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Lindsay Fulop  
lfulop@rollins.edu

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Representing CFAM's Visitors: Participatory Action Research Approach

Lindsay M. Fulop

Psychology Department

Rollins College

### Abstract

Using the participatory action research model, this study gathered preliminary data to determine the Cornell Fine Arts Museum's (CFAM) current audience and lay the groundwork for future diversity and inclusion initiatives by assessing visitors' experience of the museum and how it might be improved. Though the museum staff's current practices closely resemble the research model, this is the first study to use it as a framework for conducting audience research alongside the staff. As this methodology is not common within the museum sphere, this study assessed the viability of participatory action research for further use within the field. The participatory action research model consists of a spiral structure detailing repeated instances of planning, taking action, observing, and reflecting from a general assessment of the main issue to a mutually beneficial solution. This study represents the first iteration in this process, and the method's viability was tested based on this study's ability to produce data that will be able to shift from one iteration to the next, therefore allowing CFAM to continue researching on their own. A two-phase survey initiative was created with CFAM to test the model. The results of the second public survey successfully generated data that CFAM can carry forward into the next planning stage of the larger diversity and inclusion project, demonstrating the effectiveness and adaptability of the method to be used within the museum field.

### Representing CFAM's Visitors: Participatory Action Research Approach

The Cornell Fine Arts Museum (CFAM) located on the Rollins College campus in Winter Park, FL opened its doors in 1978 after four decades of growing its collection via contributions from Rollins alumni and local benefactors (CFAM, 2018). Since its inception, CFAM has been a committed teaching museum dedicated to “integrating art learning into daily life for campus and community” (CFAM, 2021c). As a university art museum and a community museum, CFAM is unique in its ability to create dialogues between the campus and the wider Orlando area by using art as the vehicle for these conversations and the lens through which each might better understand the other (CFAM, 2021a). In a testament to the museum's success, CFAM was the first college museum in Florida to be accredited by the American Alliance of Museums (previously the American Association of Museums) in 1981 and remains one of only four AAM-accredited museums in Orlando (CFAM, 2021a).

### **Current Practice**

Since 2012, CFAM has been under the leadership of Bruce A. Beal Director Dr. Ena Heller, who prioritizes open communication and collaboration across all aspects of the museum to ensure that everyone (staff members, the Rollins community, members of the local community, etc.) feels as though they have a voice and the ability to be heard within the space. This open mindset is shared by every member of the museum's staff, as they all strive to uphold CFAM's mission and better serve their communities by consistently re-evaluating their efforts and roles within them. This work includes ameliorating potential constraints on visitor attendance, such as Dr. Heller's ongoing free admission initiative started in 2013 (Palm, 2013), and providing the museum as a resource for alternative learning, as in the Art Time Outreach Program (CFAM, 2019a). This work also includes taking direct action based on feedback, as

seen in CFAM's recent development of a Student Council following inquiries about increasing student involvement beyond traditional internships and volunteer opportunities (Heller, personal communication, 2020). These commitments to collaboration and best serving their communities are the driving forces of this study, as the goal of this project is to work with CFAM to conduct an audience evaluation, thereby providing the museum with a comprehensive understanding of their visitors' demographics and motivations to be integrated into future strategic planning. This evaluation is being undertaken with the intent to gather preliminary data to determine CFAM's current audience and lay the groundwork for future diversity and inclusion initiatives by assessing visitors' experience of the museum and how it might be improved.

### **Previous Approaches**

Those commitments also motivated the use of participatory action research as the primary methodology, a method that has not yet been utilized in research involving CFAM. This prior research consists of two 2013 focus group meetings to gain insight into the student-visitors' experience from Rollins students and to brainstorm further recruitment tactics for the members of the museum (Heller, personal communication, 2020). Relevant results from the student meeting include suggestions to increase the museum's visibility on-campus by ensuring campus tour guides made mention of the museum to prospective students and making corresponding Facebook events for each event the museum held, both of which the museum successfully implemented and occur today (Stahlman, 2013). Beyond these meetings, there are no records of formal research being undertaken with the museum, marking this study as the first of its kind. This realization further solidified the decision to use participatory action research, as its central tenet requires total collaboration between the researcher and the would-be participants (i.e., the museum staff), therefore placing both on the same level and relying on the staff's expert

knowledge of the museum to dictate the project's scope and major goals (McTaggart, 1997). In doing so, the staff's expert knowledge provides the necessary source material to effectively structure the project to best fit the museum's needs.

### **Introduction to Participatory Action Research**

It is this requirement for equal partnership toward the goal of specified and meaningful change that has made participatory action research a key method in organizational development research in its evolution from its first iteration as "action research" in the early 1940s (Adelman, 1993, p. 7). Social psychologist Kurt Lewin is credited with pioneering the field following his work demonstrating the benefits of "democratic participation" over "autocratic coercion" in leadership styles within factory and neighborhood settings (Adelman, 1993, p. 7). As a Jewish German-American psychologist working during World War II, Lewin was particularly concerned with finding ways to assist minority groups in "overcoming the forces of exploitation and colonization" to achieve independence and equality, a directive that summarily embedded itself within action research (Adelman, 1993, p. 8). Because of this founding principle, participatory action research has also remained a staple under the umbrella of activist research, as few methodologies place as much value on insider knowledge and involvement when constructing action plans (McTaggart, 1997). For example, participatory action research has been associated with such varying studies as the empowerment of disadvantaged Nicaraguans (Kroecker, 1996) to establishing queer solidarities for LGBTQ+ youth (Fine et al., 2018).

### **Research Model**

This widespread applicability stems from the method's spiraling structure of repeated instances of planning, acting, observing, and reflecting that progresses from a general assessment of the issue as it was identified by the insiders to an increasingly narrower focus on holistically

resolving the said issue (Kemmis & McTaggart, 2005) (see Figure 1). It is this lack of prescriptive guidelines beyond working to solve the issue in a way that is beneficial to those involved and ensures the flexibility to re-evaluate, that makes it possible to effectively share ownership of the research and create a collective understanding of the practices being put into place (Savin-Baden & Wimpenny, 2007). This study represents the first iteration in this structure, in that the primary issue of improving diversity and inclusion within CFAM's offerings and practices was identified by the museum staff (i.e., partners with expert knowledge), and the results of this study will be used as a tool for reflection when moving forward. This study will also serve as a foundational template for the staff to independently conduct future audience research using the experience gained from the collaboration, therefore ensuring the cycle can continue and meaningful change can take place.

### **Existing Audience Research**

Though this study is a first for CFAM, museum audience evaluations typically include some elements of visitor participation, particularly in the wake of the increased emphasis on improving museums' diversity, inclusion, accessibility, and allyship alongside the current social revolution (Anderson & Mileham, 2020). Even without this influence, these assessments are a common occurrence, as museums are constantly looking to better understand their visitors and their role in the community (Adams, 2012). Available examples of research centering museum visitors include analyses of visitors' behaviors within the museum space (Bollo & Pozzollo, 2005), analyses of the effect of visitors' agendas on their learning experience (Faulk, Moussouri, & Coulson, 2010), and surveys and interviews with a select group of visitors similar to CFAM's previous focus groups (Korn, & Associates, Inc., 2009; Korn, & Associates, Inc., 2011).

### **Unique Features**

What sets this study apart is the direct collaboration with CFAM's staff, per the methodology's requirements, to productively engage with their visitors and directly involve them in shaping the future visitor experience. Where other studies often originate from external sources seeking to explore a wider theory related to the museum-going experience or are products of contracted evaluations prepared by specialized third-party firms, this study creates the opportunity for impactful localized change by treating CFAM's staff and visitors as equal stakeholders rather than research subjects (Savin-Baden & Wimpenny, 2007). Involving these groups at the ground level allows CFAM to evolve proactively as the process continues beyond this study to both take advantage of the changes the collaboration creates and anticipate the next avenue to be explored to continue toward their overall goal of improving diversity and inclusion.

### **Project Structure**

A two-phase survey initiative was created and implemented to begin this process. The first phase included a survey that assessed the staff's conception of their visitors' demographics (i.e., age and race/ethnicity) and offered opportunities for the staff to suggest ways to improve diversity in these areas. The second phase relied on a workshopping period based on Phase I's findings and resulted in the collaborative creation of a more comprehensive survey released to the relevant public. This public survey addressed areas outside of diversity and inclusion to grant CFAM a multi-faceted view of how their visitors interact with the museum's offerings (i.e., the exhibitions, programming, events, etc.). In collecting visitors' demographic information and analyzing their feedback, CFAM will be able to utilize the resulting data to take informed steps to establish further, more focused dialogue with its visitors regarding its strategic goals, shifting the visitors into the role of the insiders with expert knowledge and moving the larger project into its next planning stage.

In addition to collecting this data for CFAM's future use, this study will also assess the extent to which CFAM can utilize the format of Phase I as a catalyst for more specified research, as it will provide insight into the viability of participatory action research within the museum sphere. If it is a viable method, it should be possible to synthesize relevant themes from Phase II's results that can be later re-presented to the public to define more pertinent questions and identify the next actionable item. It should then be possible to transpose these themes into structured assessment materials, essentially repeating Phase I's workshopping period. Assessing both phases' efficacy will strengthen the methodological foundation of this study by illustrating the ability to shift from one cycle to the next and setting CFAM up to continue researching on their own.

## **Method**

### **Phase I Respondents**

Data collection occurred in two phases using separate surveys. The preliminary survey was distributed to members of CFAM's core staff (i.e., full-time employees and year-long interns;  $n = 12$ ). This distinction ensured respondents had the necessary experience with the museum to provide comprehensive and specific, goal-oriented answers. Due to the staff's small size, respondents were only asked to disclose how long they had been employed and were assured all open-ended responses would be anonymized before the presentation of the results (see Appendix A). Of the 12 staff members, 8 (67%) completed the survey with an average employment time of 3.32 years.

