

2022

Museum  
of  
Northwest  
Art

# Drawing from the Earth: Exploring Participatory Experiences at the Museum of Northwest Art

University of Washington Museology Graduate Program  
Thesis Project - Product Brief



Chi-Yun Cheng and Lydia Roca

# Acknowledgements

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Special thanks to our committee, Angelina Ong, Dr. Brock Craft, Tasia Johnson, and Kimberly Simon, for their guidance and their support throughout this project and to the Museum of Northwest Art for welcoming us and partnering with us for this work. Additional thanks to Nicolette Harrington, Meg Holgate, and Steve Klein.

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# 01 Design Process

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## Overview

The Museum of Northwest Art (MoNA) hosted an event on April 22, 2022 to celebrate Earth Day. This event took place on-site at MoNA and featured the current exhibition, "A Precarious Edge", which focused on the impacts of climate change on the natural world. The event included an exhibition walkthrough with the artists, Steve Klein and Meg Holgate, and several activities such as collage making, collaborative drawing, and poetry reading. This project specifically supported the exhibition through the collaborative drawing and souvenir booklet. The project focused on engaging younger audiences, younger Millennials and Gen Z, who may soon become the primary audience for museums.

## Process

### Front-end Evaluation

The team started with a front-end evaluation to assess visitor engagement at MoNA and to understand teen perception of art museums and ways to connect with them. (See Appendix A for the front-end evaluation report and Appendices B-D for the instruments.)

There were three main questions:

1. What makes participation opportunities engaging at art museums?
2. How do people engage with art at MoNA?
3. How do people want to engage with art at MoNA?

The methods used were on-site semi-structured interviews and focused observation, and an online survey that was sent to the local high schools. The design ideation and decisions were based on the following two main results from the evaluation:

1. High school students were interested in artistic activities or game-like activities when they visited an art museum.
2. Visitors were interested in hands-on activities and a way to remember their visit, mentioning a souvenir or a memory book.

Based on these findings, the team developed three different experiences and presented them to MoNA.

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# Presented Designs

## Idea 1: Memory Book

1. Visitor receives an empty memory book at front desk.

2. Each page has a prompt, while the other half is for visitors to respond/react. I.e. what natural environment inspires you?

3. If there is a particular artwork that the visitor like, they can either paste a mini version of the artwork on the blank or recreate a new drawing.

4. Visitor use the memory book and explore the gallery space.

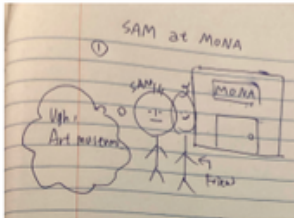
5. Visitor brings their memory home

### #1 Comic-board Experience

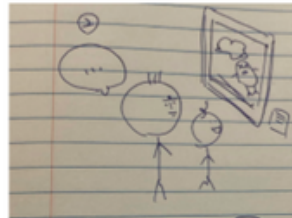
What natural environment inspires you?

### #1 Visualization

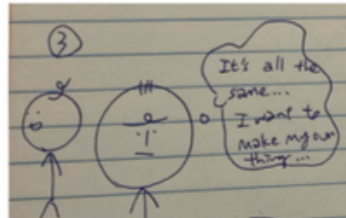
### Idea 2: Collect and Create



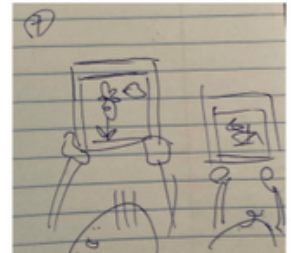
Sam and his friend are visiting MoNA for the first time.



He is not a fan of art and art museums.



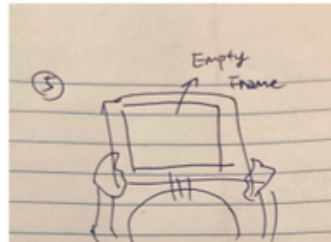
He wants to experience and participate instead of passively observing.



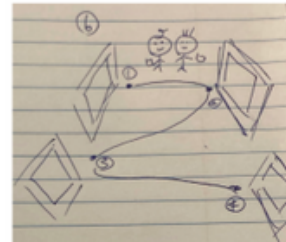
Unique artwork at the end



Sam and his friend find a station that have visual elements inspired from the exhibition message.




With these elements, they can add pieces to the empty frame.




Sam and friend find motivation to explore the exhibition through collecting the pieces.

## #2 Comic-board Experience


Empty polaroid-styled frame.




Layer 1: Environmental background



Layer 2: Organic elements



Layer 3: Animals



Layer 4: Message, quotes.

I.e. "There's no planet B"  
"Act now"

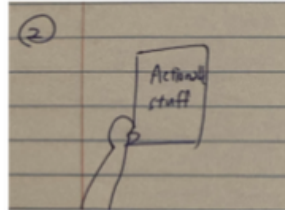
People

## #2 Visualization

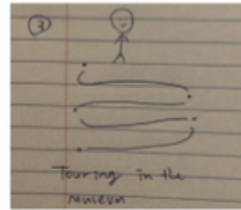
Idea 3: Take Action



Visitor receives a color card at front desk when entering



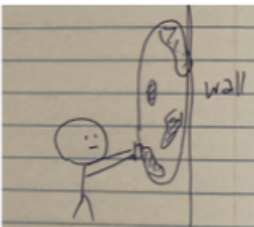
There's actionable information about climate change (small changes that they can do)



Visitor carries the card as they walk around the space.



At the end/mid point, there will be an Earth on the wall (?) colored dark and grey.



Visitors can exchange the card with one of the dark/grey pieces on Earth. The more people participate the Earth will gain colors.

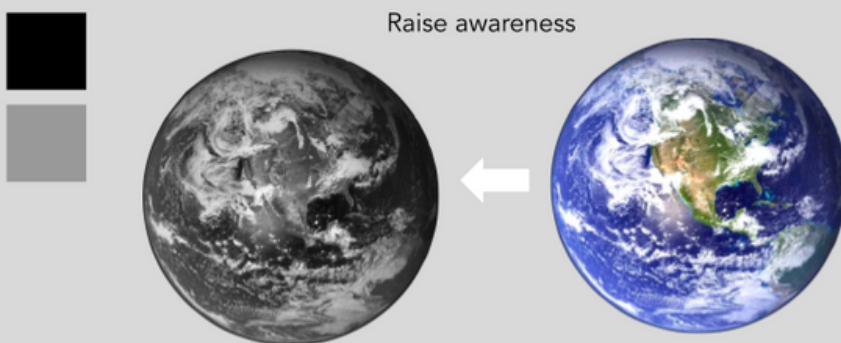
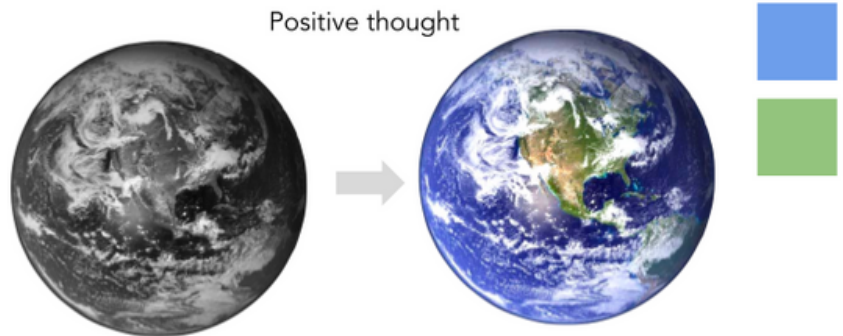


Visitors will take back the piece home as a souvenir.

