Frank Serafini
serafini@asu.edu

Danielle Rylak
drylak@asu.edu

Mary Lou Fulton Teachers College, Arizona State University, Phoenix, AZ, USA

Representations of Museums and Museum Visits in Narrative Picturebooks

Drawing on a range of theoretical frameworks to illuminate various aspects of visual and textual representations, this study analyses the ways museums, museum visits, and museum exhibits and activities are represented in contemporary narrative picturebooks featuring a child character going to a museum for a variety of reasons. Analysis of approximately fifty museum picturebooks using a multimodal content analysis tool led to the construction of findings in the following themes: representations of museums; representations of museum exhibits; museum visitors; reasons for museum visits; museum activities and events; children's attitudes while visiting museums; and metaleptic transgressions in picturebook representations**. The findings suggest the potential implications of these multimodal texts in the hands of teachers and young readers.

Keywords: multimodal content analysis, museums, picturebooks**, representations

Contemporary picturebooks designed for children contain visual and textual representations of a variety of places, events, people, and cultures. Through the written narratives and illustrations, authors and artists are able to create storyworlds that are imaginative yet grounded in the realities of the world in which children live. Numerous studies have been conducted to investigate the ways picturebooks represent particular phenomena across textual and visual modalities, for example teachers (Barone, Meyerson and Mallette 1995), readers (Serafini 2004), cultural groups (Albers 2008), and historical events (Youngs 2012). These studies have drawn upon a range of theoretical frameworks that inform issues of communication and representation, including multimodality

(Kress 2010), semiotics (Trifonas 2002), literary criticism (Gillespie 2010), social semiotics (van Leeuwen 2005), and systemic functional linguistics (Guijarro 2014). In addition, picturebook scholars have utilised a variety of research methods, including multimodal content analysis (Serafini and Reid 2019a), multimodal discourse analysis (Painter, Martin and Unsworth 2013), and visual discourse analysis (Albers 2008) to analyse the visual and textual representations of various multimodal texts, in particular contemporary picturebooks.

During recent research projects focusing on the role of art in picturebooks (Serafini 2015) and the metaleptic transgressions associated with postmodern picturebooks (Serafini and Reid 2019b), we became interested in how museums, and stories about children's visits to museums, were represented in contemporary narrative picturebooks. Our review of the vast array of research on picturebooks revealed no full-length studies focusing on the ways museums are represented and the various events and interactions children have during museum visits and experiences.

For this study, we assembled a data corpus of approximately fifty fictional narratives in picturebook format that featured a child character going to a museum for a variety of reasons, including school-based field trips, sleepovers, outings with parents, or visiting a museum alone. In this article, we share our findings about the ways museums, museum visits, and museum exhibits and activities are represented in contemporary narrative picturebooks. We draw on a range of theoretical frameworks to illuminate various aspects of these visual and textual representations and to consider the potential implications of these multimodal texts in the hands of teachers and young readers.

We begin by offering a brief review of research on real-world museums focusing on the various purposes of museums in society, the identities of people visiting museums, children's interactions with museum exhibits, the types of activities children engage in at museums, and ways of talking about art with children in museum settings. This review of the ways actual children interact with real-world museums is used as a foundation for our analysis of the ways museums and museum visits are represented in contemporary picturebooks.

A review of literature on museums and museum visits

The non-governmental organisation of museums and professional museum workers, *The International Council of Museums*, defines museums as non-profit permanent institutions with the purpose to serve society and society's development. Museums are open to the public for education and enjoyment, and often provide informal learning experiences for young visitors. People of all ages and levels of expertise in the content of a museum can visit without restrictions (McManus 1992). Once in a museum, visitors can select which exhibits to visit and determine the duration of their time spent at each exhibit.

Larsen and Svabo (2014) asserted that museum visitors also expect to be engaged and entertained during their time at a museum. Because museums depend on generating income from paying visitors, this expectation has enticed various museums to "design

exhibitions, communication practices, and devices that turn the didactic museum into a form of entertainment so that learning occurs through play and interaction" (Larsen and Svabo 2014: 175). When designing museum exhibitions with a young audience in mind, museum professionals tailor exhibitions to address the diverse identities of their visitors.

Children visiting museums

In real life, children rarely visit museums alone. They are almost always accompanied by an adult, most commonly by a family member or a chaperone on a school field trip. The experiences children have at museums are largely determined by adults, with an adult often controlling which exhibits will be visited and for how long (McManus 1992). The characteristics of real-life visits are in direct contrast to the many picturebooks we analysed that feature children wandering into and through museums by themselves.

Children's engagement and enjoyment at a particular museum is linked to their prior knowledge and experiences, their ability to interact with the artifacts, and their interactions with the adults who bring them. Anderson, Piscitelli, Weiner, Everett and Taylor (2002) found that children's responses to their favourite and most engaging exhibits were highly idiosyncratic and individualistic. The authors concluded that in addition to prior knowledge, students' interests play a prominent role in determining which exhibits are the most engaging and enjoyable.

Numerous studies have found that children's favourite and most engaging places in the museum were where they can see various artifacts up close, where they were able to touch the artifacts, and when they were able to see the "real thing" (Dockett, Main and Kelly 2011; McRainey and Russick 2010). Dockett, Main and Kelly (2011) found that when an adult shared an artifact with a child that was interesting to them personally, the child remembered it and requested to revisit the artifact more often. These factors are significant in cultivating children's engagement and enjoyment at a museum.