### **Phase I Procedure**

The decision to assess the staff's understanding of their visitors' ages against their previously collected data was made during the project's initial stages, as staff members were

curious to learn whether their assumptions reflected the reality. Though CFAM historically has not collected demographic information related to visitors' race/ethnicity to avoid alienating or profiling its audience, the staff requested the inclusion of questions estimating the frequency that people of varying races/ethnicities visit to open a dialogue concerning the museum's actual versus perceived diversity. The survey was distributed via an email to the core staff with the announcement that the results would be presented, discussed, and used as the basis for Phase II's public survey. The content of this email and the survey itself was pre-approved by Dr. Heller alongside Rollins College's Institutional Review Board (IRB). Further recruitment outside of the core staff was not necessary. The survey remained open for one week (12/2/20-12/9/20) and one reminder email was sent two days before the close (12/7/20) to encourage as many of the core staff to respond as available.

The survey used both quantitative and qualitative methods such as ordinal ranking, Likert scales, frequency scales, and open-ended responses (see Appendix A). This multi-method approach provided a greater range of opportunities for the staff to express themselves (Preskill, 2011). For ease of presentation to the staff, the quantitative analysis was limited to reporting the percentages of each response per question. For example, the rankings in response to the question "Which age group do you think visits CFAM the most?" were presented in order of majority (i.e., highest to lowest percentage). Per the staff's request, the percentages from this question were compared against CFAM's daily attendance data from the current and past fiscal years (FY21 and FY20) using pie charts to represent the breakdown of the percentages of visitors within each age group as defined by CFAM. These groups are as follows: Pre-K to 5th, Middle School, High School, College, General Admission (ages 25-64), and General Admission 65+. As CFAM does not yet collect racial/ethnic demographic information, the categories used in the

survey were simplified from those available on the 2020 Census to ensure an accurate and inclusive range of options (U.S. Census Bureau, 2020). These categories included: Black people, Asian people, White people, Hispanic and Latinx people, Indigenous peoples, Multiracial and multiethnic people, and Other with the option to specify.

The open-ended responses were individually analyzed using content-coding, as each question addressed a different topic related to the overall survey. The decision to use single-item assessments rather than standardized demographic and motivation scales was made to orient the staff to the themes they felt most aligned with their goals for the public survey, therefore better tailoring the survey to CFAM's strategic planning needs. The staff's responses to each open-ended question were first combed for possible commonalities. Based on these commonalities, the responses were coded into distinct categories to allow for the discussion of the resulting major themes. Taxonomies were created for each question using these themes to ensure the categories were operationally defined, exhaustive, and mutually exclusive.

The categories for Question 5, "Why do you think one group visits more often than others?", were location, convenience, experience, records, and other (Figure 2). The categories for Question 6, "How can CFAM improve attendance in other age groups?", were diversity, school partnerships, K-12 programming, and other (Figure 3). The categories for Question 10, "Please explain your ratings. If there are any program(s) (past or present) that were not included, but you feel are relevant, please describe it and explain your reasoning," were outreach, CFAMily Days, Artist Talks, and tours (Figure 4). The categories for Question 12, "Why do you think some groups visit more often than others?" were location, accessibility, experience, not collected, and efforts (Figure 5). The categories for Question 13, "How can CFAM improve attendance in other racial/ethnic groups?" were beyond CFAM, outreach, involvement, and other

(see Figure 6). The categories for Question 14, “What steps do you think CFAM has already undertaken to improve attendance in both age and racial/ethnic groups?” were exhibitions, outreach, programming, and other (Figure 7). The final set of categories for Question 15, “Is there a particular program that you would like to highlight as an example of CFAM's work on these areas? Please describe the program and your reasoning,” were also exhibitions, outreach, programming, and other (Figure 8). Because the goal of this survey was to provide topics for discussion, further analysis to ascertain the total number of responses per category per question was not undertaken to avoid privileging one theme over another. This action ensured each theme would be considered during the discussion period.

A PowerPoint presentation was created to assist in presenting the results to the staff and to provide reference points when discussing the potential themes and corresponding questions to be included in the public survey (see Appendix B). This presentation was held during a virtual CFAM staff meeting in which 7 of the 12 core staff members (58%) were present. This meeting took place on February 9th, 2021 and was recorded for later reference with the staff members' consent.

## **Phase II Respondents**

The public survey collected 141 responses at the time the survey closed (March 25th, 2021 at 11:59 pm). Inclusion criteria were instated to limit the number of valid responses to those who had completed at least 39% of the survey (i.e., provided information beyond the initial demographic questions outlined below). Doing so removed 42 responses, bringing the total to 99 responses (M = 50 years; ages = 18-88, Mdn = 60 years). Partially completed surveys (39% or more but less than 100%) were included in the final data set as they provided additional information relevant to the museum.

As this data will primarily be used by CFAM, the respondents' ages will be reported using CFAM's pre-existing age groups for ease of integration into future strategic planning. Because respondents were required to confirm whether they were 18 years or older to participate in the survey, responses were only received from those within the College, General Admission (ages 25-64), and General Admission 65+ categories. Responses to the question "If you are comfortable responding, how old are those children?" a follow-up to the question, "How likely are you to bring children to CFAM?", offered some data related to ages outside of these categories that will be discussed later. Of the 99 total respondents, 36 fell into the College group (37%), 21 fell into the General Admission group (21%), and 42 fell into General Admission 65+ (42%) (see Figure 9).

In keeping with CFAM's goal to begin collecting data on visitors' race/ethnicities, the decision was made to let respondents self-identify if they were comfortable doing so. The staff requested that this question be marked as optional to preclude respondents from feeling as though they had to answer to continue the survey. Following the template created by Phase I's survey, respondents' race/ethnicities are reported using the previously described categories modified from the 2020 Census: Black people, Asian people, White people, Hispanic and Latinx people, Indigenous peoples, Multiracial and multiethnic people, and Other with the option to specify (U.S. Census Bureau, 2020). Out of these categories, 63 respondents were White (64%), 13 chose not to respond (13%), 8 fell under the umbrella of Multiracial and multiethnic (8%), 7 were Hispanic or Latinx (7%), 6 were Black (6%), and 2 fell into the Other category (2%; Jewish and Indo-European, respectively) (see Figure 10).

To further CFAM's efforts to gain a comprehensive understanding of their visitors' demographics, the decision was made to also provide respondents the option to share their sex

and/or gender identity. Like the previous question, the staff also requested that this question be marked optional. Of the 99 responses, 63 identified as female (64%), 26 as male (26%), 5 as non-binary (5%), and 5 chose not to answer (5%) (see Figure 11).

The last question the staff requested was to have respondents indicate whether they were a member of the museum, a Rollins student, faculty, or staff member, or a general visitor to gain a better sense of the scope of their audience. Out of these categories, 38 indicated they were part of the Rollins community (38%), 34 were general visitors (34%), and 27 were members (27%) (see Figure 12).

### **Phase II Procedure**

As previously described, the planning for the public survey occurred during Phase I's workshopping period. This workshopping period revealed the necessity for single-item assessments rather than the use of pre-existing motivation scales to fully address CFAM's strategic planning needs, therefore moving the survey out of the realm of typical customer satisfaction evaluations and instead tailoring it to the museum's specific interests. Like the preliminary survey, this decision was made to best represent the goal of developing a foundational template for CFAM to collect current visitor data and independently conduct future research.

Following the format recommended by Preskill (2011) and utilized in the preliminary survey, the public survey also used quantitative and qualitative methods such as Likert scales, frequency scales, and open-ended responses (see Appendix C). This multi-method approach provided a basic structure for the survey dictated by the key information the staff wanted to know while allowing unexpected information to surface in the form of respondents' ability to expand on their answers (Preskill, 2011). By offering the space to express themselves in addition

to the scaled questions, respondents had the opportunity to take a further step in assisting the staff in evaluating their current practices and developing future ones, creating a dialogue between the two parties (Preskill, 2011).

The survey's final two questions, Questions 33 and 34, were additions requested by CFAM's staff to gauge visitors' interest in becoming members of the museum and/or the positions they would be most interested in learning about with the potential for future involvement. The options for positions included: docent, a volunteer in the Education Department, a volunteer in the Events and Marketing Department, or a volunteer for Visitor Services. Interested visitors were encouraged to reach out to either the Membership and Guest Relations Coordinator, Dina Mack, or the Associate Curator of Education, Alexia Lobaina, via their respective emails in the survey's exit message for more information.

A draft of the survey was sent to the core staff for approval before it was submitted to the Rollins IRB for review. During this review process, the staff and I coordinated the survey's distribution across CFAM's online platforms including the museum's website, virtual newsletter, mailing list, and social media accounts (Instagram and Facebook). This effort included a face-to-face meeting with Dina Mack and Marketing and Administrative Assistant Hind Berji on February 24th, 2021 to schedule the survey's release and confirm the chosen methods of distribution.

The survey was simultaneously launched across these platforms on March 11th, 2021, and remained open until March 25th at 11:59 PM, after which the survey was removed from the museum's website and the link de-activated. Over the course of the two weeks, the survey was included in two additional virtual newsletters (3/18/21 and 3/26/21), though the survey closed before the second's release. To provide a sense of the survey's reach, these newsletters were

each sent to approximately 3,500 people and had a 22% average open rate (Mack, personal communication, 2021). During this time, the survey was also shared on my personal Instagram and Facebook accounts. Further recruitment methods included creating a flyer describing the project and featuring a QR-code linked directly to the survey (See Appendix D). This flyer was later sent to Dr. John Houston so it could be shared with his students for research credit (3/12/21), printed and hung in CFAM's lobby (3/15/21), and shared in an all-campus email to the Rollins community (3/19/21). In each instance, and within the survey's exit message, respondents were encouraged to use the snowball method, meaning they were asked to share the survey with anyone else they knew who had visited the museum.

Unlike the staff survey, a full analysis was carried out to ascertain the results of the public survey, meaning all responses (quantitative and qualitative) were tallied, converted into percentages, and transferred to graphs. Like the staff survey, the quantitative analysis was limited to reporting the percentages of each response per question to standardize reporting across methods and ensure the easy integration of the data into the staff's current records, as presented in Dr. Heller's most recent Director's Report (Heller, 2020). This analysis was completed within the Qualtrics software and the corresponding graphs are transferred directly from the software's exported default survey report. Because the questions were not limited to single-answer responses, the answer-categories are not considered mutually exclusive, but due to the goal of ensuring the data's functionality for CFAM, the decision was made to proceed without performing further statistical analysis.