#3 Comic-board Experience

Turning the colors of the Earth visualize change and encourage visitors' participation.

Two potential directions : from black to colored shows positive thoughts. The other way around raises awareness.



#3 Visualization

# 02 Project Components

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After discussions with MoNA, the team decided to create a hybrid of Ideas 1 and 3. Due to spatial limitations, the “Take Action” idea was modified into drawing collaboratively on a paper Earth with artist Meg Holgate, and the climate change action items were combined with Idea 1, creating the souvenir booklet.

## 01 | Collaborative Drawing

- 45 x 45 in. paper
- Colored pencils and crayons
- Practice paper squares
- Two tables (pushed together)
- Black tablecloth

## 02 | Souvenir Booklet

- Canva graphic design platform (main booklet design)
- Printed paper booklets (standard printer paper and MoNA’s color printer)
- Hand-out locations (docent desk, collaborative drawing table)



# 03 Project Plan

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## Outcomes

- Visitors will learn at least one way to help save the environment during their visit.
- Visitors will understand the consequences of doing/not doing an action.
- Visitors will be excited to participate in the collaborative artwork.

## Project Goals



### Customized Experience

This project provides visitors a customized experience through both activities. With the booklet's prompts and response spaces, visitors are able to respond to questions that relate to the exhibition topic through artistic activities. Each visitor that participates will have a unique booklet at the end to bring home, allowing visitors to cultivate long-term memories of the exhibition and the museum. The collaborative drawing allows visitors to add their own personal mark to the artwork, whether that is coloring in topography, drawing their favorite animal, etc.

### Enhanced Information Flow

The front-end evaluation enhances the information flow between MoNA and their visitors. Using the results of the evaluation, the team has designed key project elements based on current visitor and high school student voices. This practice provides museums with greater understanding of their visitors, which they can use to provide the experiences visitors desire. The survey also has the potential to enhance the museum's reach to non-visitors and could broaden visitor demographics. By participating in the survey, many students have been introduced to MoNA for the first time and this could help put the museum on their map.

### Social Experience

This project connects people through the collaborative drawing and the souvenir booklet. The collaborative drawing connects visitors through a shared task, during which they can collaborate and share ideas with each other. In working with each other and with Meg Holgate, the visitors will produce a unique, communal artwork. MoNA will share the results of the collaboration on their social media and newsletter, connecting participating visitors with the museum even after the event. Visitors can use the hashtag (#MoNA\_MyArtMyEarth) to share their art from the souvenir booklet and connect with MoNA as well.

# 04 Activities

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## Collaborative Drawing

As visitors entered the first floor gallery, they saw two tables pushed together with a black tablecloth over top. In top of the tablecloth was a 45 x 45 in. paper with a sepia drawing of the Earth drawn by Meg Holgate.

This drawing depicted the natural topography of the Earth, rather than countries and their borders. Prior to the beginning of the event, some of MoNA's staff and the team added their own drawings so that visitors understood that they were allowed to draw or write directly on the art. In addition to the drawing, there were multiple containers filled with colored pencils and crayons and stacks of small square practice paper. As more visitors participated in the drawing, the Earth gained more color and unique designs.

## Souvenir Booklet

As visitors passed the docent desk at the front of the gallery, they had the opportunity to take a souvenir booklet, which contained prompts, open drawing/response spaces, actionable information about climate change, and a plastic reduction pledge. Visitors could complete the booklet and keep it as a memory book, one that also provided some educational resources. By signing the pledge, they would also be making a promise to themselves to take what actions they can to reduce plastic consumption. Since the majority of visitors had already passed the docent desk by the start of the event, the team moved some copies of the booklet to the collaborative drawing station so they would see it. Visitors could post images of their work in the booklet, using #MoNA\_MyArtMyEarth, if they wanted to share back with MoNA.

# 05 Booklet Content

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## Front Cover:

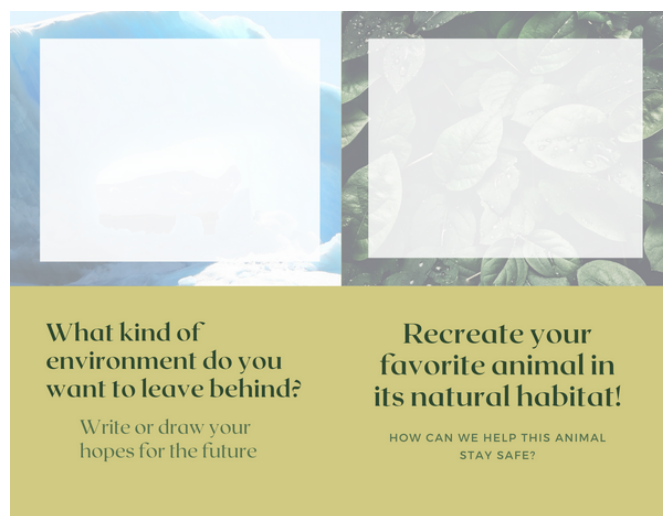
The cover consisted of the booklet title "Drawing from the Earth", a graphic of hands holding the world, the text "Inspired by the Earth, Inspired for the Earth" and a hashtag (#MoNA\_MyArtMyEarth) for visitors to share on social media. The booklet's title referenced the idea that people draw both resources and inspiration from the Earth, such as expressed in the exhibition. Additionally, the title referenced the booklet's own prompt for visitors to draw inspiration from the Earth as well as literally to draw.

## Prompts and Response Spaces:

There were four main prompts, each followed by sub questions or statements that visitors could respond to through drawing or writing.

1. What kind of environment do you want to leave behind? Write or draw your hopes for the future.
2. Where do you want to explore? There's so much beauty in the world, and to see it, we need to take care of it.
3. Think of a place outdoors that brings you peace. Why do you feel this way? Draw it out!
4. Recreate your favorite animal in its natural habitat. How can we help this animal stay safe?

