 2008) and recognition of multiple interpretations of industrial design works, that is, the use of new design history methodologies (Ajdari, 2008). These methodological trends potentially offer diverse approaches to the meaning-making of designers or design students. Design educators and researchers have not examined the impact of these new approaches to meaning-making during their formal and informal learning. For that reason, this study could be situated within a series of works to continue developing a theory of design education as well as a critical reflection upon the experience of design.

On this point, the research methods concerning the notion of meaning or meaning-making will not only enhance our understanding of the most subjective and

difficult to measure aspects of design, but will also improve the teachability of the academic discipline and practice of design to facilitate the design student's critical thinking. In particular, through meaning-making practice, design students are taught to defend their arguments, negotiate meanings and take into account other people's perspectives. Furthermore, the practice of meaning-making stimulates self-knowledge by requiring design students or designers to investigate their value systems and thus obtain insight into their process of appreciation. Finally, being involved in meaning-making activity enables design students or designers to consider social and cultural concerns dealing with design intent and meaning, truth and competing interpretations, and criteria for interpretation.

In this respect, understanding the meaning-making process and developing the framework of meaning-making can encourage a wide range of design disciplines, including visual culture, design history and design theory, which are especially central to contemporary graphic design and product design scholarship. Political, social, and cultural theories related to the field of design have emerged from this type of theoretical design research (see e.g. Jobling and Crowley, 1996; Woodham and Patrick, 1998; Aynsley, 2000; Burdek, 2005). For that reason, the meaning-making approach is paramount in design studies scholarship and inadvertently reinforces the notion that general intellectual notions relevant to the field of design, such as representation, reflection, subjectivity, creativity, and interpretation, can also be components of meaning-making processes. Therefore, to further understand these intellectual notions, design educators should add a new meaning-making approach to the existing paradigm in design research and education strategies.

9.2.2 Implications for Curatorial Practice (especially for design museum Educators)

The concept of meaning-making provides a useful new approach to understanding visitor experiences in museums (Silverman, 1995: 165). The museum meaning-

making framework clearly highlights the visitor's role in creating the meaning of a museum experience through the contexts s/he brings (Silverman, 1993: 161). Accordingly, if museum educators understand the various backgrounds of their visitors, they are able to employ more effective creative means to trigger their visitors' educational experiences. The current discussion among museum professionals concerning the practical applications of theories associated with meaning-making has mainly dealt with behaviours basic to general types of visitor, museum personnel and non-visitors alike (see e.g. Gutwill-Wise and Allen, 2002). Moreover, the applications have been recently extended to exhibits, education programmes and museum methods as well. It is now expected that the meaning-making framework developed in this study can be drawn upon to engage specialist visitors in a meaningful experience or establish educational connections as the groundwork for the visitor learning process.

The meaning-making framework should also be applied to the design museum education strategy for specialist visitors such as designer visitors. Design museum educators have been required to differentiate museum education programmes for their specialist learners from formal education. Of course, in this context, design museum learning and authority need to be challenged, because the design museum space is not a teaching space like a school or university, but a unique and different kind of social space, which is less oriented toward a curriculum and less focused on promoting competitive and measurable forms of learning. In other words, there exist totally different views in design museum learning that can challenge formal education by allowing people to test their ideas against those of their peers and against those presented by the design museum. Similarly, the meaning-making process in a design museum is different from that of a design school or university where learning is curriculum based, in that the form of learning in the museum is a type of free-choice learning and the acquisition of meaning emerges from the museum context.

As the methods and strategies of the design museum, like other contemporary museums, give concrete form to various human needs, the requirement for design

museums in our society will grow as well. In this respect, the notion of meaning-making, therefore, illuminates critical challenges for design museum curatorial practice and its education, namely, 'to fashion a better fit between meaning-making and museum methods, and between human needs and the purpose of museums in society' (Silverman, 1995: 169). To see such a future, 'we must use what we know about meaning-making to "push the envelope" toward new visions of what museums are and can be' (ibid.: 169). Therefore, the application of this model will complement and accelerate the re-examination of the status and function of the design museum that has already begun.

In addition, many contemporary museums are now facing serious challenges to their educational roles. Instead of providing knowledge, museums are required to be open to a range of discourses about audience issues and lead various types of visitors to use their own boundaries as bridges across which they may explore new understanding in these museums. In this context, specialist visitors' meaning-making such as the 'echoing [of] professional self' which Dewey described (1972) and subsequent inquiries into professional meaning-making in a museum should be considered by museum professionals (especially curators and educators) in a postmodern world. In this situation, the model for a conceptual meaning-making framework that has been developed here can illuminate critical directions for a new museum age, especially for the specialized museum, the design museum, which is filled with works of design that design community members may use in order to experiment with interpretive questions and critical issues related to the field of design and social worlds.