The qualitative analysis was also completed in the same way as the preliminary survey in that each open-ended question was considered individually from one another per the single-item structure. The responses from each question were then combed for commonalities before being

coded into distinct categories to facilitate the creation of taxonomies. These taxonomies ensured the categories for each question were operationally defined, exhaustive, and mutually exclusive.

The categories included in the taxonomy for Question 7, “If you are a returning visitor, what brings you back? Please explain your answer and provide specific examples,” were class, new exhibitions, the collection, social commentary, out-of-town visitors, staff, events, location, student involvement, free admission, experience, and other (see Figure 13). The categories in the taxonomy for Question 9, “Please explain your answer and provide examples of events that stood out to you,” were N/A, in-person, accessibility, 360 tour, image quality, events, and other (see Figure 14). The categories for Question 11, “Please explain your answer and describe your reasoning (i.e., accessibility, convenience, location, etc.)” were on-campus, in-person, atmosphere, safety, post-COVID, distance, virtual access, and other (see Figure 15). The categories in Question 12, “If there are limitations to accessing the museum based on its location, please share them here,” were N/A, parking, location, and other (see Figure 16). The categories in Question 16, “Please explain your answer and provide examples of programs or events that stood out to you,” were N/A, example issues, specifics, distance, and other (see Figure 17).

Questions 17-22 require further explanation, as a respondent’s answer to Question 17, “What influences your attendance to events and/or participation in programming” with the choices of “Event/program type” or “Subject matter,” dictated whether they would be directed to Questions 18 and 19 or Questions 21 and 22. For example, if a respondent chose “Event/program type” they would only access the two following questions seeking more information on the type of event or program they were most likely to attend and any suggestions the respondent had for future events. The event and program types were based on CFAM’s existing offerings. If the respondent chose “Subject matter,” only the questions related to subject matter (“What subjects

are you most interested in?” and “If you have any ideas or suggestions for content to be featured, please share them here”) were presented. The choices for subject matter were taken from CFAM’s collection labels on their website to ensure the respondents’ familiarity with the periods in question (CFAM, 2021b).

Returning to the categories used in the taxonomies, the categories for Question 19, “Please explain your answer. If you have ideas or suggestion for future event types, please share them here,” were tours, Artist Talks, Art y Café, and other (see Figure 18). The categories for Question 22, “Please explain your answer. If you have ideas or suggestions for content to be featured, please share them here,” were diversity, Art Since 1950, Old Masters, all art, and suggestions (see Figure 19). The categories for Question 24, “What steps has CFAM taken to ensure diversity and inclusion? Please provide specific examples,” were unsure, artists, programs, exhibitions, staff, language, art is art, and other (see Figure 20). The categories for Question 25, “Are there ways CFAM can further improve their diversity and inclusion? Please provide specific examples,” were praise, not sure, artist support, exhibitions, pandering, youth, finances, and suggestions (see Figure 21). The categories for Question 27, “If you are comfortable responding, how old are those children?” were Pre-K-5th, Middle school, High school, grown, all ages, and N/A (see Figure 22). As described in Phase II Respondents, CFAM’s pre-existing age groups were used where appropriate to provide some information about visitors younger than the College group. Finally, the categories used in the taxonomy for Question 32, “What do you highlight about CFAM when you recommend it?” were new exhibitions, staff, the collection, student involvement, size, location, free admission, exhibits, programs, and other (see Figure 23).

The categories for each open-ended question were assigned distinct colors using the

highlighter options in Microsoft Word, a choice of convenience. All responses were then isolated and color-coded into relevant phrases based on their respective questions to provide a visual aid when tallying. It should be noted that the colors of the bars in each graph were matched to their corresponding codes to assist with the analysis and legibility.

## **Results**

As the data from Phase I was converted into a presentation in place of further analysis and to better serve the overall goal of this project, as described in Phase I Procedure, only the results from Phase II's public survey will be reported. These results will be reported in the order they occurred within the survey to present each question with the appropriate context due to the majority of the survey relying on paired questions such as, "Please rate your experience with the new virtual features" and "Please explain your answer and provide examples of events" (Q8 and Q9, respectively). As these pairings often denote a theme within the questions' content, like Questions 23-25's focus on diversity and inclusion, the data within each theme will be presented as a unit with a summary of the majorities for each finding.

To avoid redundancies, the demographic results presented in Phase II Respondents will not be double reported beyond the demographic majorities. The majority of the respondents were General Admission 65+ (42%) and identified as white (64%) and female (64%) (see Figures 9-11). However, the majority of respondents' affiliation with the museum was as a student, faculty member, or staff member at Rollins College (38%), an incongruity that will be discussed later (see Figure 12).

It should also be noted that every question received a different number of responses for reasons that will be addressed in the Discussion. Because of this discrepancy, each question's results will include how many responses it received along with a breakdown of the amounts and

percentages per choice or category, an addition that is reflected below each resulting graph within the notation \*( $n$  = the number of responses). Including this information will provide the necessary context for the data, as well as provide data on which types of questions respondents prefer to answer which can be used in the development of future projects.

Beginning with Question 6, “How often do you visit CFAM?” received 101 total responses with 9 for “Interact online/virtually only” (9%), 8 for “Less than 1 visit annually” (8%), 24 for “1 visit annually” (24%), and 60 for “2+ visits annually” (59%) (see Figure 24). Question 7, “If you are a returning visitor, what brings you back? Please explain your answer and provide specific examples,” received 81 responses which yielded 127 usable phrases after coding. Of the phrases, 11 were coded for class (9%), 38 for new exhibitions (30%), 30 for the collection (24%), 8 for social commentary (6%), 7 for out-of-town visitors (5%), 5 for staff (4%), 4 for events (3%), 5 for location (4%), 4 for student involvement (3%), 2 for free admission (2%), 4 for experience (3%), and 9 were for other (7%) (see Figure 25). Overall, respondents indicated that they visit 2 or more times per year (59%) and stated that they most often returned to see the quarterly exhibitions (30%).

Question 8, “Please rate your experience with the new virtual features (ex. virtual events, 360 virtual tours, etc.)” received 94 responses with 26 for “Extremely positive” (28%), 17 for “Somewhat positive” (18%), 47 for “Neither positive nor negative” (50%), 2 for “Somewhat negative” (2%), and 2 for “Extremely negative” (2%) (see Figure 26). Question 9, “Please explain your answer and provide examples of events that stood out to you,” received 71 responses which yielded 76 usable phrases after coding. Of the 76 phrases, 40 were for N/A (53%), 10 for in-person (13%), 10 for accessibility (13%), 4 for the 360 tour (5%), 2 for image quality (3%), 4 for events (5%), and 6 for other (8%) (see Figure 27). The majority of the

respondents indicated that they had “neither a positive nor negative experience” with the new virtual features (50%) and the most common explanation was that the respondents had not used them (N/A; 53%).

Question 10, “Are you more likely to visit virtually or physically,” received 99 responses with 3 for “Virtually” (3%), 62 for “Physically” (63%), 11 for “Virtually for events, but physically for exhibitions” (11%), and 23 for “Virtually for now, but physically post-COVID” (23%) (see Figure 28). Question 11, “Please explain your answer and describe your reasoning (i.e., accessibility, convenience, location, etc.)” received 74 responses which yielded 108 usable phrases after coding. 6 phrases were coded for on-campus (6%), 38 were coded for in-person (35%), 16 for atmosphere (15%), 9 for safety (9%), 14 for post-COVID (13%), 9 for distance (8%), 8 for virtual access (7%), 7 for other (6%) (see Figure 29). Question 12, “If there are limitations to accessing the museum based on its location, please share them here,” received 52 responses which yielded 56 phrases. 22 phrases were coded for N/A (39%), 23 were for parking (41%), 5 were for location (9%), and 6 were for other (11%) (see Figure 30). Question 13, “Would you prefer that CFAM continues to offer virtual/live streaming events and programming post-COVID,” received 97 responses with 22 for “Prefer a great deal” (23%), 29 for “Prefer a moderate amount” (30%), 33 for “Prefer slightly” (34%), and 13 for “Prefer not” (13%) (see Figure 31).

The majority of the respondents indicated that they are most likely to visit CFAM physically (63%) due to a preference for visiting in-person (35%). The most often cited limitation to accessing the museum was the lack of available parking (41%). As for the respondents’ preference for the continuance of CFAM’s virtual programming, the majority indicated they would slightly prefer it (34%).

Question 14, “How often do you attend events (ex. exhibition tours, Artist Talks, Arte y Café, CFAMily Days, etc.),” received 96 responses with 8 for “2+ monthly” (8%), 11 for “1 event monthly” (12%), 44 for “More than 1 event annually” (46%), and 33 for “Less than 1 event annually” (34%) (see Figure 32). Question 15, “Have you ever benefitted from CFAM’s outreach programs and/or community partnerships (including artist collaborations like the For Freedoms and Ugly Orange events)?” received 93 responses. 10 for “Definitely yes” (11%), 8 for “Probably yes” (9%), 21 for “Might or might not” (23%), 26 for “Probably not” (28%), and 28 for “Definitely not” (30%) (see Figure 33). Question 16, “Please explain your answer and provide examples of programs or events that stood out to you,” received and yielded 43 responses and phrases. 16 phrases were coded for N/A (37%), 7 were for example issues (16%), 10 for specifics (23%), 2 for distance (5%), and 8 for other (19%) (see Figure 34). Overall, the respondents indicated that they attend more than 1 event annually (46%), though they have “definitely not” benefitted from CFAM’s outreach programs and/or community partnerships (30%), largely because they had not participated in them or knew they were being offered (N/A; 37%).

Question 17, “What influences your attendance to events and/or participation in programming?” received 95 responses: 30 for “Event/program type” (32%), and 65 for “Subject matter” (68%) (see Figure 35). As previously described, the 30 respondents who chose “Event/program type” were directed to next answer Question 18, “What type of event are you most likely to attend?” Question 18 received 70 responses, indicating a large percentage of the respondents chose multiple answers. Of the 70 responses, 23 chose “Exhibition tour” (33%), 1 chose “CFAMily Days” (1%), 21 chose “Artist Talks” (30%), 6 chose Arte y Café con la Curadora (9%), 8 chose “Virtual Happy Hour Tours at the Alford Inn” (11%), 10 chose “Art

Encounters” (14%), and 1 chose “Other” (1%) (see Figure 36). Question 19, “Please explain your answer. If you have ideas or suggestions for future event types, please share them here,” received 11 responses that yielded 13 usable phrases after coding. 4 phrases were coded for tours (31%), 4 for Artist Talks (31%), 1 for Arte y Café con la Curadora (7%), and 4 for other (31%) (see Figure 37). While the majority of the respondents indicated that their attendance was more influenced by subject matter (68%), those who chose “Event/program type” indicated that they were most likely to attend an exhibition tour (33%). The respondents’ explanations coded in Question 19 resulted in a three-way tie between tours (31%), Artist Talks (31%), and other reasons not providing specific information (31%).