In addition to the scaffolding prompts, there were different backgrounds in each drawing space to lessen the intimidation of drawing on a completely blank space.



# 1 Souvenir Booklet, p. 2 & 7

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# Climate Change Resources

The center pages of the booklet provided resources on individual actions, such as using reusable bags and bottles and recycling, as well as directed the visitor to larger scale efforts such as advocacy networks, government policies, and research organizations. Visitors were linked to additional informational resources when they scanned the QR codes provided.



# 2 Souvenir Booklet, p. 4 & 5

## Back Cover

Visitors were able to sign a plastic reduction pledge that would serve as a reminder to themselves of the actions they can take. The pledge was adapted from one by the Skagit Plastic Reduction & Recycling Coalition.

See Appendix E for the full printable booklet.



# 3 Souvenir Booklet, p. 8

# 06 Visitor Response

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## Observation

Informal observations conducted during the event showed that most participants were members at MoNA, most of whom appeared to be older adults. There were also families with children and toddlers, and a handful of Millennials.

Based on these observations, visitors tended to create smaller, less obtrusive drawings (such as sketching, coloring lightly, etc.) on the Earth, and were more likely to draw a larger design in the surrounding white spaces. There seemed to be some hesitancy in drawing on the artwork itself, presumably because visitors have been conditioned not to touch something created by an artist. The initial participants also "colored inside the lines" in that they took blues to color waterways, but after other participants added more abstract drawings the following participants followed suit.

Another interesting finding was that some older adults would approach the table and express statements such as "This is so beautiful" or "This is amazing", but did not necessarily add to the drawing. This matched with previous findings that older generations tend to appreciate the idea of participatory experiences but were more conservative in terms of actually participating. As previously identified during the front-end evaluation, this could potentially be because of a fear of judgment and think it is "good for children, not for the adults." Many children, on the other hand, drew on multiple practice squares as well as on the edges of the larger drawing.



#1 Image of visitors participating in the collaborative drawing

## Reflections and Recommendations

### Collaborative Drawing

Children may have had more difficulty reaching the drawing due to the height of the table, and the practice squares allowed them to participate despite this restriction. However, if they are to add directly to the Earth then a shorter table would be required.



#2 Image of children participating in the collaborative drawing

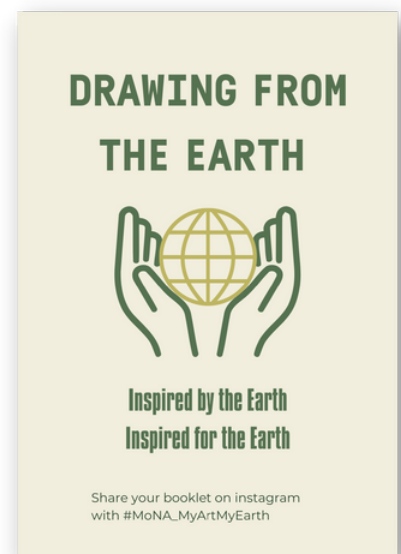
Having different examples of how visitors could add to the drawing appeared to influence them to "color outside the lines" and explore. By providing diverse examples at the start, visitors may feel more free to express themselves beyond coloring in topographic features.

Visitors also left the center of the Earth fairly empty, which may be a result of either the table size or hesitancy to "ruin" the drawing. Using a smaller table may allow more visitors to be able to reach the center and using a smaller Earth could force visitors to draw all over or risk drawing over someone else's work, which also has the potential to provide interesting artistic interaction.

### Souvenir Booklet

Not many visitors were using the booklet during the event, though some were seen picking up and carrying it with them once they were moved to the collaborative drawing station. This might be due to the fact that visitors had already passed the docent desk when the event started and the different activities were mentioned.

To help increase visibility, the docents could introduce the booklets along with the other exhibition materials when visitors sign-in. As of writing this report, the hashtag has not been utilized. If MoNA would like to use a hashtag for future projects, then having additional prominent signage with the hashtag may help increase visibility and participation.



# 3 Image of booklet cover

## Artist Feedback

Following the event, the team sent an email with three questions to Meg Holgate and Steve Klein reflecting on their experience:

1. What reactions did you observe from visitors while you were at your activity station? (Enjoyment, any struggles, etc.)
2. Do you have any observations about the collaboration process with visitors? Would you do it again? Why/why not?
3. Do you have any suggestions if this activity (or something similar) were to be repeated?

Based on the artists' observations, visitors enjoyed collaborating through artistic experiences. Meg Holgate saw this collaborative process as forming connections with both content and people and, while Steve Klein was stationed at an activity that was not part of this project, his observations reaffirm that collaborative art activities as a whole create engaging moments for and between visitors.

### Meg Holgate

(Collaborative Drawing Station)

1. All ages enjoyed participating in coloring and drawing on the earth map. Adults and children appeared engaged with the **tactile and visual aspects**. I saw no struggle - just thoughtful approaches and **sharing** in the playfulness of the experience.
2. I think the **collaboration process** gave visitors a chance **to connect with the artists, the exhibition, the interactive aspects of the event, and importantly each other**. It appeared that attendees had fun with the combination of poetry and coloring. It allowed for different and interesting engagements on the topic of climate change.
3. I think it was organized and run well.

\*Emphasis added.

### Steve Klein

(Collage and Poetry Writing Station)

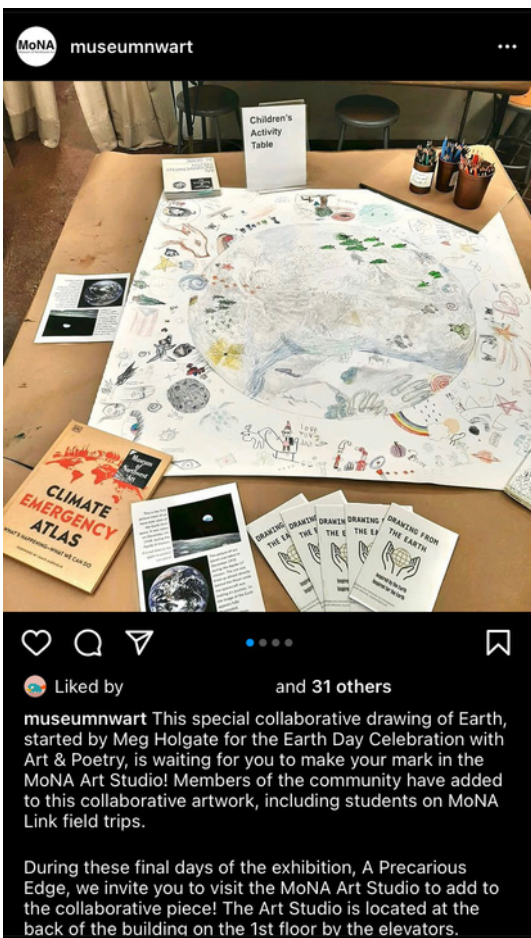
1. I was in the education room where the kids (and adults) were doing collages with poetry. The materials supplied gave everyone an opportunity to **explore** different ideas. I think they enjoyed that.
2. The activity was a **good collaboration between parent and child** particularly when it came to the poetry. I would absolutely do this again. The subject matter could change, but this is a wonderful way for young artists to play and for collaboration.
3. I think the scale of the collage should be a bit larger to allow more than two images.