Activities at museums for children

In addition to studying how children engage with and enjoy exhibits during their visits to museums, research has examined how children interact with specific exhibits at museums, in particular art museums. Clough (2002) asserted the visual arts help to support young children's aesthetic development, leading them to improve in communicating their ideas, collaborating with others, persevering to solve problems, dealing with disappointment, and welcoming the support of peers and adults (Nutbrown and Jones 2006; Nutbrown 2013).

Eckhoff (2008) conveys the importance of ensuring that young children's experiences with art consist of activities meant to introduce children to works of art that are high quality and developmentally appropriate in both content and presentation. In their research on children's viewing experiences of visual art in popular cartoon shows, Eckhoff and Guberman (2006) found that cartoons may function as an entry point for children's appreciation of art.

Ways of talking about art

Researchers have suggested that for aesthetic development to occur it is essential children have opportunities to view and discuss art with adults (Danko-McGhee 2006; Eckhoff 2008; Frey 2015). During discussions, children should be encouraged to construct their own meanings and interpretations of the artwork, instead of simply listening to an adult explain facts about a particular work of art (Eckhoff 2008; Durant 1996; Savva 2003). In addition, research suggests that children benefit from responding to visual art through interactive experiences (Bell 2011; Eckhoff 2008; Johanson and Glow 2012; MacRae 2007). Many museums now include *touch art elements*, role play areas, and art activities so that children can interpret and respond to what happens in paintings (MacRae 2007).

Our review of research on real-world museums allowed us to understand the various ways children experience museums and the activities that take place during their visits. Although the topics we reviewed were not represented in each and every picturebook we analysed, our review provided a foundation for our analysis of the visual representations we investigated across the fictional narratives.

Creating the data corpus

To assemble and organise the corpus of picturebooks to be analysed in this study, we began by defining precisely what we meant by a fictional picturebook narrative that featured children visiting museums. In order to qualify for our data corpus, the picturebooks needed, first, to be a fictional narrative, meaning these picturebooks had to include young children as characters, visiting a type of museum for a variety of reasons, or some series of events related to visiting a museum. Picturebooks that were expository in nature and did not include characters, a setting, or a series of events were not included. Second, we used Amazon, Follett, and a variety of other online booksellers and trade book catalogues, publishers' websites, and the children's literature references provided in earlier studies about art and picturebooks to assemble our data corpus. Finally, the picturebooks had to be available for purchase or lending to support our visual and textual analysis of these picturebooks. If we could not obtain a particular book because it was unavailable or out of print, we did not include the book in the study. We felt we needed to be able to physically examine the picturebooks in order to properly conduct our analyses. Although a complete corpus of every picturebook ever published featuring a fictional trip to a museum is probably not possible, we felt that the corpus we generated provided an ample data set for our analysis.

Our final data corpus consisted of forty-nine picturebooks that fit the criteria described previously and were available for physical examination. The publication dates ranged from 1988 to 2019. The selected picturebooks featured thirty-four narratives with fictional children as the main characters and fifteen with animal (anthropomorphised) characters visiting museums. Ten characters went to museums by themselves, twenty-two characters visited museums with parents or guardians, eight visited museums as

part of a school-sponsored field trip with a teacher, and eight picturebooks offered different scenarios, for example characters already living in a museum or coming to life and emerging from a work of art hanging in a museum.

Research methods and data analysis

We used a form of qualitative content analysis referred to as *multimodal content analysis* (Serafini and Reid 2019b) to analyse the representations across the individual narrative picturebooks. Multimodal content analysis is a variant of qualitative content analysis that blends inductive and deductive processes for examining multimodal phenomena through a social semiotic theoretical framework.

Both researchers initially read through every picturebook in the data corpus and recorded theoretical memos about various aspects of the narrative, including characters, reasons for the visit, other museum exhibits, and the types of museums visited. These memos were used to develop an analytical template to further analyse each book more comprehensively. As part of the recursive nature of qualitative content analysis (Schreier 2012), and multimodal content analysis in particular, the template went through several iterations and each section and analytical category was negotiated before arriving at the final version. The final template used to analyse each picturebook is included in Figure 1.

Every picturebook in the data corpus was analysed by both researchers using the analytical template and a complete data corpus of these analyses was compiled. Each researcher read through the other's initial analysis and collaboratively created a single analysis for each picturebook, negotiating any discrepancies between researchers for the final templates. The entire data corpus was then read through again and initial coding began by constructing codes, patterns, and potential categories during the data analysis process (Strauss and Corbin 1990).

Findings

A final list of the categories constructed from our analysis of the selected picturebooks included: a) representations of museums; b) representations of the exhibited art or artifacts; c) museum visitors; d) reasons for visiting museums; e) museum activities; f) attitudes of children visiting museums; and g) metaleptic transgressions in picturebook representations. Each of these categories will be discussed in the sections to follow.