A good example of the type of design workshops that design museums have set up to encourage the meaning-making of visitors from the field of design is the 'Design Factory' programme. Design Factory is the London Design Museum's very recent and still on-going project for higher education design students, spanning fashion/textiles, product design, graphic design/illustration and architecture. The museum expects that tutors will build Design Factory into their core curriculum and thereby help to foster life-long, sustainable links and

relationships between the Design Museum, Universities and the design communities of the future (see http://www.designmuseum.org/universities/design-factory). The on-going 2009 project is 'Part 1' where colleges which have registered for participation will be able to incorporate the 'Part 1' into their curriculum for the autumn term, along with a Design Factory research visit to the Design Museum between 27 October 2008 and 31 January 2009. The research brief of Part 1, written by A. Dickens, Brit Insurance Designs of the Year nominee, illustrates a multidisciplinary research that uses visits to Design Museum exhibitions as the primary source of inspiration. What is interesting about the detail of this brief is that Dickens does not directly mention meaning-making anywhere, but his brief implies how important meaning-making is in professional design practice:

> *'This brief is similar to several I was given on my degree which changed my understanding of the design process forever. It is simply an exercise in communicating ideas through objects which is, for me, the fundamental practice of design. Speaking from my own personal experience it wasn't until the last six months of my three year degree at BCUC, and after a foundation course at Chelsea that the penny began to drop. I started to understand what it was I was doing and where I was going wrong. For me I was always trying to cram in too many ideas and concepts, each fighting for space, creating an overcomplicated and excessively structured outcome. I realized the importance of the word 'sensitivity' and discovered I was drawn to things that had an innate lightness. I learnt to relate all the elements within the design to a core idea and to build relationships between this idea and all the subsequent design decisions in terms form + function, materials, manufacture, colour, name, display and presentation. Finally I learnt that design is all about having fun and getting excited when your ideas start to fall into place. If you are not excited about the ideas and subsequent designs you generate, then why should anyone else be?'* (Design Museum London, 2008a)

9.2.3 Implications for the Development of Creative Industries

Dickens's brief emphasizes the fact that transactional meaning-making gives an insight into his professional experience and still supports the applicability of my proposed framework and its implementation. My third point is a move away from a focus on design scholarship and museum practice, which in the past have led to a narrow view of art and design, towards professional creative practice in the industry. The problem for those of working within the industry has been that the processes of meaning assignment have not been understood well enough to work with them on more than an intuitive basis. In this respect, the results of this study would enable the design profession to move towards such an understanding. Apart from the pedagogical paradigm, this point will expand notions of the design practice as an underpinning of socio-cultural phenomena.

The research findings have suggested that understanding the design profession may appear to function as distinction in cultural domination (as pointed out by Bourdieu, 1988). However, this does not mean that this distinction has reduced the aesthetic value of their design works. If the creative industry intends to investigate design issues, it should deviate from an internal approach to designers and their works, and then extend views through an external approach. In his discussion of the design profession as seen from the perspective of sociology, and in order to compare this with design theory within its academic circle, Albertsen states 'such divisions are deeply sedimented results of modernity conceived as a system of differentiation and divisions of labour. On the one hand, the external, objectivizing, distancing and detached approach finding underlying mechanisms of explanation, on the other hand, the approaches and knowledge of the internally involved. On the one hand "knowing that", on the other "knowing how", on the one hand detachment from the object and involvement in sociology, on the other involvement in the object and detachment from the detached observers' (Albertsen, 2000: 2).

As an educator in a design research centre, I had tried to create good learning environments to encourage the visitors to evolve their professional selves in the process of learning. Based on this experience, the framework developed in this thesis offers a flexible approach and a generic index for further studies. In this case study the results of meaning-making were represented in photographic form: if researchers want to know more about how photographs are used to make meaning of museum visits, they can trace them, for example, on blogs where they can also be used as research material for visitors' own projects. This might form an important source of understanding on their meaning-making and its applications. This case study research could form the basis for further studies that make use of these visual culture trends on the web. Furthermore, visitors are now more interested in how to interpret their own work and the surroundings, or how to shape their personae and biographies. This is because of changing trends in the use of World Wide Web technology and web design, called 'Web 2.0'. These trends among users are bringing creativity, communications, sharing and collaboration into their meaning-making process. I believe that the framework presented here can function as a lens through which to view behaviour patterns on the web.