\*Emphasis added.

# 07 Post-Event

Following the event, the collaborative drawing and souvenir booklets remained available to the public. Visitors could go to the MoNA Art Studio and continue collaborating on the drawing from the Earth Day event until the close of the exhibition. They were seen doing this both independently and in groups. There were significantly more drawings added, though interestingly the bulk of them remain along the edges of the Earth as previously observed during the event. The center of the Earth, for the most part, remained fairly empty.

In addition to general visitors, the drawing was also used during school group tours led by Nicolette Harrington, the MoNA Link Coordinator (art education program for students Pre-K to high school). She started with showing them some images of the Earth from the Apollo Program and explaining the influence that photos and images have. She prompted them to add something "precious" to the Earth. She observed that the students were interested in what their friends were creating.



Near the end of the exhibition, MoNA created a post that was crossposted on both of their social media channels, Facebook and Instagram, and included in their newsletter.

This post highlighted the collaborative drawing in its most recent iteration, inviting the public to visit the exhibition and make their mark on the Earth before the exhibition closed. This post allowed any visitors who may have previously contributed to see the current state of the world and how it has evolved since their own addition during their visit.

# 4 MoNA Instagram Post with the collaborative drawing and souvenir booklets

# 08 Implications

## Participatory Experience in Art Museums

### Museums can use front-end evaluation to identify visitor needs.

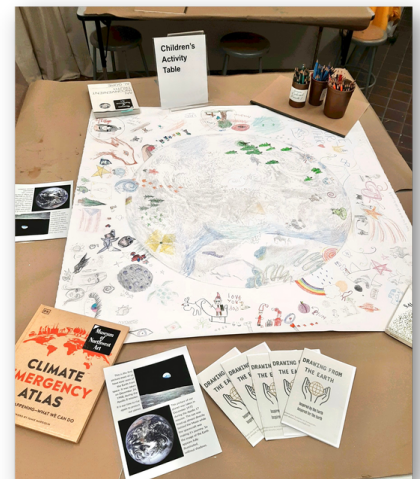
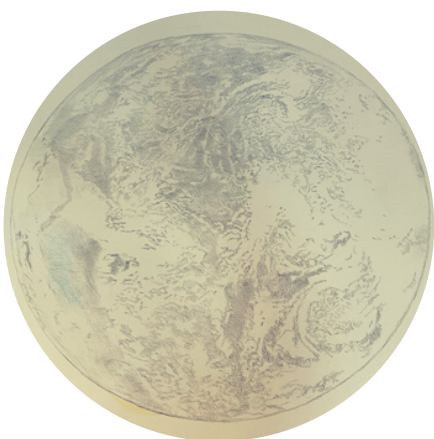
Front-end evaluation allowed the museum to gain a greater understanding of their visitors/non-visitors and their interests. Museums should increase their use of front-end evaluation to communicate with visitors/non-visitors and use these findings when developing participatory experiences and content. This process benefits both the museum and the visitor.

### Museums can use collaborative artwork to create connections between visitors.

Incorporating collaborative art activities connected visitors with artists, and visitors with each other. It made the artists more approachable and allowed the visitor to engage with them in unique and meaningful ways, creating a two-way connection. It also allowed visitors to interact with each other as they shared ideas and comments, making the museum a more engaging and welcoming space.

### Museums can use social media to connect with visitors even after their visit.

Social media has the potential to uplift visitor voices, whether that was sharing back a visitor's art with the museum or sharing a collaborative work created by visitors. While the hashtag was not necessarily effective in this project, it has the potential to connect visitors when implemented more strategically, such as with MoNA's social media post inviting visitors back to the exhibition to make their mark.



# 5 Images of the Before and After of the Earth

## Replicating Participatory Experiences in Small Museums



### Talk Informally to Visitors

There are different ways to conduct front-end evaluation. If small museums do not have the training or funds to hire evaluators, they can still interact with visitors through **informal conversations**. For example, docents and staff can approach visitors to ask about their experience at the museum. However, it is important to **not ask leading questions** in order to obtain authentic and important information. For example, do not ask, "How much are you enjoying your visit today?" Instead, ask, "How is your experience today?"



### Use Community Connections

One of the key successes of this project is that MoNA has connections with the local high schools which allowed access to the targeted non-visitor group, the students. It would have been otherwise difficult to reach a sufficient survey sample size without this connection. For future outreach, small museums can consider their **existing relationships with communities** and who they can involve, whether that is in helping reach a certain group of people or **providing feedback** on what the **community needs** from the museum.



### Involve Local Artists

The local artists' involvement with MoNA was beneficial since they are the creators of the artwork, and **visitors seek a connection** with them. Museums can check with the local artists to see if they would like to be involved with the public, and if they are then to what extent. The museum should prioritize their comfort and design the participatory experience accordingly. The museum can facilitate meaningful connections when both the artist and the visitor **feel comfortable and welcomed**.



### Support On-Site Staff

On-site staff are important to make the activities more successful. Front-desk staff and docents are often the first people visitors interact with at a museum and introduce any resources or programs. Staff also help visitors participating in activities by facilitating conversations and encouraging visitor involvement. They also assist with the logistical practicalities of visitor participation, such as providing materials or answering questions. Museums can **support** their on-site staff by providing **simple references sheets**, whether that is information for an exhibit or different discussion topics.

# 09 Appendices

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- A: Evaluation Report
- B: Focused Observation
- C: Semi-structured Interview
- D: Survey
- E: Souvenir Booklet

Appendix A.

2022

A dark wooden sign with gold lettering that reads "Museum of Northwest Art". The sign is mounted on a metal post with a black lampshade above it. The background shows a blue sky with white clouds and a wooden building facade.

Museum  
*of*  
Northwest  
Art

# Teen Outreach Front-End Evaluation Report

University of Washington Museology  
Graduate Program Thesis Project

A photograph showing the interior of a museum. It features a modern design with a curved white wall, a glass railing, and a staircase. The lighting is warm and the space is open and bright.

