**Summary: Response to Reviewers’ Suggestions**

**“Education in Motion: The Virginia Museum of Fine Arts Artmobile, 1953 – 1994”**

 I would first like to thank all reviewers for their thoughtful feedback and suggestions for this article. The Artmobile was an educational program that spanned four decades and, because of this, the reviewers aptly noted that a discussion of the socio-cultural context is pivotal. When appropriate, I addressed the socio-cultural implications of objectives such as “cultured, civic-minded Americans” in relation to the time when the exhibitions were set. I also sought to clarify specific points outlined by reviewers and correct minor errors. Finally, I presented a more detailed theoretical overview in which to frame the analysis. I specifically appreciated the recommendation of Tony Bennett’s work on the sociology of art museums. Because the Artmobile was a project created and funded by a state institution, I found Bennett’s analyses of art, culture, and government most productive.

 When I initially began my research one year ago, I was interested in the racial and cultural impact of the exhibitions I chose to explore. In particular, *Little Dutch Masters,* an exhibition shown during a period of segregation,seemed directed toward a white audience. This was evident in the series of photographs taken by *Life* Magazine, in which masses of white Americans visited the exhibitions. Unfortunately, there was no iniative to conduct an audience demographic assessment from 1953 to 1994; subsequently, there is no physical evidence to paint a picture of the individuals occupying Artmobile exhibitions during its circulation.

 Additionally, reviewers noted that the article primarily presented exhibitions of artwork created by white European men. This comment was helpful in alerting me of the danger of only exploring five out of sixty exhibitions. While I continued to situate the five exhibitions in relation to their social context, I attempted to explain in the updated manuscript that the Artmobile also exhibited artwork from Egypt, India, Japan, and China. Though the exhibitions I explored focus primarily on paintings, other exhibitions included collections of textiles, furniture, graphic design, and sculpture. Given the parameters of this article, it is impossible to explore the implications of all sixty exhibitions. Perhaps more importantly, although VMFA staff kept a comprehensive list of works exhibited in all sixty exhibitions, there was less of an effort to archive the educational materials that accompanied each exhibition. Since the objective of this article is to explore the relationship between the educational materials for each exhibition in relation to concurrent museum education scholarship, my article addresses exhibitions that currently have the strongest archival collection of education materials.

 Lastly, I updated my conclusion to include the mission for the resurgence of the Artmobile (now called “VMFA on the Road”) as the program just launched this month.