9.3 Concluding Remarks

Reflection: Beyond the Boundary of This Research

This thesis has attempted to analyze interaction and power embedded in individuals' meaning-making and to examine how they conceptualize the design profession's meaning-making process in their field, institutions and society. The views presented here coincide with those of J. W. Fraser, who criticizes K. McLean, former Director of Public Programmes and Exhibitions at the San

Francisco Exploratorium and a major critic of meaning-making, when McLean claims that 'meaning-making is no more than a re-description of effective cognitive communication' (McLean, 2001, cited in Fraser, 2004: 190). Of course, this is not to say that psychological and cognitive research is without value. Instead, the criticism of the research is located in the fact that psychology dismisses a social explanation for the meaning-making process in favour of an excessively individualistic context. This thesis takes a different position from the individualistic context in arguing that the confidential interactions and political power controlling individual meaning-makers is unveiled in the meaning-making process. In this case, meaning is interpreted as locating 'neither at the level of internal psychological processes nor within the confines of culture defined as an autonomous text, but rather is construed as the product of social interactions and institutional processes' (Lee, 2000: 57).

In general, when investigating not only meaning-making, but also a professional self, given today's infatuation with constructivist research, the concepts of American cognitive pragmatists, such as 'reflective' and 'active' self (Dewey, 1916, 1934; Schön,1983), seem more attractive than Bourdieu's 'habitus'. For instance, design researchers basically view designers' preconceptions as a negative factor since preconceptions are thought to prevent creativity from a pragmatic perspective. However, what seems to be lacking there is an analysis of the intervention of other people. The idea that preconception is indispensable to a designer's practice has been supported by arguments raised by researchers who have stressed the significance of pre-structured concepts as reflective thinking in the design process (see Hillier, Musgrove, and O'Sullivan, 1972; Darke, 1984). Therefore, the thesis claims that, in professional learning and its pedagogical framework, there should not be a dichotomy between social experience and cognitive learning. That is to say, the process of professional learning should be understood using various theories from very different fields, such as Bourdieu's habitus (1988, 1993) and Schön's 'reflection in action' (1983, 1987). In this way, they should be implicit in the learning system of the field.

The model presented in the thesis uses a symbolic power approach and locates meaning-making in the negotiated order. By focusing on practice and interaction, this new approach temporarily brackets meaning to observe first how audiences/visitors (or learners) value certain practices and how they use symbolic power to define situations and relevant meanings. In this respect, the symbolic power dimensions of the model (such as identity, interactions and power relations) can especially highlight the connection between Bourdieu and Schön. The model does not suggest a new model of professional learning or a pedagogical framework, which is beyond the scope of the research. However, the appropriate theoretical apparatus for combining Bourdieu's and Schön's notions is inherent in the model.

Furthermore, the symbolic power approach enables design institutions to define their roles and positions in society. Every institution is interconnected. That is to say, institutions exist in networks and systems. For this reason, they are all under the influence of the symbolic power wielded by each institution. For instance, MA Curating Contemporary Design, a post-graduate course led by the Design Museum London and Kingston University London, mentioned in Chapter 6, enables students to prepare for careers in the museum sector and creative industries. The fact that graduates from this course have gone on to work for prestigious organizations, such as the Victoria and Albert Museum and the British Council's Architecture and Design Department, indicates the networks and systems existing in the field. Another example can be seen in the MA course of the History of Design offered by the Research Department of the Victoria and Albert Museum and the School of Humanities at the Royal College of Art.

Some theorists may be critical of these institutions because of the power and control that they exercise over people or other institutions. Merriman, who explains the social functions of a museum by analyzing the symbolic power of museums using the work of Bourdieu, and who was referred to in Chapter 2, is one of these theorists. In Merriman's view, the educational purpose of museums has not been achieved, although they are usually oriented to educational

institutions (1989a; 1989b). Because of the negative characteristics of museums, institutions are criticized by the news media. However, institutions are still indispensable for contemporary society and, in spite of the existence of negative aspects, fulfill positive and enabling roles as well.

If a model for higher education pedagogy in academic and cultural institutions is to be realistic it should therefore acknowledge the complexity of the social space in which the profession is positioned relationally depending on Bourdieu's economic and political capital, Goffman's mythical dramaturgical and ritualistic dimensions, and Schön's reflection-in-action. In doing so, a design museum, for instance, will in future be able to support and facilitate meaning-making in the design profession with artefacts and collections, incorporating designer visitors' real needs into the museum's missions and goals socially, spiritually, aesthetically, and actively.