Chi-Yun Cheng and Lydia Roca

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# 01 Introduction

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## Framing

Art museums struggle with being welcoming and participatory spaces. It is concerning that a great percentage of people “[do] not consider the art museum as a place where they belong or feel comfortable” (DCMS 2018; Kulturstyrelsen 2017; Simon 2016, cited by Hoffding, S, Rung, M, Roald, T). Additionally, Hood (2004) indicated that “limitations on group social behavior and active participation” (p.154) are the barriers that lower individuals’ willingness to attend art museums.

Younger generations such as the Millennials and Gen Z may soon become the primary audience for the majority of the next century (Sommer, 2018). However, they are not “visiting cultural institutions at the same rate as other generational cohorts during early adulthood” (Sommer, 2018). Black (2018) noted that the emerging “attitudinal change” forms a new demand for “challenge and personal value, and expectations of a high quality personal experience” (p.1). It has been noted that there is a “fall in museum attendance amongst younger, well-educated but less committed generations” (Black, 2018, p. 2). There is a growing shift in museums to engage more with their audiences and encourage more participation. The museum field’s approach to visitor engagement will need to adapt to their visitors’ expectations and social needs.

## Purpose

The purpose of this front-end evaluation was to inform the ideation process for a participatory on-site analog experience that aims to engage visitors with MoNA’s collections, specifically the exhibit "A Precarious Edge", and connect people during and after their visits.

## Questions

1. What makes participation opportunities engaging at art museums?
2. How do people engage with art at MoNA?
3. How do people want to engage with art at MoNA?

# 02 Methods

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The target audience of the study focused on younger visitors, identified as Millennials and Gen Z, though with specific focus on Gen Z. All of the survey participants were local high school students, aka Gen Z. On-site visitors ranged across different generations, though when possible the preference was given to younger visitors.



## 01 | Survey

was distributed to local high school students through art teachers. The survey asked about students' art museum experiences and brainstormed potential activities that they would be interested in doing at art museums.



## 02 | Focused Observation

was conducted on-site and focused on visitors' behaviors. The observers prioritize younger visitors when observing the interactions.



## 03 | Semi-Structured Interview

was conducted on-site and asked visitors about their positive museum experiences, at MoNA and in other art museums. The interview also tested a hypothetical scenario to understand what was and was not appealing to visitors.

# 03 Sample

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The sample size was 59 surveys, 19 focused observations, and 17 interviews. The surveys were collected between February 16 to March 7, 2022, and the focused observations and interviews were collected on February 12, 2022.

## Survey

All survey respondents are high school students. In terms of gender identity (n=53), 45% of the respondents identified as male, 36% identified as female, and 8% identified as non-binary.

As to racial and ethnic identity (n=54), 43% of the respondents identified as White/Caucasian, 48% of the respondents identified as Latino(a)/Hispanic. There were also respondents that identified as Black, Asian, or Native American.

## Interview

Very few on-site interview participants provided demographic information and thus the sample cannot be described aside from personal observations. Based on that, the majority of interview participants (n=17) appeared to be older (59%).

## Limitations

The limitations include: 1. Small sample size, 2. Distribution method, 3. Different audiences.

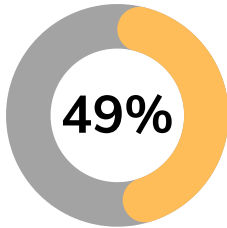
It is difficult to make claims with the small sample size (survey n=59, focused observation n=19, interview n=17). The sample size is sufficient for this front-end evaluation, however it cannot be used to generalize to a larger population. Another potential limitation is a bias in the survey distribution method. Since it was sent through local art teachers, all of the respondents will be art students or in art classes. This will exclude voices from students that are not in these groups. Additionally, the audiences for on-site versus off-site data are different and have to be kept in mind during analysis.

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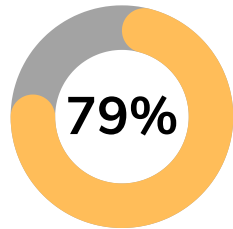
# 04 Key Findings

## Off-site Survey

### MoNA and art museum visitation



Most respondents (n=59) have not visited an art museum in the past four years. Followed by 1-4 times (29%), and can't recall (22%).



The majority of respondents (n=38) have not been to MoNA.

The most commonly cited reason (n=31) for not going to MoNA more often was not having enough time (39%), followed by not having anyone to go with (16%).

### Participation at MoNA and art museums

When asked how important it was to participate in some type of activity at an art museum, the largest percentage of respondents (n=59) were neutral (46%), 29% responded either "Somewhat Important" or "Very Important."



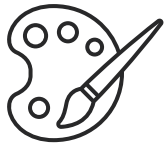
The top 5 activities that respondents (n=57) were most interested in are: taking pictures (70%), talking to people in their group (53%), museum led tours (44%), museum interactive gallery guides (39%), and reading labels (33%).



After describing an enjoyable activity at a museum, respondents (n=48) said it brought them a positive emotion (like fun, calm, etc.) or an emotional connection (19%), liked the act of looking at art (13%), or broadened their perspective (10%).

# 04 Key Findings

## Off-site Survey



When asked to describe an activity they would love to do in an art museum, respondents (n=51) most wanted to do an artistic activity (29%), do a game-like activity (14%) or look at art (14%).



Respondents (n=54) most frequently reported familiarity with people as a factor for open participation (24%), followed by a specific type of environment (like home, a quiet environment, a familiar location) (22%), or team spaces (like sports or the theater) (15%).

### Climate change

#### Knowledge

Most respondents (n=56) claimed to be either “Somewhat Knowledgeable” (39%) or “Very Knowledgeable” (14%) with the subject of climate change.

#### Frequency

However, most respondents (n=58) rarely talk about this topic (53%). This trend might be reflected in the respondents’ (n=58) low interest in exploring climate change issues in museums (Not at all: 18, Not likely: 12).

#### Feelings

When asked about their feelings towards climate change, many respondents (n=56) expressed unease (worried, scared, uncomfortable) (36%) or determination to make a change (16%).

#### Ideas

When asked how art can explore the topic of climate change, respondents (n=54) most mentioned that art can portray its consequences and how it affects the world (17%), use different art techniques (15%), or generally educate people on what is happening (13%).

# 04 Key Findings

## On-site Data

### Focused observation

Most visitors talk to people in their group (65 times), stop in front of art (60 times), point at artwork (32 times), and express positive feelings (30 times). Other frequent activities: lean closer to artwork (26 times), take pictures (14 times), and read labels (10 times).