Representations of museums

Throughout the data corpus, museums were represented visually and textually in a variety of ways. Some notable, real-world museums were named in the text or in the visual images and were represented in a realistic fashion. For example, in *Seen Art?* (Scieszka 2005), the Museum of Modern Art in New York City was mentioned by name and visually recognisable by the use of the MOMA logo and a realistic sketch of the downstairs foyer. In the "You Can't Take a Balloon" series of picturebooks by Weitzman (2000; 2001; 2002), the National Gallery in Washington, DC, the Metropolitan Museum

Museum Book Analytical Template
Author / Title / Illustrator:

Museum Book Element
Peritextual Elements: Endpapers– Covers– Title Page– Jacket Flap–
Characters: Main– Secondary–
Type of Museum: Representation of Museum (Fictional / Real / Named)– Modality of Museum–
Museum Exhibits: Contents– Representation of Artifacts (recognised / fictional)–
People at Museum (Guides, etc.):
Activity:
Purpose / Reason for Trip: Initiating Event– Transportation (to the museum)– Trip Characteristics (Group/Solo)–
Attitude About Museum: Before– During– After–
Pedagogical Elements within Narrative: Teacher / Museum Docent– Learning Experiences–
Fantastical Elements:
Possible Themes:
Extraneous Book Features:
Miscellaneous:

Fig. 1. Museum book analytical template
Sl. 1. Analitički instrument za analizu muzejskih slikovnica

in New York City, and the Museum of Fine Arts in Boston were all named in the text and represented realistically in the illustrations. In addition, in *The Shape Game* (Browne 2003), the Tate Museum of Art in London was named and represented realistically. Sketches, drawings, and paintings were used to represent the architectural style and specifications of these actual museums.

Other museums were represented as a generic art or natural history museum, for example The Art Museum or The Natural History Museum. In *Maisy Goes to the Museum* (Cousins 2008), the museum was represented simply as a natural history museum and was not specifically named. The narratives associated with the fictionalised museums were less dependent upon real-world phenomena, for example rules for admission to the museum, the layouts of the museums represented, or the settings in which the museums were represented. In general, the more fictionalised the representations of the museums, the less recognisable were the exhibited works of art featured in the illustrations. Lower forms of modality in the representations of the museum were associated with lower forms of modalities in the art exhibited.

Representations of museum exhibits

The exhibits in the museums represented across the picturebooks included works of art, historical artifacts, and displays of natural history artifacts, primarily dinosaur skeletons. The representations of works of art ranged from highly recognisable photographic reproductions of famous paintings to parodied versions and cartoonish depictions of art that did not refer to actual paintings. The works of art exhibited, most often paintings and sculptures, were depicted as fictional representations, transformed depictions of recognisable works of art, or photographic reproductions of the original display or work of art (Serafini 2015). Some representations of the works of art in the museum, in particular famous paintings, were photographically reproduced and were altered only by relative size and by their placement in the picturebooks. Other exhibited artworks, in particular famous or readily recognisable paintings and sculptures, were transformed in some way from the original, requiring readers to have more knowledge of the originals to make connections to the portrayed or parodied art represented in the exhibits.

In *Seen Art?* (Scieszka 2005), images of paintings and sculptures from the Metropolitan Museum of Art were photographically reproduced and recognisable if the reader was familiar with the original piece of art. In *The Shape Game* (Browne 2003), paintings were photographically reproduced and represented as part of fictionalised exhibits in the Tate Museum in London. In several picturebooks, *Olivia* (Falconer 2000), *Celebrity Cat* (Hooper 2006), *Lulu and the Flying Babies* (Simmonds 1988), and *Dan's Angel* (Sturgis 2002), the art displayed in the fictionalised museums was photographically reproduced, suggesting a realistic representation of the art, even if the museum itself was represented as a fictional museum.

Many picturebooks featured representations of various works of art that were recognisable yet transformed or parodied in some way from the original. These

representations referenced famous recognisable works of art but were stylised or transformed in some way and not reproduced photographically. This form of *intervisuality* (Mirzoeff 1998) requires readers to have experience with the original works of art to recognise the parodies or transformations of the originals. By transforming the original works of art into their own drawings or art forms, the picturebook artists were able to add their own adaptations to these original paintings, or allowed them to avoid paying fees for reproducing copyrighted art.

Museum visitors

An array of children and adults visited the museums across the picturebooks analysed. Overall, young museum visitors went to the various museums alone, with friends, as a family, or on a field trip with classmates. Three picturebooks shared trips made to the museum with one or a few friends. Nine picturebooks featured the main characters visiting the museum alone and wandering through the museum unaccompanied. Twenty-three picturebooks featured family trips to the museum, and eight picturebooks featured classes on school field trips. Six picturebooks featured people living or working in museums.

Despite knowing that a binary division of gender is not an accurate representation of the world in which we live, when examining the representation of gender in the human characters visiting the featured museums, the potential categories were somewhat balanced with twenty-six girls and twenty boys portrayed visiting the museums. While race was not explicitly identified in any of the written texts, we believed it was important to analyse who was portrayed going to the museum, and that race could be imprecisely inferred through the images of characters portrayed in the picturebooks. We constructed three categories that included: 1) non-human characters; 2) white main characters; and 3) a majority of racially ambiguous characters.

Thirty-four picturebooks with human characters were identified as white characters or mostly white characters in the background images. In *The Museum* (Verde 2015), a young white girl visited the museum alone and was the only character in the book. The characters in *Dinosaur Adventure: A Field Trip to Remember* (Santana-Banks 2016) consisted of a white female teacher, four white students and one black student. There was also a black male docent represented. All other patrons and a museum employee were white. In *A Funny Thing Happened at the Museum* (Cali 2017), a young white boy and his dog were featured as the main characters on a class field trip. The teacher and the majority of students on the trip were also white.