The 65 respondents that chose “Subject Matter” in Question 17 were directed to next answer Question 21. There is no Question 20 as it was skipped within the Qualtrics software during the survey’s creation. Question 21, “What subjects are you most interest in?” received 196 responses. Like Question 18, this count indicates that many of the respondents chose multiple answers. Of the 196 responses, 27 chose “Antiquities” (14%), 24 chose “Old Masters” (12%), 35 chose “19th and 20th century European Art” (18%), 33 chose “American Art to 1950” (17%), 35 chose “Art Since 1950” (18%), and 42 chose “Contemporary Issues” (21%) (see Figure 38). Question 22, “Please explain your answer. If you have ideas or suggestions for content to be featured, please share them here,” received 38 responses which yielded 46 usable phrases after coding, 6 were for diversity (13%), 9 were for Art Since 1950 (20%), 7 were for Contemporary Issues (15%), 5 were for Old Masters (11%), 8 were for all art (17%), 6 were for suggestions (13%), and 5 were for other (11%) (see Figure 39). The majority of respondents indicated that they were most interested in Contemporary Issues as a subject matter (21%), though the majority of their coded responses fell under Art Since 1950 (20%).

Question 23, “How important is diverse representation, speakers, and programming to your experience at CFAM?” received 94 responses. “Extremely important” received 44 (47%), “Very important” received 29 (31%), “Moderately important” received 11 (12%), “Slightly important” received 2 (2%), and “Not at all important” received 8 (9%) (see Figure 40). Question 24, “What steps has CFAM taken to ensure diversity and inclusion? Please provide specific examples,” received 49 responses that yielded 64 usable phrases after coding, 6 for unsure (9%), 12 for artists (19%), 13 for programs (20%), 15 for exhibitions (23%), 5 for staff (8%), 3 for language (5%), 3 for art is art (5%), and 7 for other (11%) (see Figure 41). Question 25, “Are there ways CFAM can further improve their diversity and inclusion? Please provide specific examples,” received 38 responses which yielded 47 usable phrases after coding. 7 phrases were coded for praise (15%), 12 for not sure (25%), 5 for artist support (11%), 6 for exhibitions (13%), 5 for pandering (11%), 3 for youth (6%), 2 for finances (4%), and 7 for suggestions (15%) (see Figure 42). Overall, the majority of the respondents indicated that diverse representation is “extremely important” to their experience at CFAM (47%) and that they see CFAM’s efforts to ensure diversity and inclusion most clearly in the exhibitions (23%), though the majority is “not sure” of any ways CFAM can improve these efforts (25%).

Question 26, “How likely are you to bring children to CFAM?” received 92 responses with 15 for “Extremely likely” (16%), 15 for “Somewhat likely” (16%), 24 for “Neither likely nor unlikely” (26%), 6 for “Somewhat unlikely” (7%), and 32 for “Extremely unlikely” (35%) (see Figure 43). Question 27, “If you are comfortable responding, how old are those children,” received 47 responses which yielded 58 usable phrases. 10 phrases were coded for Pre-K-5th (17%), 5 for Middle school (9%), 8 for High school (14%), 7 for Grown (12%), 3 for all ages (5%), and 25 for N/A (43%) (see Figure 44). Question 28, “Do you feel there are enough family

programs across age ranges?” received 86 responses, 9 for “Definitely yes” (11%), 26 for “Probably yes” (30%), 43 for “Might or might not” (50%), 7 for “Probably not” (8%), and 1 for “Definitely not” (1%) (see Figure 45). Question 29, “How likely are you to bring children to see/interact with a child-focused exhibition?” received 89 responses. There were 13 for “Extremely likely” (15%), 24 for “Somewhat likely” (27%), 24 for “Neither likely nor unlikely” (27%), 3 for “Somewhat unlikely” (3%), and 25 for “Extremely unlikely” (28%) (see Figure 46). Question 30, “How likely are you to use a COVID-safe art studio involving visitor participation if one was introduced?” received 92 responses. There were 28 responses for “Extremely likely” (30%), 25 for “Somewhat likely” (27%), 12 for “Neither likely nor unlikely” (13%), 11 for “Somewhat unlikely” (12%), and 16 for “Extremely unlikely” (17%) (see Figure 47).

The majority of the respondents indicated that it was “extremely unlikely” that they would bring children to CFAM (35%), but this is mainly because they do not have children (N/A; 43%). The majority also indicated that there “might or might not” be enough family programs across age ranges (50%) and that it was also “extremely unlikely” that they would bring children to a child-focused exhibit (28%). However, the majority of the respondents did indicate that it was “extremely likely” that they would use a COVID-safe art studio (30%).

For Question 31, respondents were asked, “How likely are you to recommend CFAM to others?” Of the 94 responses, 71 responded with “Extremely likely” (76%), 20 responded “Somewhat likely” (21%), 3 responded “Neither likely nor unlikely” (3%), and none responded, “Somewhat likely” or “Extremely unlikely” (see Figure 48). Question 32, “What do you highlight about CFAM when you recommend it?” received 65 responses that yielded 102 usable phrases after coding. There were 9 phrases coded for new exhibitions (9%), 8 for staff (7%), 19 for the collection (19%), 5 for student involvement (5%), 9 for size (9%), 9 for location (9%), 4

for free admission (4%), 16 for exhibits (16%), 8 for programs (7%), and 15 for other (15%) (see Figure 49). Overall, the majority of the respondents indicated that it was “extremely likely” that they would recommend CFAM to others (76%), and that they most often highlight the museum’s collection when they have previously recommended it (19%).

The survey’s final two questions, Questions 33 and 34, received 85 and 42 responses, respectively. Question 33, “Are you interest in becoming a member?” received 23 responses for “Definitely yes” (27%), 11 for “Probably yes” (13%), 36 for “Might or might not” (42%), 12 for “Probably not” (14%), and 3 for “Definitely not” (4%) (see Figure 50). Question 34, “If you are interested in getting involved with CFAM, what position would you like to learn more about?” received 16 responses for “Docent” (38%), 10 for “Volunteer – Education Department” (24%), 7 for “Volunteer – Events + Marketing” (17%), and 9 for “Volunteer – Visitor Services” (21%) (see Figure 51). In closing, the majority of the respondents indicated that they “might or might not” be interested in becoming a member (42%) and that they were most interested in learning more about the docent position (38%).

## **Discussion**

### **Findings**

The scope of the results of the public survey shows that participatory action research is a viable method within the museum sphere and can successfully be used as a catalyst for more specified research. These findings are reflected in the success of Phase I in orienting CFAM’s staff to the most relevant themes related to improving their diversity and inclusion via collaborative self-reflection represented by the first survey (Savin-Baden & Wimpenny 2007). This self-reflection, in turn, created the opportunity to work these themes into Phase II’s action plan: workshopping and coordinating the release of a public survey. Now, with the data provided

by the public survey, CFAM's staff can build upon its foundation and further refine their lines of questioning until a continuous dialogue can be established.

### **Interpretation and Suggestions**

Completing the public survey not only established a stronger connection with CFAM's visitors, setting the stage for their increased involvement as CFAM continues this research, but also allowed CFAM to better identify their actual versus their perceived reach, a crucial factor in considering their next steps. To this point, the results from the public survey help to highlight gaps and confirmations in CFAM's current knowledge of their visitors, such as the majority of those who attend being white and within the General Admission 65+ group. Though the staff knew before the public survey that the majority of their audience was white, which they summarily indicated in Phase I's survey, receiving data detailing a portion of their visitors' races/ethnicities provides a clear picture of the gaps in their audience that the staff can more directly address.

Similarly, the public survey results revealed that while the majority of respondents feel that diversity and inclusion are "extremely important" to their experience of CFAM and praised CFAM for the work they have done so far in those areas, the majority were not able to suggest ways forward or were aware of the programming CFAM had done with these areas in mind beyond recent exhibitions. These findings highlight an opportunity for CFAM to reinforce the work being done within the exhibitions and better use them as platforms for coordinating or promoting relevant programming. Past examples of this reinforcement being successfully carried out as mentioned by some respondents include the For Freedoms Event, the Art Time Outreach Program, and Arte y Café con la Curadora. In doing so, CFAM can further tackle issues of

diversity and inclusion in their subject matter by taking advantage of the knowledge that the majority of their audience will return for the new exhibitions.

Though the majority of the respondents were uncertain of how to move forward with diversity and inclusion in the open-ended responses, some took the opportunity to share their thoughts, thereby confirming the method's success in opening communication between the staff and the visitors and generating specific suggestions for future action. Some of these suggestions included: featuring and collecting more BIPOC and LGBTQ+ artists (ideally those working at the intersection of multiple identities), supporting emerging artists in the local area via hosting residencies or allowing them to exhibit in the space, and including outsiders in exhibition planning. Each of these suggestions represents avenues that CFAM can consider exploring via the establishment of communication between the relevant groups.

As one respondent suggested, this could begin with a collaboration between CFAM and the diverse student unions available to them through their connections to Rollins College and the other universities and schools within the Orlando area. While CFAM is in some respect already pursuing this collaboration through its development of the Student Council with Rollins students, this reach could be expanded through connecting with student organizations at local high schools. Doing so would likely not only increase their high school attendance but would also help CFAM become more well-known outside of Winter Park. Furthermore, by making CFAM more accessible and expressing a willingness for open collaboration across the board, the staff opens themselves up to a stronger connection with the community at large, likely gaining the knowledge to more easily identify and uplift emerging artists.