### Semi-structured interview

The followings are the themes emerged from the interviews:



Being able to be with people is important



Desire for more educational opportunities



High interest in exploring social issues in art museums

- There was a theme of spending time with friends and family in what made an enjoyable museum visit, such as “the time together is the most important” and “talking about their favorite piece with family and sharing that excitement with each other.” Exhibition content and having different interactive experiences were also mentioned.
- There was a desire for more educational opportunities (audio/video guides for more information, more information in general) and there was an expressed interest in more tactile/sensory experiences (audio, videos, hands-on, etc.) in general.
- There was high interest in exploring social issues in art museums. Some mentioned using art to “educate” people, to make hard subjects more “palatable”, and to help in overcoming negative feelings. As one interviewee said, “any topic is on!”

# 04 Key Findings

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## Hypothetical activity

Around even split between those who like the hypothetical activity or those who do not. (See Appendix C. Semi-structured Interview, Question 4.)

Those who like it expressed interest in creating their own versions and said it would be a "fun comparison" to the original work and can "engage people that don't see themselves as an artist." They liked the tactile and hands on aspect and wanted even more elements that they could engage with and a way to have a souvenir with little bits of the show to take home with them.

Those who didn't like it commonly cited it's "good for children, but not for the adults" and "fear of judgment." There was also an observed generational difference. Older respondents mostly preferred traditional art museum activities, such as viewing art and gaining more information on "how the art is made" and "theories", etc. over hands-on activities. Younger respondents were all interested in more hands-on and personal experiences.

## Cross instruments comparisons

### All three instruments



Elements of socialization (such as talking to people in their group, socializing with friends/family, etc.) were frequently mentioned/observed.

Physical movements such as walking around and viewing art was frequently mentioned/observed.

### Survey and Interview



Respondents mention fear of judgment as a barrier to participation.



Respondents expressed negative emotions towards climate change.

# 05 Conclusion

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This front-end evaluation answers the following key questions:

## Q1: What makes participation opportunities engaging at art museums?

The survey indicated that enjoyable experiences provided a positive emotion or an emotional connection, that the act of viewing art was valued, or the experience broadened their perspective. There was also a cross-instrument desire to share their museum experiences with friends and/or family.

## Q2: How do people engage with art at MoNA?

People were most frequently observed talking to people in their group and viewing the art itself. Most people also mentioned viewing art throughout their interview, some older respondents emphasizing that this was the way they wanted to engage. Currently, people are mostly participating in traditional museum activities at MoNA.

## Q3: How do people want to engage with art at MoNA?

In the survey, high schoolers indicated that they most want to do an artistic activity, do a game-like activity or look at art. In the interview, there was an interest in more educational opportunities, more information, and more tactile and sensory experiences.

# 06 References

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# Appendix B.

## Focused observation for *A Precarious Edge*

Date: \_\_\_\_\_

Group Description: \_\_\_\_\_

Time In: \_\_\_\_\_

Time Out: \_\_\_\_\_

Recorded by: \_\_\_\_\_

Activities	Frequency	Notes
Stop in front of an artwork		
Sit and observe the artwork		
Lean closer to the artwork		
Point at the artwork		
Express positive emotional response when engaging with the artwork (laughing, smiling, etc.)		
Read the label		
Look at gallery guide or pamphlet		
Talk with people from their group about the artwork		
Talk with docent		
Take pictures		
Search for/interest in more information (on their phone, mention to their group, etc.)		
Express interest in something more ("I'd like more of..." to their group, etc.)		

# Appendix C.

Interview #: \_\_\_\_\_

Date/Time Collected: \_\_\_\_\_

## **Semi-Structured Interview**

Thank you for participating today! I am Claudia Cheng/Lydia Roca. I am a graduate student in the Museology Graduate Program at the University of Washington. I'm doing this interview to gather information for my graduate thesis project related to engagement with MoNA. With this short interview, I hope to learn from your thoughts and experiences, and to enhance future museum experiences. There's no right or wrong answer to any of the questions I'm asking today, so please feel free to say anything that comes to your mind. We can stop at any time, at any point during this interview.

- 
1. Why did you visit MoNA today? How did you find information about MoNA? (Newspaper, social media, website, etc.)
  
  2. Describe a time you and your friends/family visited a museum, any museum. What are some of the things you did together while you were there? Can you recall an engaging activity or something enjoyable you did during that visit? What about it made this memorable?
    - a. What is it about these activities that's engaging for you? Why is this enjoyable?
  
  3. What about here at MoNA? What kinds of activities do you enjoy?
    - a. Are there different ways you'd like to interact with the art that you don't already do here?

Tell me about; Could you explain a bit more what you meant by; How do you feel about; Could you describe

- b. If you could change something to make your visit more engaging, what would it be?
  
- 4. Imagine you're at a museum and there's an exhibit with a hands-on activity. As you go through the exhibit, you can collect visual elements (subject matter, pattern, color, etc.) inspired by the art on display and then at the end make your own creation with these pieces in response to a prompt. Does this sound interesting to you?
  - a. What about this is appealing to you or not?
  
  - b. What would you change about this to make it more interesting to you?
  
  - c. Are there other ways you'd like to engage with art while at an art museum?

In February, MoNA will be opening a new exhibition titled *A Precarious Edge*, in which two artists incorporate different media to explore a contemplative dialog on the beauty, benefits, and boundaries of our essential habitats and the natural world. They explore the feeling of being on a precipice in the midst of the increasing loss of natural habitats and natural beauty around us.

- 5. Would you be interested in exploring these kinds of topics through art? Why or why not?
  
- 6. Describe the thoughts and feelings that come to mind when you think of climate change.
  
- 7. Wrapping up: Is there anything that you would like to add?

Tell me about; Could you explain a bit more what you meant by; How do you feel about; Could you describe

# Appendix D.

## Optional Survey

All of these questions are **optional** and will remain confidential. We are interested in knowing whose voices we've had a chance to hear from today. Thank you for your participation!

1. Have you been to MoNA before?

- No, this is my first visit.
- Yes, this is my second visit.
- Yes, this is my third (or more) visit.

2. Is MoNA accessible to you? Why or why not?

*(Examples: I like the free admission. It's hard to get here. I need more chairs available.)*

3. How old are you?

- Under 20
- 20s
- 30s
- 40s
- 50s
- 60s
- 70+

4. How do you describe yourself?

Racial/ethnic identity: \_\_\_\_\_

Gender identity: \_\_\_\_\_

5. Do you see yourself represented in MoNA's...

Artists in the collection?

Not at all	Not very	Neutral	Somewhat	Very
------------	----------	---------	----------	------

Exhibitions?

Not at all	Not very	Neutral	Somewhat	Very
------------	----------	---------	----------	------

Is this important to you?