Only three picturebooks were categorised as containing racially diverse or ambiguous characters. Picturebooks in this group featured main characters that were potentially identified as racially diverse or had an equal or greater representation of racial diversity in the secondary characters. The characters in *The Mischievous Mom at the Art Gallery* (Eckler and Ehm 2010) and *My Museum* (Liu 2017) featured racially diverse main and supporting characters. The number of picturebooks containing a majority of white or exclusively white characters dominated the picturebooks we analysed. Only

three of the forty-nine picturebooks featured a recognisably diverse person of colour as the main character.

Reasons for museum visits

There were various reasons or initiating events that led to the museum visits portrayed in the visual and textual narratives. Some characters initiated their visit to a museum because of inclement weather. For example, in *Lulu and the Flying Babies* (Simmonds 1988), the family went to the museum because it was cold and snowy outside. In *Olivia* (Falconer 2000) and the Katie series by James Mayhew (1989, 1997, 1998, 2000, 2004, 2010), the characters went to the museum on rainy days or during an extremely hot day. Other characters visited a museum with the intent of participating in a museum sponsored event. The docents at the museum in *Mystery* (Geisert 2003) held a "copying day", inviting patrons to use the art exhibits as models for their own drawings and paintings. In *Sleepover at the Museum* (LeFrak 2019), the characters held a birthday party sleepover for a boy and his friends at the museum.

Other reasons for visiting museums were adult initiated, for instance as a class field trip or a family outing guided by a parent, adult caregiver, or close relative. In *Visiting the Art Museum* (Brown and Brown 1986), parents explicitly told their three children that they were going to visit a museum. Similarly, in *The Shape Game* (Browne 2003), the mother asked her husband and two children for a visit to an art museum for her birthday. In *Anna's Art Adventure* (Sortland 1993), an uncle, who works as a docent at an art museum, decided to bring his niece to the museum with him while he was working.

Another primary reason characters visited museums in the picturebooks analysed was when a character was in need of artistic inspiration. When characters' creative or artistic efforts were in need of support, they made trips to museums to spark their imagination and get ideas for future art projects. In *I've Painted Everything* (Magoon 2007), Hugo visits various museums for inspiration to paint in new ways. Similarly, in *Molly Meets Mona and Friends* (Walker 1997), Molly visits the museum to inspire herself when she works on her own paintings. In summary, museum visits were initiated because the weather was not suitable for being outdoors, children were bored, parents believed the visits were important for the socialisation of their children, or because there were events and experiences being offered at the museums from which their children would derive some benefit.

Museum activities and events

When visiting various museums in the selected picturebooks, characters were portrayed participating in one of the following activities or events: wandering and enjoying art or artifacts; following an adult-supervised tour; getting separated from the group during a museum visit; or activities associated with creating art. Thirteen picturebooks featured characters portrayed as simply wandering and enjoying artifacts by themselves or with friends or family members. For example, in *Where are you Ernest and Celestine?* (Vincent 1985), the characters wandered through the museum taking their

time looking at the various works of art. Other characters activated their imaginations as they wandered with family or friends through a museum. For example, in both *Maisy Goes to the Museum* (Cousins 2008) and *Babar's Museum of Art* (de Brunhoff 2003), the characters imagined themselves inside the displayed works of art.

While some characters wandered and enjoyed art with family and friends, sixteen picturebooks included characters who wandered around museums alone. The majority of children who wandered through museums alone allowed the art to stimulate their imaginations or engaged in fantastical events with the artworks. In *My Museum* (Liu 2017), the main character wandered through an art museum by himself and imposed patterns from the works on his everyday life. In both *Molly Meets Mona and Friends* (Walker 1997) and *Luke's Way of Looking* (Wheatley 1999), the main characters visited a museum alone and physically entered into various paintings. In these fantasy adventures, the characters floated into the paintings and interacted with the characters portrayed there.

Seven picturebooks presented activities at a museum that were predetermined by adults and adhered to the adults' predetermined agendas throughout the museum visit. In all of these picturebooks, children were expected to behave themselves and follow the agenda set by the adults. In *Anna at the Art Museum* (Hutchins and Herbert 2018), the child was initially resistant to the adult's agenda but eventually did what was expected. In *The Dinosaur Expert* (McNamara 2018), children were portrayed on a field trip and followed the adult's instructions and expectations without resistance.

In several picturebooks, the characters began the story by following an adult's supervision or expectations but then changed their minds and wandered away from the adults. As children strolled through the museums, they engaged in fantastical experiences with the art. In *Ella's Trip to the Museum* (Clayton 1996), the main character became separated from her class, and began to imagine herself in the paintings. In the wordless picturebook *Museum Trip* (Lehman 2006), the main character also found himself separated from the rest of the class on a field trip and discovered a secret door that allowed him to enter a maze inside the museum exhibits.

Another activity commonly portrayed in the picturebooks selected involved characters creating their own works of art while visiting a museum. A majority of characters created their own works of art after being inspired by the art displayed in the museums. For example, in *Mischievous Mom at the Art Gallery* (Eckler and Ehm 2010), a mother and her two children created their own paintings after viewing the art featured in the exhibits. In other instances, the characters visited museums with the intention of copying various works of art. In *Mystery* (Geisert 2003), the characters visited a museum with their own art supplies for drawing replicas of the art works on display.