This greater accessibility will also improve CFAM's approachability for visitors who may find museums intimidating or exclusionary. Deconstructing these perceptual barriers will

attract more visitors and provide potential opportunities to introduce more people to the museum, increasing attendance overall. One way to assist this deconstruction is to let visitors make their own art within the space, a suggestion put forward in the survey via the question of how likely respondents were to participate in a COVID-safe art studio. By allowing visitors the ability to create within the museum, CFAM becomes a shared space between the visitor and the artwork on display rather than a one-sided viewing experience. Visitors are also able to realize that they are just as capable of tapping into their creativity and make work about their lived experiences as the artists on display, removing the artists from the pedestal that comes with exhibiting in a museum. Essentially, removing these pedestals fosters a sense of belonging in visitors that confirms their acceptance in the space, which, in turn, increases their confidence in engaging in efforts to assess and improve it. That the majority of respondents indicated that it is “extremely likely” that they would make use of such a studio space marks a readiness to take this next step. Placing this finding within the context of the participatory action research model, sharing the museum space through creative action sets the visitors up for increased collaboration as the project continues because they are assured that their knowledge and experiences are highly valued, thereby ensuring the collaboration develops a mutually beneficial solution.

As for the remaining data, the ability for the resulting themes to be repurposed in a future initiative to define more pertinent questions and identify the next actionable item provides further support for participatory action research as a viable method within the field. This repurposing would take the form of replacing the current open-ended responses with multiple choice questions and using the themes derived from the public survey responses as the answer choices. Doing so will serve as a way to measure both the reliability of the public survey’s themes and build upon the existing data using taxonomies the staff is already familiar with,

simultaneously building a body of research on CFAM. An example of this might include asking respondents what brings them back to CFAM and providing the choices of class requirements, new exhibitions, the collection, the museum's engagement in social commentary, the staff, introducing the museum to out-of-town visitors, the events, student involvement, free admission, the experience, or other. These choices correspond to the themes coded from Question 7 on the public survey and re-presenting them to respondents to see if the same majorities of class, new exhibitions, and the collection occur.

### **Limitations and Future Research**

Despite the success of the public survey in showing that participatory action research is a viable method, several flaws in the survey were revealed during the data analysis that should be addressed so they might be avoided in future research. Additionally, there were some limitations presented by the length of the public survey.

To start, future precaution should be taken to make sure the software used to create and distribute the survey has an option to limit respondents' answers to one choice per question, as this step was not taken in the creation of the public survey. Having questions with multiple answers prevented the quantitative questions from being mutually exclusive which meant they could not be used for further statistical analysis. The data was still usable, as this further step was not deemed necessary for CFAM, but it may be required for a partnership with a larger museum's audience research staff.

Furthermore, not having respondents choose only one option led to the instances that occurred in Questions 6, 18, and 21 in which the number of recorded responses was more than the total number of respondents. In the case of Question 6, there were only two more responses than the total respondents (101), but Questions 18 and 21 received almost three times as many

responses as there were respondents who were directed to either question. For Question 18, only 30 respondents were directed to the follow-up question of, “What type of event are you most likely to attend?” though it received 70 responses. Question 21, “What subjects are you most interested in?” was only viewed by 65 respondents but it received 196 responses. While there were no instances of respondents choosing both “Event/program type” and “Subject matter” in response to Question 17, meaning there were no crossovers within the data, only letting the respondents choose one will allow for a clearer distribution of preferences to be available for CFAM’s consideration. Doing so will also encourage the respondents to engage in a deeper reflection of their answers, potentially avoiding open-ended responses similar to those that detailed some respondents’ love of “all art” rather than providing specific information.

Other answer-choice-based errors include not providing a “N/A” option in questions assessing respondents’ experiences with CFAM’s virtual offerings, community outreach programs, and appeal for children (Questions 8, 9, 15, 16, 26, 27, and 29). While this only resulted in a majority of respondents indicating that they had “neither positive nor negative” experiences stemming from their not having used them, the two other topics both received extremely negative responses. These negative responses of respondents’ “definitely not” benefitting from CFAM’s community partnerships and respondents’ indicating that it was “extremely unlikely” that they would bring children to CFAM, could have been avoided by including a not-applicable option. Having this option would have also avoided the repeated answer in the open-ended responses, possibly encouraging deeper engagement concerning CFAM’s overall appeal to children. Although Question 29, “How likely are you to bring children to see/interact with a child-focused exhibition?” did not include a corresponding open-ended

response, the majority of respondents likely indicated that it was “extremely unlikely” they would bring children for the same reason.

The lack of response about CFAM’s community partnerships is due in part to the inclusion of specific events that were intended to offer alternative examples of these partnerships (i.e., the For Freedoms and Ugly Orange events). Instead, respondents read these events as being the only events in question and answered accordingly based on their not having participated in them or were aware of them. Future researchers would do well to avoid listing specific examples in their questions without including a not-applicable option to better screen for respondents’ actual experience of the offered programs.

The final answer-choice-based error corresponds with the incongruity present in the majorities of the public survey’s demographics, in that the majority of respondents were white, within the General Admission 65+, female, but were also members of the Rollins community. Throughout this study, the term “majority” has been used to report the response or category with the highest percentage within the question’s data set rather than a collective majority. Because of this, the group/response/category with the largest represented percentage is considered the majority to better report the overall data for CFAM’s use and help direct the staff to the most prevalent responses. It is for this reason that that members of the Rollins community are reported as the majority despite their only representing 38% of the data set for respondents’ affiliation with CFAM. Based on the raw data, the categories of “general visitor” and “member” of the museum combined represent the majority of the respondents. The issue with the question’s current structure is that there is no easy way to correlate the respondents’ reported ages to their indicated affiliations, beyond individually combing through the data set, making it difficult to discern what age groups make up these affiliations. Future research done with CFAM, or any

institution that uses a membership system, might re-structure this question to include age groups alongside each option to better describe the respondents' ties to the museum (ex. "General visitor – General Admission 65+").

Moving to the length of the survey, the differences in the number of responses per question can be attributed to respondents choosing to answer some questions over others. This choice was likely made for three reasons: not having an opinion, test fatigue, and/or choosing to follow the course of least resistance. In all 99 responses, there is at least one instance in which a respondent chose not to answer a question, and this is likely due to their uncertainty on how to respond or their lack of a strong opinion on the question, an inference supported by the multiple open-ended responses coded for both possibilities. Test fatigue describes the respondents' likelihood of losing interest in the survey as they worked through it, leading to partial responses as they chose to not answer every question to more quickly submit and exit the survey. Choosing to follow the course of least resistance describes respondents' tendency to more consistently complete the multiple-choice questions over the open-ended responses, as the multiple-choice presented a less taxing option to completing the survey.

The potential for partial responses based on the length of the survey was a risk that was deemed acceptable before the survey's release, as it was agreed that it would be best to collect as much data across the widest range of topics so CFAM could establish a broad foundation of general knowledge on their audience. This broad foundation gives CFAM's staff the agency to choose which facets they want to carry immediately forward into the project's next phase and which they choose to address at a later date, such as the limitation the lack of available parking spots has on attendance. Future research might consider releasing shorter, more focused surveys over a longer timeline. In doing so, CFAM's staff can properly brief the visitors for each survey

before their release, leading to more focused and multi-faceted responses, and provide visitors with more opportunities to share their feedback either through the survey or through gaining the confidence to engage in a direct conversation.

Due to the lack of available resources on the application of the participatory action research model and methodology on audience research within the museum field, further research should be conducted through CFAM to ascertain its efficacy after this first iteration and more generally by other museums to gain support for its use. Future researchers should attempt to collaborate with larger, more municipal museums to see if participatory action research's characteristic adaptability can be extended to large-scale collaborations with entire museum departments acting as the research partners. This methodology should also be tested with other types of museums beyond university art museums (i.e., science museums, historical houses, local history centers, aquariums, zoos, etc.) to assess its viability when paired with other educational institutions. Doing so would gauge the possibility of the methodology becoming standard practice with the potential to revolutionize the field as it is known today around a central dogma of collaboration and open communication with the express goal of best serving their surrounding communities through individualized attention.