- Yes
- No
- Unsure

## Survey

Hi! Thank you for participating in this survey! We're Claudia and Lydia. We are two graduate students in the Museology Graduate Program at the University of Washington. For our thesis project, we are aiming to design an engaging museum experience at the Museum of Northwest Art (MoNA)! This survey will take approximately 3-5 minutes to complete. Your responses will help us to better understand the younger generation's engagement with MoNA. This data will be used to inform future outreach efforts to make MoNA more welcoming for students.

This survey is entirely **optional**. All of your responses will be **confidential**. Your feedback is important and we would be grateful for your participation. If you complete this survey, you will be able to share a post on MoNA's social media! You can share your own art or art that inspires you and share your thoughts with the La Conner art community! Find MoNA on Instagram at @museumnwart and on Facebook at Museum of Northwest Art (@MuseumNWAart).

### Section I :

1. How often have you visited an art museum in the past four years?
  - 1-4 times
  - 5-9 times
  - More than ten times
  - I have not visited an art museum in the past four years
  - I can't recall
  
2. Have you ever heard of the Museum of Northwest Art (MoNA)?
  - Yes
  - No (skip to question 6)
  
3. Have you been to MoNA?
  - Yes
  - No (skip to question 5)
  
4. If yes, where did you hear about MoNA? (Select ALL that apply)
  - Friends & Families
  - School
  - Social media
  - Flyers
  - Other: \_\_\_\_\_
  - I can't recall
  
5. How often do you visit MoNA?
  - Frequently (2-3 times a month)
  - Sometimes (once every 4-6 months)

- Rarely (once a year)
- Never
- I can't recall

If you selected **Rarely** or **Never**, why don't you go more often?

- I'm not interested in the subject matter/art.
- There aren't activities I enjoy doing there.
- I don't have the time.
- I don't have a way to get there.
- I don't feel comfortable/see myself reflected in an art museum.
- My friends or family aren't interested in art museums.
- I don't have anyone to go with.
- Other: \_\_\_\_\_

6. How important is it for you to participate in some type of activity when you're at an art museum?

Not at all	Not very important	Neutral	Somewhat important	Very important
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7. Please indicate the activities that you would like to participate in while at art museums. (Select ALL that apply)

- Taking pictures
- Reading labels
- Writing in comment books
- Talking to people in your group
- Talking to people not in your group (docents, other visitors, etc.)
- Museum led studio activities
- Museum led tours
- Museum Interactive Gallery Guide
- Sharing thoughts/photos to social media
- Other: \_\_\_\_\_

8. Describe the most enjoyable activity that you did while at an art museum.

9. Compared to other types of activities, what was it about this activity that made you feel this way?

10. Think big! Describe an activity that you would love to do at an art museum.

11. What is a place that makes you feel comfortable to participate openly and why? This could be anywhere, not necessarily MoNA or museums in general.

**Section II :**

12. How knowledgeable are you with the subject of climate change?

Not at all	Not very	Neutral	Some	Very
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13. How often do you talk about the subject of climate change?

- Frequently (1-6 times a week)
- Sometimes (2-3 times a month)
- Rarely (less than once a month)
- Never

14. Who do you talk about this subject with? (Select ALL that apply)

- Friends
- Family
- Teachers
- Peers
- Other: \_\_\_\_\_
- I don't talk about this subject

15. Where do you talk about this subject? (Select ALL that apply)

- School
- Extracurricular activities (clubs, teams, volunteering, etc.)
- Home

- Work
- Museums
- Social media (Facebook, Instagram, TikTok, etc.)
- Online forums/discussion boards
- Other: \_\_\_\_\_
- I don't talk about this subject

16. Complete the sentence:

The subject of climate change makes me feel \_\_\_\_\_.

17. How likely are you to go to a museum to explore the topic of climate change?

Not at all	Not very	Neutral	Somewhat	Very
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18. In what ways do you think art can explore the topic of climate change?

**Section III :**

These questions are optional and will be confidential. However, your responses will provide valuable insight to our project.

19. How do you describe yourself?

Racial/ethnic identity: \_\_\_\_\_

Gender identity: \_\_\_\_\_

20. Do you see yourself represented in MoNA's...

Artists in the collection?

I don't know	Not at all	Not very	Neutral	Somewhat	Very
--------------	------------	----------	---------	----------	------

Exhibitions?

I don't know	Not at all	Not very	Neutral	Somewhat	Very
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Is this important to you?

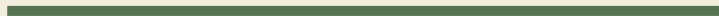
- Yes
- No
- Unsure

## Appendix E.

### My Plastic Reduction Pledge

Check the actions that you will do.

- I can refuse to use plastic straws and utensils.
- I can use a reusable water bottle.
- I can reduce litter by putting it in the trash or garbage.
- I can remind my friends and family to bring their reusable bags to stores.
- I can help my family to recycle right.

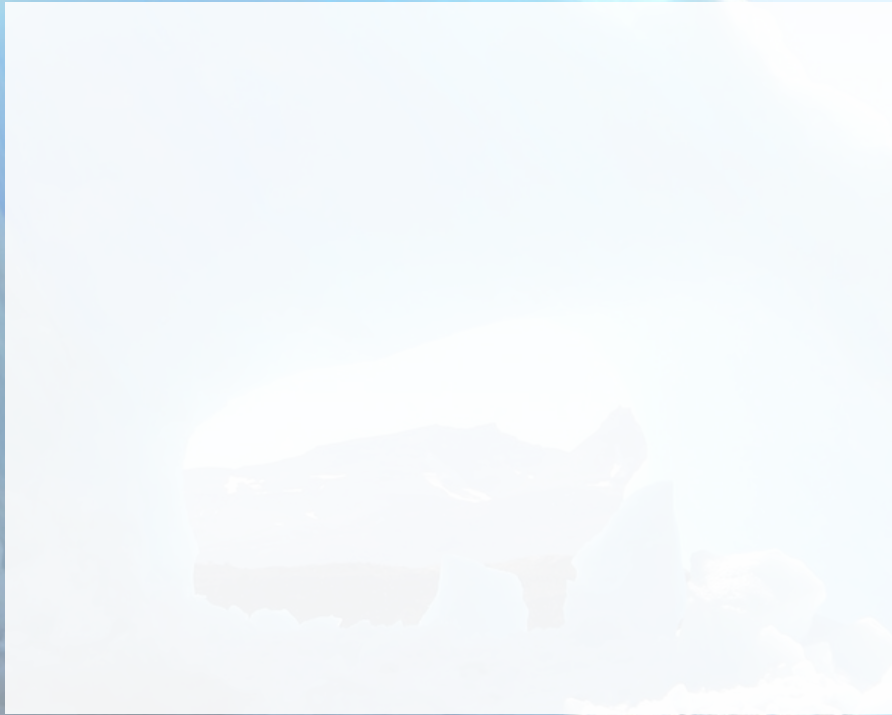


# DRAWING FROM THE EARTH



**Inspired by the Earth**  
**Inspired for the Earth**

Share your booklet on instagram  
with #MoNA\_MyArtMyEarth



**What kind of environment do you want to leave behind?**

Write or draw your hopes for the future

**Recreate your favorite animal in its natural habitat!**

HOW CAN WE HELP THIS ANIMAL STAY SAFE?