Children's attitudes while visiting museums

Children's attitudes while visiting museums were initially categorised as meeting or not-meeting expectations. Most of the main characters were identified as having personal expectations or reasons for going to a particular museum, including meeting

a friend, experiencing a work of art, getting inspired as an artist, or wasting some time indoors. In *Bailey at the Museum* (Bliss 2012), the main character, a dog named Bailey, is excited to go on a field trip to a museum. He expressed his happiness as he encountered various exhibits in the natural history museum and by the end of his trip seemed satisfied with his experiences. In *Ella's Trip to the Museum* (Clayton 1996), Ella went on a class field trip to a museum and remained positive as she interacted with various artifacts. When the class left the museum, Ella stated that she was very happy.

Children who went to a museum and whose expectations were left unmet or unfulfilled were portrayed as 1) unsure about or confused by what a museum would be like, 2) disinterested in going to a museum, or 3) surprised by something they had not expected to happen. In *Babar's Museum of Art* (de Brunhoff 2003), the main characters were unsure of what a museum actually was at first. While visiting the museum, they were encouraged to connect with the art and consider what they saw in the artworks. At the end of the visit, the children were inspired to become artists themselves and expressed their enjoyment of looking at all the art. Similarly, in Mayhew's *Katie's Picture Show* (1989), the main character had never been to an art gallery. While viewing the art, Katie was astonished to be able to enter the paintings and developed an appreciation for various paintings by wandering through them.

Some characters entered museums by accident. In both *Jack in Search of Art* (Boehm 1998) and *Seen Art?* (Scieszka 2005), the main characters entered and explored a museum searching for a friend named Art. The characters were confused by people pointing out actual works of art rather than helping them find their friend named Art. By the end of the visits, both characters appreciated the art they had encountered. In several picturebooks, characters begrudgingly visited a museum. In *The Shape Game* (Browne 2003), a mother asked for a visit to an art museum for her birthday. Her sons and husband did not want to go because there was a soccer game on television they wanted to watch. They reluctantly went to the museum to appease the mother. During the visit, their attitudes of disappointment and indifference changed since they became inquisitive and entertained.

In addition, the main character in *Anna at the Art Museum* (Hutchins 2018) is unhappy to go to the museum with her mother. During the trip, she was bored and agitated, until she identified with a girl featured in a painting. Similarly, in *Lulu and the Flying Babies* (Simmonds 1988), the main character was angry that she had to go to a museum. She throws a tantrum and her father left her to sit on a bench in the museum while he and her younger sister went to view various works of art.

To conclude, the picturebooks featured a variety of reasons for visiting a museum and a variety of met and unmet expectations.

Metaleptic transgressions in picturebook representations

Metaleptic transgressions occur when ontological or rhetorical boundaries are transgressed through the visual or textual elements of a picturebook narrative (Pantaleo 2010; Serafini and Reid 2019a). Genette (1980) used the term *metalepsis* to connote

the transgression of diegetic levels or the rhetorical and ontological boundaries in contemporary narratives. These transgressions can be across storyworlds (rhetorical) or across the boundary between fictional worlds and the real world of the actual reader (ontological). In the picturebooks analysed, the metaleptic transgressions were primarily portrayed through visual representations of the art exhibits featured in the museums.

In the data corpus assembled for this study, numerous rhetorical and ontological metalepses were identified working within the boundaries of the actual storyworlds. However, no transgressions of any ontological boundaries between the actual reader and the characters in the picturebooks were identified. The use of different modalities, for example photographic reproductions and transformed versions of famous paintings blurred the boundaries between the storyworld of children visiting museums, or the first diegetic level, and the storyworld represented in the paintings, or second diegetic levels.

In *Isabelle and the Angel* (Magnier 2000), Isabelle went to a fictionalised version of the Louvre Museum each day to look at an angel in a painting displayed in an exhibit. One day, the angel came to life and emerged from the painting, breaking the boundary between the storyworld of the museum narrative and the storyworld portrayed in the work of art. This crossing of the boundary from the fictionalised work of art to the storyworld in which the art is represented is an example of an *ascending metalepsis* (Bell and Alber 2012). This type of metalepsis involves "the transgressive violation of storyworld boundaries through jumps between ontologically distinct zones or spheres" (Bell and Alber 2012: 168).

In another form of metaleptic transgression, characters from the primary storyworld about visiting a museum enter the secondary storyworld represented in various paintings. For example, in Mayhew's Katie series, the character Katie entered numerous paintings depicted in the museums represented in the primary diegetic level. This would be an example of a *descending metalepsis* where the character descends into the fictionalised painting or secondary diegetic level. The character Katie also wandered across rhetorical boundaries as she moved between storyworlds represented in various paintings portrayed in the museum she visited.

One of the more unique metaleptic transgressions was depicted in *Dan's Angel* (Sturgis 2002) where the angel from a photographic reproduction of Fra. Angelico's *Cortona Altarpiece with the Annunciation* emerged from the painting to direct the character's journey through the rest of the fictionalised art museum. This transgression of the visual boundary and storyworld is more remarkable given that the angel emerged and was transformed through the use of photography-based software (i.e. Photoshop) and maintained a level of realism not present in the other transgressions of storyworld boundaries. In each of these instances, readers are confronted with varying levels of storyworlds and must be willing to suspend the reality of the primary storyworld as characters enter and emerge from a variety of fictionalised artworks.