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Figure 1

*Participatory Action Research Model from Kemmis & McTaggart (2005)*

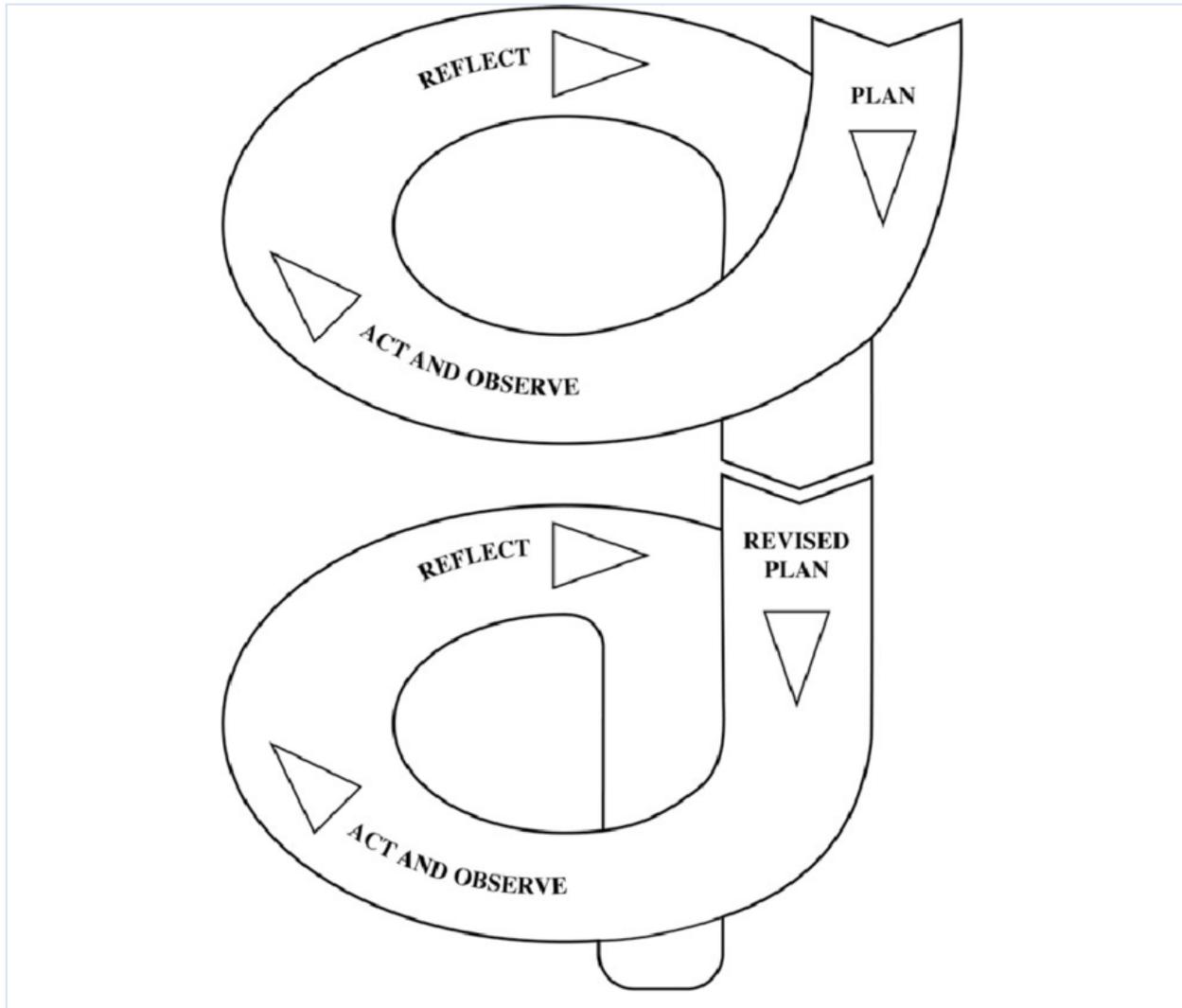


Figure 2

*Categories Used in Coding CFAM Staff's Responses for Q5 "Why does one group visit more?"*

Category	Description	Example from Narratives
Location	Describes different age groups' visiting behavior based on where the museum is located.	<i>CFAM is a college museum, so naturally I am inclined to think that it is visited most by college students.</i>
Convenience	Describes different age groups' visiting behavior based on how convenient or "easy" it is to access the museum.	<i>I think it draws an older crowd on the day-to-day, especially pre-COVID when it was easier for people to just walk over.</i>
Experience	Describes different age groups' visiting behavior based on professional experience.	<i>The elderly are known to be frequent museum visitors; General 65+ is the traditional museum crowd.</i>
Records	Describes different age groups' visiting behavior based on prior knowledge of attendance records.	<i>I based my ranking on attendance records; Based on Visitor Numbers captured in FY21.</i>
Other	Describes different age groups' visiting behavior based on factors other than those previously listed.	<i>The Gen Adm category includes a much wider age range; Different life priorities and mobility restraints.</i>

Figure 3

*Categories Used in Coding CFAM Staff's Responses for Q6 "How can CFAM improve?"*

Category	Description	Example from Narratives
Diversity	Suggests CFAM can improve its attendance in other age groups by increasing diversity.	<i>CFAM could try to bring in a diverse series of speakers; Diversify programming.</i>
School Partnerships	Suggests CFAM can improve its attendance in other age groups by collaborating with learning centers.	<i>Reaching out to local schools/day cares and inviting them to visit; More engagement with school groups.</i>
K-12 Programming	Suggests CFAM can improve its attendance in other age groups by shifting focus to K-12 programming.	<i>Gear more events towards pre-K, elementary, or middle school age ranges; Perhaps more child friendly exhibits.</i>
Other	Offers suggestions based on factors other than those previously listed.	<i>Evening hours; Some kind of Education Gallery that is adapted for COVID-19.</i>

Figure 4

*Categories Used in Coding CFAM Staff's Responses for Q10 "Please explain your ratings."*

Category	Description	Example from Narratives
Outreach	Describes any past or present programming including community outreach efforts and partnerships.	<i>Community partnerships give [CFAM] the broadest exposure; Outreach to diverse communities not represented in [CFAM's] current audience and Spanish language programming are likely to be the most diverse.</i>
CFAMily Days	Describes any past or present programming geared toward families.	<i>CFAMily Days brought a range (Pre-K through 65+ but not as many college-age).</i>
Artist Talks	Describes any reference to programming involving conversations with featured artists.	<i>Artist Talks attract a higher number of students; Artist Talks brought a diverse range of ages (College to 65+).</i>
Tours	Describes any past or present programming including exhibition tours or tours of the Alford Inn.	<i>Alford Happy Hour tours, when they were in person, would likely be the least diverse as they cater to an affluent visitor base; Exhibition [tours] can potentially reach a diverse audience as most tackle intersectional issues.</i>

Figure 5

*Categories Used in Coding CFAM Staff's Responses for Q12 "Why do some groups visit more?"*

Category	Description	Example from Narratives
Location	References the demographics of Rollins and the surrounding area.	<i>Rollins is a predominantly white institution within a predominantly white area.</i>
Accessibility	Describes the ability of different races/ethnicities to access CFAM.	<i>There are certain barriers to visiting CFAM; It could be that accessing CFAM is difficult.</i>
Experience	Refers to responses based on personal/professional experience.	<i>This is simply based on what I have seen in person; White people always visit museums.</i>
Not Collected	References to CFAM's practice of not collecting visitors' racial/ethnic demographic information.	<i>We do not collect this information so [we are] unable to know—other than assumptions.</i>
Efforts	Describes accounts of CFAM's diversity initiatives.	<i>I believe [CFAM has] made good progress in the last few years with outreach to underserved communities.</i>

Figure 6

*Categories Used in Coding CFAM Staff's Responses for Q13 "How can CFAM improve?"*

Category	Description	Example from Narratives
Beyond CFAM	Suggests that improving attendance in other racial/ethnic groups requires large scale change.	<i>This issue is much more a Rollins issue than a CFAM issue; I think there needs to be a deep cultural shift.</i>
Outreach	Suggests that CFAM should utilize community outreach to improve attendance in other racial/ethnic groups.	<i>Outreach to UCF; By establishing connections and relationships with different communities in [CFAM's] area.</i>
Involvement	Suggests CFAM can improve attendance in other racial/ethnic groups by involving BIPOC creatives.	<i>Continue to coordinate events/programming with BIPOC creators, educators, and scholars.</i>
Other	Offers suggestions based on factors other than those previously listed.	<i>Evening hours might help; Offering literature for indigenous and LGBTQ+ visitors.</i>

Figure 7

*Categories Used in Coding CFAM Staff's Responses for Q14 "What steps has CFAM taken?"*

Category	Description	Example from Narratives
Exhibitions	References CFAM's past and present exhibitions related to diversity and inclusion.	<i>Designing and exhibiting art about diverse issues from diverse artists, geared towards a diverse community.</i>
Outreach	References CFAM's past and present outreach initiatives.	<i>CFAM Ambassadors; Art Kit distribution; Programs working with local schools, in particular in low-income areas.</i>
Programming	References CFAM's past and present programming related to diversity and inclusion.	<i>Implementing Spanish programming; Programming created around notions of diversity, inclusion and social justice.</i>
Other	Offers suggestions based on factors other than those previously listed.	<i>Offering free admission is the number-one-way CFAM has improved our accessibility; A more strategic approach to outreach, marketing and advertising, customized by exhibition.</i>

Figure 8

*Categories Used in Coding CFAM Staff's Responses for Q15 "Program to highlight?"*

Category	Description	Example from Narratives
Exhibitions	References CFAM's past and present exhibitions related to diversity and inclusion.	<i>Art Encounters: Community or Chaos; E Pluribus Unum; The Place as Metaphor; For Freedoms.</i>
Outreach	References CFAM's past and present outreach initiatives.	<i>Outreach and community partnerships seem very beneficial in reaching a wider audience.</i>
Programming	References CFAM's past and present programming related to diversity and inclusion.	<i>CFAMily days were also a great way for us to cast a wider net; The For Freedoms sign creation event.</i>
N/A	Category to note "N/A" responses.	<i>N/A.</i>