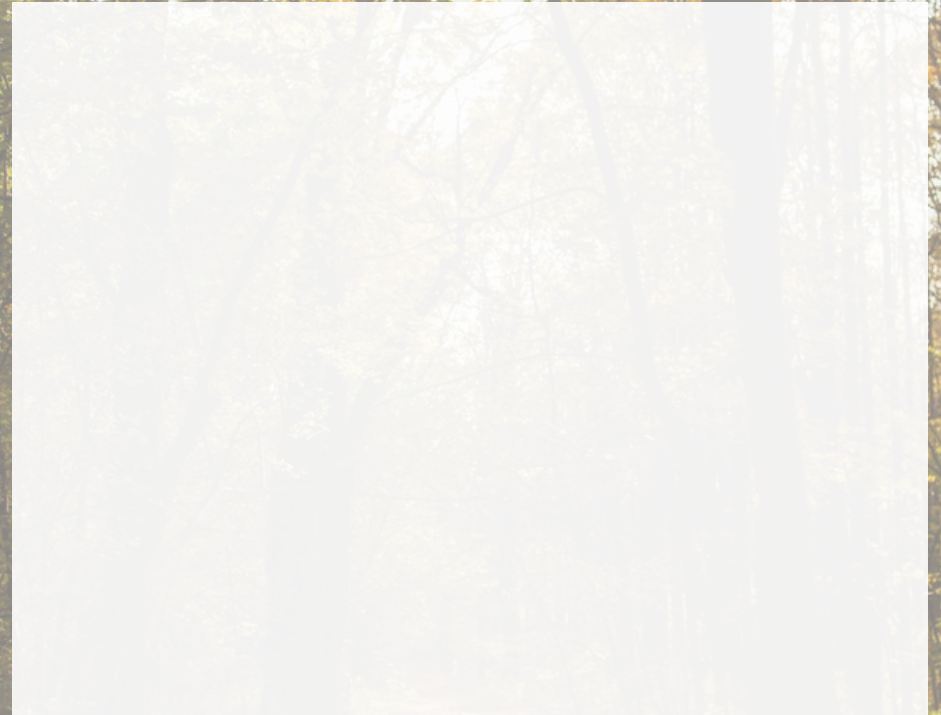
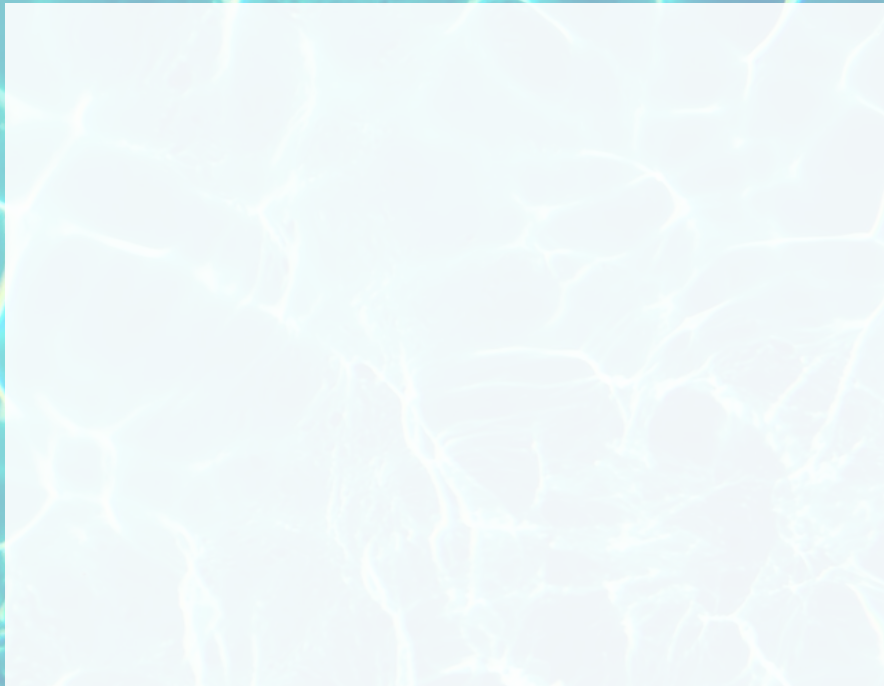
Think about a  
place outdoors that  
brings you peace

Why do you feel this way?

Draw it out!

Where do you  
want to explore?

THERE'S SO MUCH BEAUTY IN THE  
WORLD, AND TO SEE IT, WE NEED  
TO TAKE CARE OF IT.



# Take action

## LITTLE STEPS MAKE BIG IMPACTS

Overwhelmed by how big climate change is? It is big. If we break that down into small steps that we practice daily, and share them with friends and family, it will make a difference!

Of course, it is impossible to help the Earth without pushing our government and big corporations to do their parts! A recent study showed that many large global companies are failing to change quickly enough to meet their target goals. We need to use our voices and commit to creating systemic change!

# We all know

## BRING YOUR OWN BAGS AND BOTTLES



We all know that we should bring our own bags and bottles to reduce plastic use and save our environment. That's for good reason! Plastic bottles and bottle caps were in the top 5 items found as marine debris.

## RECYCLE

Recycling is another important action that we can take. Before that though, we should **reduce** how much we buy or **reuse** what we already have. Scan the QR code to understand the impact of over consumption.



## WHERE SHOULD I START? FROM YOUR BACKYARD

Scan this QR code to learn more about the environmental groups that are here in Washington! Find a group that's nearby or relevant to you.



# What we eat and use



## EAT WELL

We can make environmentally friendly decisions even when we eat! While fish overall has a lower impact than meat, fish populations are also at risk of being overfished. Try using the Seafood Watch guide to help you choose sustainable seafood!

## USE WELL

We can be thoughtful when choosing what products we use, like when going to the beach! Many sunscreens contain ingredients harmful to our coral reefs and aquatic life. Instead, use UV protected clothes or mineral sunblocks!

# BIG changes

## GOVERNMENT

Learn more about the laws related to climate change in the US.



## RESEARCH

Learn more about climate research from NASA and NOAA.



## ADVOCACY

Learn more about USCAN member organizations and check out the U.S. Climate Resilience Toolkit for the PNW!