Discussion

Museums were represented both as generic art and natural history museums or as actual museums that exist in the real world. The generic museums allowed the authors and illustrators to be more playful and imaginative with what was visually represented, whereas the representations of real-world museums contained works of art that one would find in that museum if one was to visit it in person, constraining what they were able to include. The use of famous, recognisable paintings provided some connections between the fictional narratives and the real world of museums and art. Anthropomorphised (animal) characters did not wander into real-world museums in these books but were used in the stories about generic museums to help children overcome their trepidations of visiting a museum in real life. There seemed to be less risk involved for children visiting a make-believe museum in these stories than visiting a representation of the *Museum of Modern Art* in New York City.

The only two types of museums featured in this data set were art museums and natural history museums. Although these two types constitute a large percentage of museums in the real-world, it draws attention away from other types of museums available for children to visit. It was also notable that the *Smithsonian Museums* in Washington, some of the largest and most famous museums in the United States, were not included in any of the picturebooks we examined.

There was a wide range of types of representations of art included in these picturebooks, including the photographic reproduction of famous works of art, the transformation of famous works into parodied or fictionalised, yet recognisable, representations, and stylised versions where no single work of art was recognisable but an art movement or style was suggested (Serafini 2015). These representations of the art in the museums visited work in different ways in the visual narratives. A photographic reproduction makes a strong inter-visual connection to the original works of art and the museums that display these paintings. Drawing on realistic modalities in both the art displayed and the illustrations of the museum lent a sense of authenticity to the representations. Transformed variations allowed the picturebook illustrator to add their own flourishes to the art or to feature the original art in a parodic recasting to suit the needs of the narrative.

Our analyses of who goes to various museums, what they do there, and children's reasons for going to a museum revealed an interesting array of motivations and depictions. The most disconcerting conclusion we drew after analysing who was featured as museum visitors was that primarily white people visited museums in these narratives and people of colour were rarely featured as museum patrons. Although the inferred gender distribution was relatively equal, with almost the same number of boys and girls depicted as main characters in these stories, the divide between white visitors and people of colour was dismaying. Although this imbalance aligns with many challenges associated with children's publishing in general, it is unfortunate that these books do not offer narratives where children of colour can see themselves as potential museum visitors.

The variety of reasons children went to museums ranged from boredom or bad weather to looking for inspiration for an art project. Field trips were featured in several narratives and were offered as a respite from the dull and boring things done at school. Featuring museums as an escape from inclement weather or as a sanctuary when there is nothing better to do outside suggests museums are low on children's list of preferred things to do and should be visited only when playing outside is not an option. It is unfortunate that many children in these narratives were depicted being dragged to museums by well-intentioned adults. Many children, primarily in metropolitan areas with access to world-class museums, look forward to visiting museums and do not wait for a rainy day to do so. More of these narratives should provide this alternative perspective.

Many of the narratives featured children, or animal characters, going to museums by themselves for a variety of reasons. In contemporary society, not many young children would be allowed to wander into museums as unaccompanied minors. These narratives featuring solo visits to museums allowed the authors and illustrators to create museum adventures that were unfettered by adult supervision, rules, and expectations. Although not realistic, when children visited museums alone they were able to visit the exhibits that most interested them and interact with the works of art in imaginative and non-traditional ways. By portraying children visiting museums by themselves, the experiences they had were more closely aligned with what research has suggested children should be able to do and experience at museums than when they go with an adult supervising them.

When children did arrive at the various museums, the activities they engaged in ranged from formal museum activities to fanciful adventures inside their imaginations. Contemporary museums have begun offering programmes and activities designed to interest young patrons and provide hands-on workshops to entertain, as well as educate, novice museum goers. Whether the child's expectations of the visit to the museum was positive or negative, many of these stories featured children that were satisfied with their museum visits. In other examples, children were not sure about what to expect during the visit and were pleasantly surprised by the works of art and the activities they experienced.

One of the most fascinating aspects of these picturebooks, and something worthy of continued exploration, were the metaleptic transgressions featured in these visual narratives. As fictional characters went to museums and entered into the secondary world of paintings (descending metalepsis), or as characters from fictionalised artworks that have come to life and emerged from the artworks on display (ascending metalepsis), young readers are required to navigate the ontological and rhetorical boundaries transgressed by these actions. Although these actions are impossible in real life, most museum patrons have at one time or another imagined themselves falling into some of the works of art on display. The visual and textual devices used to transgress these boundaries offered a level of complexity that young readers would have to contend with to make sense of these unusual narratives.

Concluding remarks

Our analysis of the picturebooks featuring museums and children's visits to museums revealed an array of notable themes and insights, including how museums and museum exhibits were represented, who went to museums and what they did when they got there, why they went to museums, and how the art and exhibits were depicted and interacted with the museum visitors. By closely examining the narratives and representations in this set of picturebooks, we came to appreciate the complexity and the challenges of authoring and illustrating visual narratives featuring children's visits to museums.

References

Primary sources

Bliss, Harry. 2012. *Bailey at the Museum*. New York: Scholastic.

Boehm, Arlene. 1998. *Jack in Search of Art*. Lanham, MD: Roberts Rinehart.

Brown, Laurene Krasny & Marc Brown. 1986. *Visiting the Art Museum*. New York: Dutton Children's Books.

Browne, Anthony. 2003. *The Shape Game*. New York: Farrar, Straus and Giroux.

Cali, Davide. 2017. *A Funny Thing Happened at the Museum*. San Francisco, CA: Chronicle Books.