Figure 9

*Percentage of Respondents in Each Age Group*

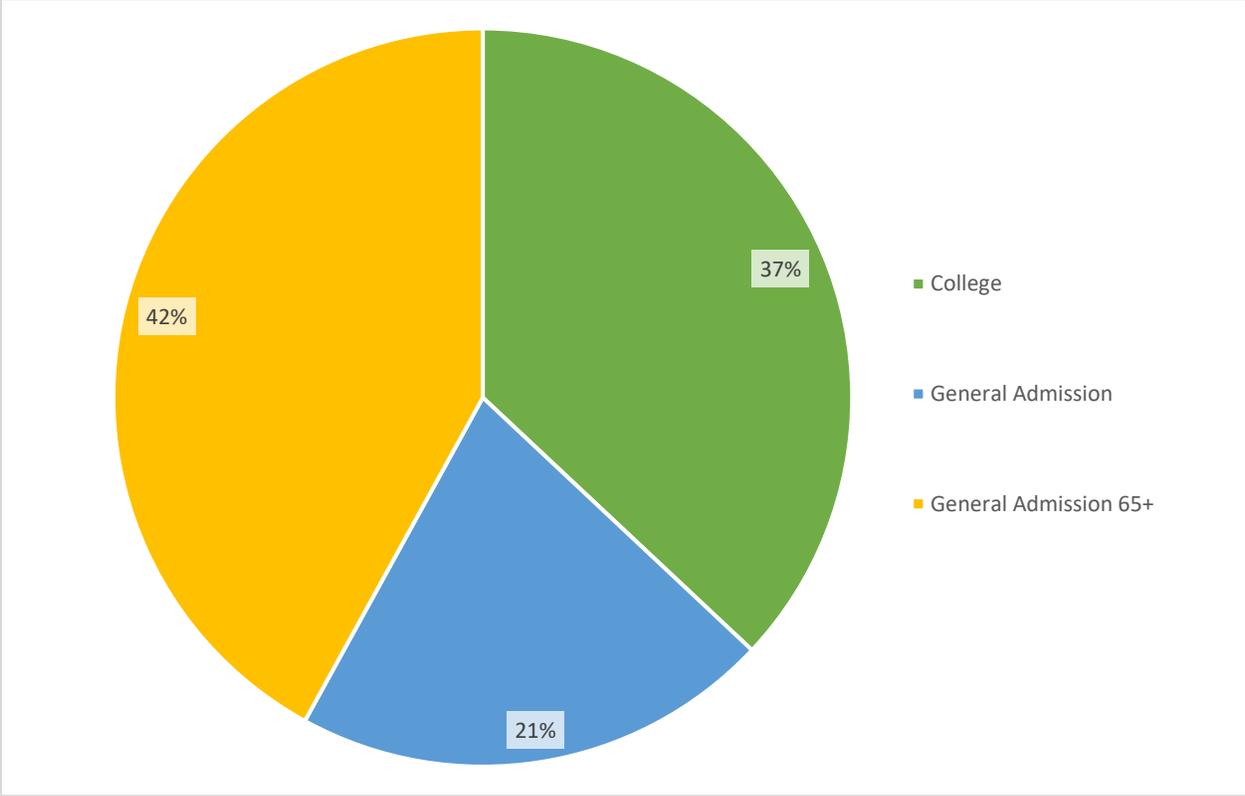


Figure 10

*Percentage of Respondents' Race/Ethnicities*

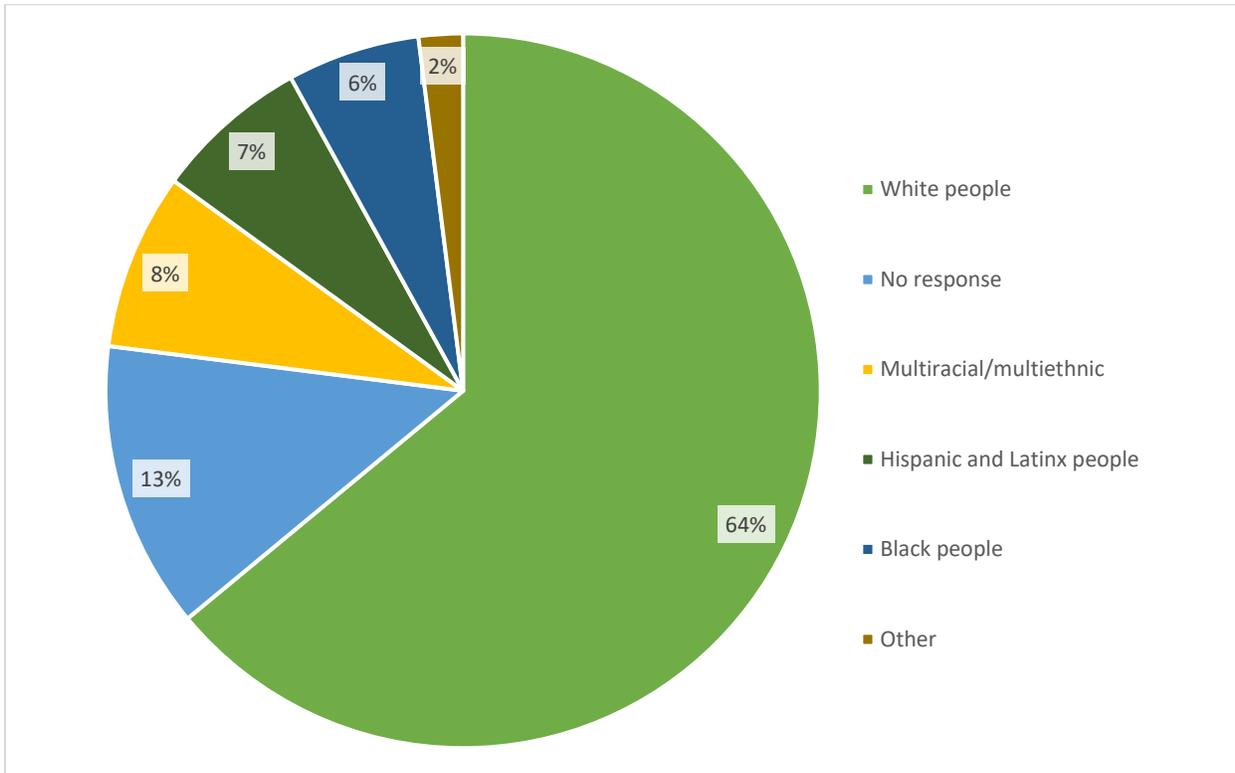


Figure 11

*Percentage of Respondents in Each Gender Category*

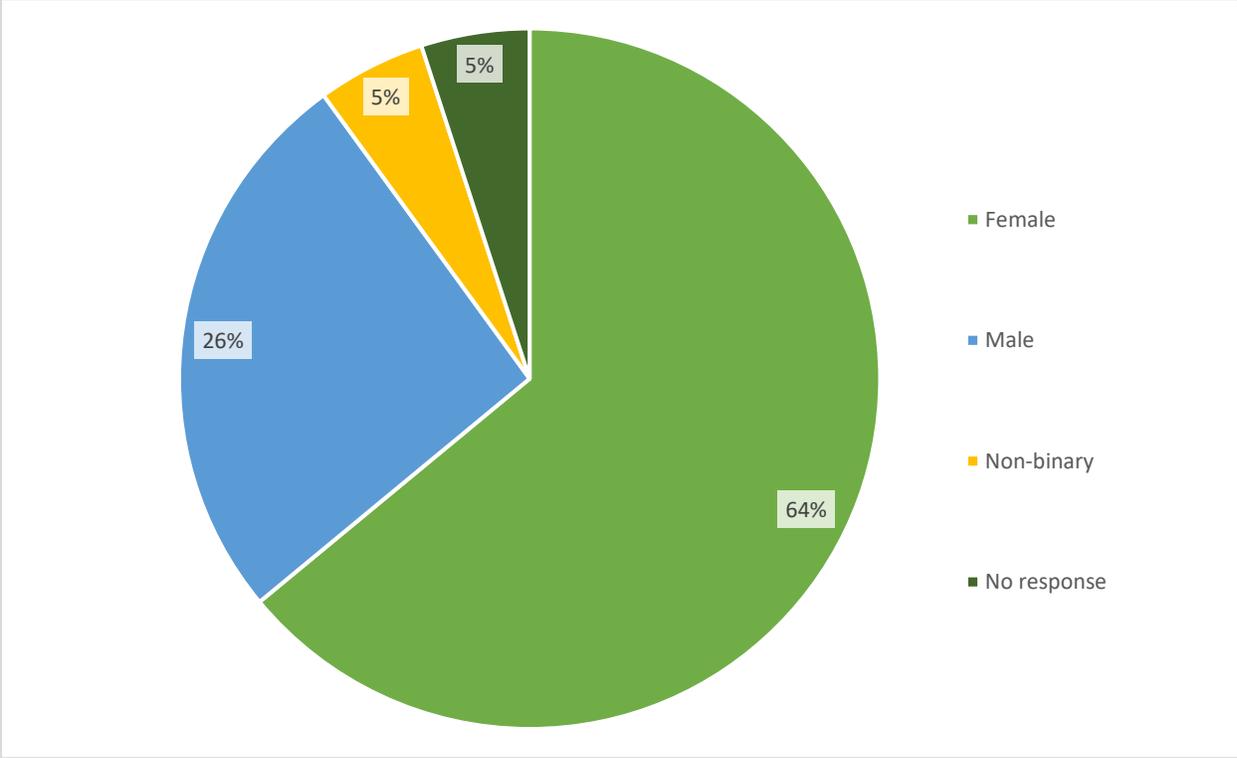


Figure 12

*Percentage of Respondents' Affiliation with CFAM*

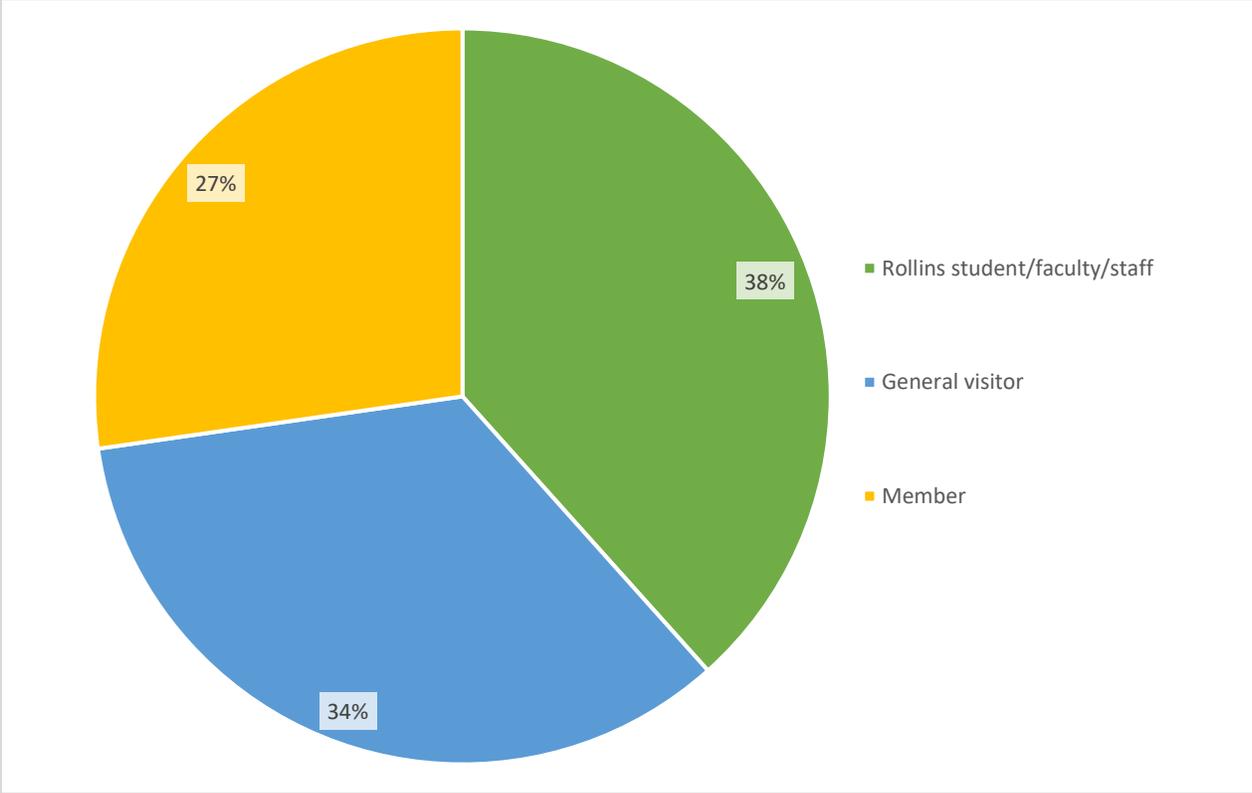


Figure 13

*Categories Used in Coding Public's Responses for Q7 "What brings you back to CFAM?" \**