A Design Museum Discourse for a New Age

The role of the design museum today, like other typical museums, is basically concerned with common processes of 'acquisition, preservation, exhibition, and education' (Hooper-Greenhill, 1994: 134). Museums have been distinguished from other kinds of institutions by such processes in that they are object driven. Based on these original processes, however, it should be recognized that new ways of being a contemporary museum are constantly introduced and developed. Today, museums are becoming more audience driven (ibid). In other words, museums exist as spaces not only for objects but increasingly for the audience as well. Accordingly, museums offer a wide range of programmes, presenting the favoured interests of specific target groups in order to attract them, and preparing publications, informing their audience about their collections, which they may take home (The Susie Fisher Group 1990; Merriman 1989a, 1989b; Trevelyan 1991).

The Design Museum London, like other current museums, has also noticed the importance of audience engagement. The museum has announced in a report submitted to the Department for Culture, Media and Sport (Design Museum London, 2008b), that it is trying to accelerate this process, continuing the expansion of formal and informal learning programmes by encouraging communities' engagement, particularly that of young people. These processes are 'strategic' (Hooper-Greenhill, 1994: 34) since the processes 'give direction to the range of programmes and services offered by these institutions' (Bolin and Mayer, 1998: 1).

As stated in Chapter 2, the perception of the role of museums has been in transition for a long time, in particular during the last decade, which has seen the proliferation of museums throughout the world. Nevertheless, relatively few studies have been dedicated to the role of design museums because, for instance, of the lack of definition of a design museum (specifically, as opposed to a general art museum), the lack of interpretive communities composed of museum groups including museum staff, curators and visitors, etc., and the absence of collective contractual obligations based on shared values and beliefs. In fact, few studies have ever answered the question of why a design museum should exist as a specialist museum.

As referred to in Chapter 1, one of the main aims of the Design Museum is to support communities, but in addition it aims to enhance public taste (Usherwood, 1995: 258). For this reason, the Design Museum offers several programmes which negotiate the tensions between the educational role for the public and the reproduction of highly symbolic power (see http://www.designmuseum.org /families; http://www.designmuse um.org/schools-and-colleges; http://www. designmuseum.org/universities). K. Message defines this process citing N. Lupu's description as embracing the 'social activities and rituals (or representations) through which a community builds its narrative and constructs its social identity' (2005, cited in Message, 2006: 131).

For this reason, this thesis has attempted to provide design museums with a theoretical model of meaning-making with special reference to their role and function within the field and the profession. It is hoped that this study will lay the foundation for future work on design museums. Further research will need to pay special attention to the new missions of design museums, processes such as representation (of the design field), socialization (for the field) and institutionalization (in the field). When these processes are included in the original paradigm of design museums, design museums will be constructed as 'a frame that influences the visitor['s] perception of community and society' (Jeffers, 2003: 20). This frame is important, since it can influence 'how the audience constructs the meaning of its community and how it comes to know about design in relation to the real world' (ibid). In this sense, the museum is no longer a physical place, but rather a metaphorical and social space in which the community is represented. In this type of space 'visitors construct a meaning from a labyrinth of potential connections' (Cunningham, 1999) and try to understand the relationship between their own identities and those of others. Through these new missions, design museums are expected to have a role as socializing institutions, to encourage visitors to make sense of their community and of others through the museum visit, and to legitimate the functional relationship between the visitor's experience and that of the community.

In this sense, investigating visitor meaning-making is useful for examining how design museums can encourage designer visitors to engage with social issues. The term, meaning-making, is already an emerging notion in museum visitor studies, but 'it is still just an assemblage of ideas rather than a comprehensive theory with explicit implications' (Fraser, 2004: ch.1). This research contributes to the building of a more complete and coherent theory of meaning-making and has the aim of supporting a more explicit understanding of the nature and process of meaning-making itself. It is, then, expected that this research will be applied to curatorial practices in the design museum as well as to educational museum practices. It is also hoped that the application of the model will not be confined to the case study museum, but that it can also contribute to general discourses on

meaning-making in the educational and cultural institutions of the design field and to the socio-cultural activities of the design profession within society.

In this respect, the six interrelated key components of the model - 'identity', 'interaction', 'ritual', 'power', 'habitus' and 'practice' – will, it is argued, provide a theoretical underpinning that can promote changes in curatorial and educational practice in contemporary design museums. To accomplish this the research incorporated the interactionist approach of Goffman, where meaning is observed experientially and interactively, and the power approach of Bourdieu, where meaning is situated in broader social structures and power relationships that place a restriction on self-referential acts. The application of this model will complement future research into the social role of design museums, which has just begun in the contemporary museum industry as well as in the field of design education.