Clayton, Elaine. 1996. *Ella's Trip to the Museum*. New York: Knopf Books.

Cousins, Lucy. 2008. *Maisy Goes to the Museum*. London: Walker Books.

de Brunhoff, Laurent. 2003. *Babar's Museum of Art*. New York: Abrams Books.

Eckler, Rebecca & Erica Ehm. 2010. *The Mischievous Mom at the Art Gallery*. Toronto: Ket Porter Kids.

Falconer, Ian. 2000. *Olivia*. New York: Atheneum Books.

Geisert, Arthur. 2003. *Mystery*. Boston: Houghton Mifflin.

Hooper, Meredith. 2006. *Celebrity Cat*. London: Frances Lincoln Children's Books.

Hutchins, Hazel & Gail Herbert. 2018. *Anna at the Art Museum*. Toronto: Annick Press.

LeFrak, Karen. 2019. *Sleepover at the Museum*. New York: Crown Books.

Lehman, Barbara. 2006. *Museum Trip*. New York: Houghton Mifflin.

Liu, Joanne. 2017. *My Museum*. New York: Prestel Publishing.

Magnier, Thierry. 2000. *Isabelle and the Angel*. San Francisco: Chronicle Books.

Magoon, Scott. 2007. *I've Painted Everything*. Boston: Houghton Mifflin.

Mayhew, James. 1989. *Katie's Picture Show*. London: Orchard Books.

Mayhew, James. 1997. *Katie Meets the Impressionists*. London: Orchard Books London.

Mayhew, James. 1998. *Katie and the Mona Lisa*. London: Orchard Books.

Mayhew, James. 2000. *Katie and the Sunflowers*. London: Orchard Books.

Mayhew, James. 2004. *Katie and the Bathers*. London: Orchard Books.

Mayhew, James. 2010. *Katie and the Waterlily Pond*. London: Orchard Books.

McNamara, Margaret. 2018. *The Dinosaur Expert*. New York: Random House.

Santana-Banks, Kelly. 2016. *Dinosaur Adventure: A Field Trip to Remember*. Coconut Creek, FL: RBTB Publishing.

Scieszka, Jon. 2005. *Seen Art?* New York: Viking.

Simmonds, Posy. 1988. *Lulu and the Flying Babies*. New York: Alfred A. Knopf, Inc.

Sortland, Bjorn. 1993. *Anna's Art Adventure*. Oslo: Det Norske Samlaget.

Sturgis, Alexander. 2002. *Dan's Angel, A Detective's Guide to the Language of Paintings*. La Jolla: Kane/Miller Book Publishers, Inc.

Verde, Susan. 2015. *The Museum*. New York: Abrams Books.

Vincent, Gabrielle. 1985. *Where are You, Ernest and Celestine?* New York: Greenwillow Books.

Walker, Gladys. 1997. *Molly Meets Mona and Friends*. Bridgeport, CT: Greene Bark Press.

Weitzman, Jacqueline Preiss. 2000. *You Can't Take a Balloon into the National Gallery*. New York: Dial Books.

Weitzman, Jacqueline Preiss. 2001. *You Can't Take a Balloon into the Metropolitan Museum*. New York: Puffin.

Weitzman, Jacqueline Preiss. 2002. *You Can't Take a Balloon into the Museum of Fine Arts*. New York: Dial Books.

Wheatley, Nadia. 1999. *Luke's Way of Looking*. La Jolla, CA: Kane Miller.

Secondary sources

Albers, Peggy. 2008. Theorizing Visual Representation in Children's Literature. *Journal of Literacy Research* 40 (2): 163–200.

Anderson, David, Barbara Piscitelli, Katrina Weier, Michele Everett & Collette Tayler. 2002. Children's Museum Experiences: Identifying Powerful Mediators of Learning. *Curator* 45 (3): 213–231.

Barone, Diane, Maria Meyerson & Maria Mallette. 1995. Images of Teachers in Children's Literature. *The New Advocate* 8 (4): 257–270.

Bell, Alice & Jan Alber. 2012. Ontological Metalepsis and Unnatural Narratology. *Journal of Narrative Theory* 42 (2): 166–192.

Bell, David. 2011. Seven Ways to Talk About Art: One Conversation and Seven Questions for Talking About Art in Early Childhood Settings. *International Journal of Education through Art* 7 (1): 41–54.

Clough, Peter. 2002. *Narratives and Fictions in Educational Research*. Buckingham: Open University Press.

Danko-McGhee, Katherina. 2006. Nurturing Aesthetic Awareness in Young Children: Developmentally Appropriate Art Viewing Experiences. *Art Education* 59 (3): 20–24, 33–35.

Dockett, Sue, Sarah Main & Lynda Kelly. 2011. Consulting Young Children: Experiences From a Museum. *Visitor Studies* 14 (1): 13–33.

Durant, Silja-Riitta. 1996. Reflections on Museum Education at Dulwich Picture Gallery. *Art Education* 49 (5): 15–24.

Eckhoff, Angela. 2008. The Importance of Art Viewing Experiences in Early Childhood Visual Arts: The Exploration of a Master Art Teacher's Strategies for Meaningful Early Arts Experiences. *Early Childhood Education Journal* 35 (5): 463–472.

Eckhoff, Angela & Steven Guberman. 2006. Daddy Daycare, Daffy Duck, and Salvador Dali Popular Culture and Children's Art Viewing Experiences. *Art Education* 59 (5): 19–24.