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Appendix 1

Questionnaire on the Design Museum Visit

Thank you for taking the time to fill this questionnaire in for me. I am a PhD student conducting a research project on professional designers' attitudes to the Design Museum visit, including topics such as the education programmes provided. Your questionnaire will be kept confidential and will not be passed on to any third parties and you are free to withdraw from the study at any time. Thank you for your participation.

Name: _____

Please Tick the following that applies to you:

1. Are you - Postgraduate Student ☐ Undergraduate Student ☐

Professional designer ☐ Any two overlapped ☐

2. Field - Product Design ☐ Communication Design ☐

Architecture & Urban Design ☐ Fashion Design ☐

Space & Interior Design ☐ Transportation Design ☐

Media Design ☐ Etc ( )

3. Do you usually bring your camera when you visit the museum?

- Yes, I always do ☐ No ☐

6. How often do you visit the Design Museum?

- Every time exhibition changes ☐ This is my first time ☐

From time to time ☐ (___ times a year)

Once or twice within last 5 years ☐

Etc ( )

Appendix 2

Consent form for participants

DESCRIPTION:
You are invited to be interviewed and observed in a research study aiming at a better understanding of designer visitors to the Design Museum, London. A central question of this case study is *How do designer visitors make meanings from the museum environment?* My task is to try to infer from photographs you will take in the museum and to interpret your comment about the activity, so that I may anlayze and understand the whole meaning-making process. The study entails the use of the following tools to capture valuable aspects of the visit.

The investigation will include:

1) Ethnography in which a researcher will observe an activity related to your visit. Typically the visiting activity will last an hour or so. During this time, you will be encouraged to take pictures of parts of the visiting experience as usual.

2) Your photographs taken during the museum visit. While you may be identifiable in the photographs, under no circumstance will your name be released outside.

3) Audio-based recording of your interview relating to the photos. Interviews may be conducted with you individually or as part of a focus group and they would happen irregularly and several times at the museum or where you live, so please make sure that you keep in touch with the investigator during this period [May, 2006 – December, 2008].

4) Questionnaire, where you will be requested to provide some information about your background/profile and some of your experiences and preferences. The questionnaires will take about fifteen minutes to complete.

All information collected will be kept confidential.

For each study, you will be told in advance how much of your time will be involved. Unless otherwise stated by the experimenter, there will be no reimbursement for this study.

BENEFITS:
The case study is part of a three-year PhD research project. The data from this study will be analyzed and reported in a scientific publication.

RISKS:
The potential risk is the inadvertent release of your name to people outside of the study. To guard against this, the research personnel have been duly instructed about the ways to prevent this from happening.

SUBJECT'S RIGHTS:
If you have read this form and have decided to participate in this project, please understand your participation is voluntary and you have the right to withdraw your consent or discontinue participation at any time without penalty. You have the right to refuse to answer particular questions. Your individual privacy will be maintained in all published and written data resulting from the study, in particular a fictitious name will be used in all references to your person.

This section must be filled in by the informant.

I give consent for sensor-based information such as photographs, audio and motion of activities to be collected during this study :

Please initial: Yes____ No____

(If applicable) I give consent for records resulting from this study to be used for research study and scientific publications. I understand that in the later case my name will not be revealed :

Please initial: Yes____ No____

The extra copy of this consent form is for you to keep.

SIGNATURE _____ DATE _____

Expiry Date : 31/07/2009

FOR QUESTIONS ABOUT THE STUDY, CONTACT:
Jooyoung Sohn, Ph.D. student at Kingston University by mobile (+44 (0)79 16 30 61 44) or by email (k0427152@kingston.ac.uk)

If you have questions about your rights as a study participant, or are dissatisfied at any time with any aspect of this study, you may contact – anonymously, if you wish – the Director of the Postgraduate Studies Office, Faculty of Art, Design & Architecture, Kingston University, Surrey (UK) KT1 2QJ (or by phone tel: +44 (0)20 8547 8126 – you may call collect)

Appendix 3

Frequency of Photo-Type Used in Meaning-making Categories
(264 photographs taken by twelve visitor participants)

Photo-Type	Frequency (No. of photographs for each photo-type)	Frequency %
Photographs Concerned with Objects	128	48.4%
Photographs Concerned with Exhibition Spaces	211	79.9%
Photographs Concerned with Museum Displays	109	41.2%
Photographs Concerned with Museum Building	62	23.4%
Total Frequency	**152**	**57.5%**