Frey, Susan. 2015. Art Appreciation Helps Young Children Learn to Think and Express Ideas. *Tulostettu* 20: 2015.

Genette, Gérard. 1980. *Narrative Discourse: An Essay in Method*. (Vol. 3). Ithaca: Cornell University Press.

Gillespie, Tim. 2010. *Doing Literary Criticism: Helping Students Engage with Challenging Texts*. York, ME: Stenhouse.

Guijarro, Arsenio Jesús Moya. 2014. *A Multimodal Analysis of Picture Books for Children: A Systemic Functional Approach*. Sheffield, UK: Equinox.

Johanson, Katya & Hilary Glow. 2012. 'It's Not Enough for the Work of Art to be Great': Children and Young People as Museum Visitors. *Participations: Journal of Audience and Reception Studies* 9 (1): 26–42.

Kress, Gunther. 2010. *Multimodality: A Social Semiotic Approach to Contemporary Communication*. London: Routledge.

Larsen, Jonas & Connie Svabo. 2014. The Tourist Gaze and "Family Treasure Trails" in Museums. *Tourist Studies* (14/2): 105–125.

MacRae, Christina. 2007. Using Sense to Make Sense of Art: Young Children in Art Galleries. *Early Years* 27 (2): 159–170.

McManus, Paulette M. 1992. Topics in Museums and Science Education. *Studies in Science Education* 20 (1): 157–182.

McRainey, D. Lynn & John Russick, eds. 2010. *Connecting Kids to History with Museum Exhibitions*. Walnut Creek, CA: Left Coast Press.

Mirzoeff, Nicholas. 1998. What is Visual Culture? In *The Visual Culture Reader*, ed. Nicholas Mirzoeff, 3–13. London: Routledge.

Nutbrown, Cathy. 2013. Conceptualising Arts-based Learning in the Early Years. *Research Papers in Education* 28 (2): 239–263.

Nutbrown, Cathy & Helen Jones. 2006. *Daring Discoveries: Arts-based Learning in the Early Years*. Doncaster: Creative Partnerships/Darts.

Painter, Clare, J. R. Martin & Len Unsworth. 2013. *Reading Visual Narratives: Image Analysis of Children's Picture Books*. Sheffield and Bristol, CT: Equinox Publishing.

Pantaleo, Sylvia. 2010. Mutinous Fiction: Narrative and Illustrative Metalepsis in Three Postmodern Picturebooks. *Children's Literature in Education* 41: 12–27.

Savva, Andri. 2003. Young Pupils' Responses to Adult Works of Art. *Contemporary Issues in Early Childhood* 4 (3): 300–313.

Schreier, Margrit. 2012. *Qualitative Content Analysis in Practice*. Thousand Oaks, CA: Sage.

Serafini, Frank. 2004. Images of reading and the reader. *The Reading Teacher* 57 (5): 22–33.

Serafini, Frank. 2015. The appropriation of fine art into contemporary narrative picturebooks. *Children's Literature in Education* 46 (4): 438–453.

Serafini, Frank & Stephanie F. Reid. 2019a. Multimodal Content Analysis: Expanding Analytical Approaches to Content Analysis. *Visual Communication* 19 (1): 1–27.

Serafini, Frank & Stephanie F. Reid. 2019b. Crossing Boundaries: Exploring Metaleptic Transgressions in Contemporary Picturebooks. *Children's Literature in Education* 51: 261–284.

Strauss, Anslem L. & Juliet M. Corbin. 1990. *Basics of Qualitative Research : Grounded Theory Procedures and Techniques*. Newbury Park, CA: Sage Publications.

Trifonas, Peter Pericles. 2002. Semiosis and the Picture-book: On Method and Cross-medial Relation of Lexical and Visual Narrative Texts. *Applied Semiotics* 4 (11–12): 181–202.

van Leeuwen, Theo. 2005. *Introducing Social Semiotics*. London: Routledge.

Youngs, Suzette. 2012. Understanding History Through the Visual Images in Historical Fiction. *Language Arts* 89 (6): 379–395.

Frank Serafini

Danielle Rylak

Učiteljski fakultet Mary Lou Fulton, Državno sveučilište Arizone, Phoenix, AZ, SAD

Predstavljanje muzeja i muzejskih posjeta u pripovjednim slikovnicama

U osloncu na niz teorijskih polazišta koja osvjetljavaju različite vidove vizualnoga i tekstnoga predočavanja u ovom se radu razmatraju suvremene pripovjedne slikovnice s obzirom na to kako se u njima predstavljaju muzeji i posjeti muzejima koji uključuju dječje likove bez obzira na razloge posjeta. Analiza pedesetak muzejskih slikovnica postupkom višenačinske raščlambe sadržaja (*multimodal content analysis*) otkrila je zastupljenost sljedećih tema: prikazivanje muzeja, prikazivanje muzejskih izložaka, posjetitelja, razloga muzejskih posjeta, muzejskih aktivnosti i događaja, dječjih stavova tijekom muzejskih posjeta, kao i metaleptičku transgresiju u slikovničkim načinima prikazivanja. Rezultati upućuju na mogućnosti koje ti višemodalni tekstovi mogu ostvariti u rukama učitelja i malih čitatelja.

Ključne riječi: višemodalna analiza sadržaja, muzeji, slikovnice, predstavljanje (reprezentacija)