Category	Description	Example from Narratives
Class	Return visits motivated by class assignments.	<i>Returning for a class requirement; School assignments.</i>
New exhibitions	Return visits to see quarterly exhibitions.	<i>I like how often the exhibits change; Change of shows.</i>
Collection	References to the general collection (i.e., quality, content, interest, personal favorites, etc.).	<i>The museum has an eclectic collection that includes favorites of mine; Excellent collection.</i>
Social commentary	References to CFAM's engagement in social commentary.	<i>[Exhibitions] touch on important and thought-provoking issues.</i>
Out-of-town visitors	Return visits bringing visiting family and friends to the museum.	<i>Out-of-town visitors enjoy the art; Something nice to do when I'm in town to visit.</i>
Staff	Return visits motivated by interactions with the museum's staff.	<i>The quality of the staff and director; The staff's brilliance.</i>
Events	Return visits motivated by the events CFAM holds.	<i>Cutting edge programs; Functions being held.</i>
Location	Return visits motivated by the museum's location.	<i>Location on Rollins campus; I love all the cultural arts in Winter Park.</i>
Student involvement	Return visits motivated by CFAM's collaboration with Rollins students.	<i>I love to see what the students are doing with the museum.</i>
Free admission	Return visits motivated by CFAM's free admission.	<i>Free admission; I have been grateful for the free admission as well.</i>
Experience	Return visits motivated my museum-going experience.	<i>Enjoy the museum experience; enjoy going to museums.</i>
Other	Refers to any response outside of these categories (i.e., those with less than two mentions).	<i>I feel safe with CFAM's COVID measures; N/A; One visit is never enough.</i>

Figure 14

*Categories Used in Coding Public's Responses for Q9 "Explain virtual event experience" \**

Category	Description	Example from Narratives
N/A	Indicates respondents who have not used the new virtual features.	<i>I haven't done any of the virtual things so I'm unable to provide an opinion.</i>
In-person	References to a preference for in-person events.	<i>I like how often the exhibits change; Have new exhibits to visit.</i>
Accessibility	Responses noting the increased accessibility afforded by the virtual features.	<i>Virtual events make the exhibits more accessible; Created a program which is streamlined and accessible.</i>
360 tour	Reactions to the recently added 360 virtual tours.	<i>I have only done the 360 tours virtually and love them!</i>
Image quality	Refers to comments on the virtual image quality.	<i>Quality of 3D online viewing is very good; High-quality imaging.</i>
Events	Refers to attendance to virtual events.	<i>Artist talks have been really cool to attend virtually; I've enjoyed every virtual event I've seen.</i>
Other	Refers to any response outside of these categories (i.e., those with less than two mentions).	<i>Work of the Week; Artwork was intriguing; I love CFAM!</i>

Figure 15

*Categories Used in Coding Public's Responses for Q11 "Virtual/physical attendance reasons" \**

Category	Description	Example from Narratives
On-campus	References to the convenience of visiting due to living on Rollins's campus.	<i>I live on campus, so it's conveniently located; I know I can go at times when it isn't busy.</i>
In-person	References to a preference for visiting in-person.	<i>I prefer interacting with the art in person; Prefer physical visits.</i>
Atmosphere	Responses indicating a desire to be in the physical space of the museum.	<i>I love to actually be in the building; There is nothing like walking through and having the full sensory experience.</i>
Safety	Reactions to CFAM's COVID safety measures.	<i>The precautions in place are well thought out and safe; I've found the safety measures to be very effective.</i>
Post-COVID	Indicates respondents' willingness to visit in-person after the pandemic.	<i>Would definitely love to participate physically in a post-COVID world.</i>
Distance	References to visitors attending virtually because they do not live in the area.	<i>I'm not able to visit in-person due to distance.</i>
Virtual access	Responses referencing visitor accessibility via virtual options.	<i>Virtual visits are a feature the museum will hopefully retain; Great to have access to virtual lectures, etc.</i>
Other	Refers to any response outside of these categories (i.e., those with less than two mentions).	<i>Prefer interaction with museum staff; Sometimes the virtual tour is touch sensitive and doesn't give a close/detailed view.</i>

Figure 16

*Categories Used in Coding Public's Responses for Q12 "Issues accessing based on location" \**

Category	Description	Example from Narratives
N/A	Indicates respondents who have not experienced limitations.	<i>No, it's quite accessible; No limitations for me.</i>
Parking	Responses indicating challenges with parking.	<i>In [the museum's] present location, not enough [parking] and close handicapped spots.</i>
Location	Responses referencing the museum's present location.	<i>[The museum] is tucked away in the back of campus; Seemed disconnected from campus.</i>
Other	Refers to any response outside of these categories (i.e., those with less than two mentions).	<i>COVID; Not very clear signs directing where the museum is; I'm able-bodied so I wouldn't know [if there were limitations]; I live an hour away.</i>

Figure 17

*Categories Used in Coding Public's Responses for Q16 "Benefitted from programs or events" \**

Category	Description	Example from Narratives
N/A	Indicates respondents who were not aware of the programs or partnerships.	<i>Was not aware of any community or outreach programs.</i>
Example issues	Responses effected by unfamiliarity with the events provided as examples.	<i>Have not heard of the above outreach programs.</i>
Specifics	References to specific events/programs.	<i>The For Freedoms event...and getting to participate pushed me into going for a Studio Art minor.</i>
Distance	Refers to an inability to attend events due to distance from CFAM.	<i>Live out of town; Distance is a problem.</i>
Other	Refers to any response outside of these categories (i.e., those with less than two mentions).	<i>Sometimes the day and time are not convenient, I work full time; As a faculty member... [I] try to integrate them into my courses as much as possible.</i>

Figure 18

*Categories Used in Coding Public's Responses for Q19 "Explain and suggest future events"*

Category	Description	Example from Narratives
Tours	Responses mentioning appreciation of tour guides.	<i>There is something special about having a guide offer their point of view.</i>
Artist Talks	Responses with positive reactions to the Artist Talks events.	<i>Artist Talks are always so informative and add so much to experiencing and connecting to the creation of the artworks.</i>
Arte y Café	Mention of the Arte y Café con la Curadora event.	<i>Arte y Café has seemed like super cool subject matter.</i>
Other	Responses to do not fall within these categories (i.e., do not involve specific information).	<i>Like learning; Open up fully; Virtual only; I do enjoy reading the emails, as for events, not an expert just enjoy coming.</i>

Figure 19

*Categories Used in Coding Public's Responses for Q22 "Explain and suggest future content" \**

Category	Description	Example from Narratives
Diversity	Respondents' preference for learning about different subjects.	<i>One of my favorite parts of CFAM's programming is the wide range of styles and eras.</i>
Art Since 1950	Respondents' preference for modern and contemporary art.	<i>Prefer more contemporary art – I tend to identify more; I typically go for the contemporary exhibits.</i>
Contemporary issues	Respondents' preference for exhibits and artworks on contemporary issues (i.e., diversity, racism, politics).	<i>I loved the programs that touch on current social issues like racism and patriotism; Art in relation to socio-political-economic issue and its impact on the individual.</i>
Old Masters	Respondents' preference for classical and Renaissance art.	<i>Classical works are the greatest; I love Renaissance art, like the birth of Venus.</i>
All art	Respondents' indicating a lack of preference for subject matter.	<i>All of the above; I am open to ALL subjects; Everything is interesting to me.</i>
Suggestions	Respondents' suggestions for content to be featured by CFAM.	<i>Being able to see more antique research subjects; It would be great to see more representation of historically marginalized communities, such as LGBT+ art.</i>
Other	Refers to any response outside of these categories (i.e., those with less than two mentions).	<i>I prefer stories over time periods; Research based pieces... [are] a lot more exciting to see.</i>

Figure 20

*Categories Used in Coding Public's Responses for Q24 "Steps to diversity and inclusion?"*

Category	Description	Example from Narratives
Unsure	Indicates respondents who were unsure of the steps CFAM has taken.	<i>I'm not sure of steps I just see results.</i>
Artists	References to the diversity of the artists CFAM exhibits.	<i>I think there is a good amount of amount of diversity in the artists represented; Art from multiple different people of different backgrounds and ethnicities.</i>
Programs	References to CFAM's efforts toward diversity and inclusion in programming.	<i>I do see diversity &amp; inclusion in the programs; Events with specific programming to race/ethnicity.</i>
Exhibitions	References to exhibits with diverse and inclusive themes.	<i>I think the exhibits are diverse. I have enjoyed expanding my exposure to art and social issues through the exhibits; Choices in traveling exhibits that reflect cultural diversity.</i>
Staff	Responses commenting on staff's diversity, including temporary staff via partnerships with Rollins community.	<i>There is a wide range of individuals who work at the museum; Really like that CFAM has students and alumni guest curate.</i>
Language	Responses commenting on CFAM's bilingual tours and wall texts.	<i>Languages represented among the student body.</i>
Art is art	Responses not addressing the question.	<i>I am not looking for the color of an artist's skin when I am looking at art.</i>
Other	Refers to any response outside of these categories (i.e., those with less than two mentions).	<i>Keep admission free; Wiper fluid text labels; Easy access for those with physical challenges.</i>

Figure 21

*Categories Used in Coding Public's Responses for Q25 "Ways to improve diversity?"*

Category	Description	Example from Narratives
Praise	Responses praising CFAM for their current work on diversity and inclusion.	<i>CFAM does a great job with inclusion from all types of views and backgrounds.</i>
Not sure	Indicates respondents who were unsure of ways CFAM could improve.	<i>I can't think of something in particular.</i>
Artist support	Refers to calls for CFAM to continue supporting diverse artists.	<i>Elevate diverse emerging artists; Florida outsider artists.</i>
Exhibitions	Refers to holding exhibitions addressing diverse issues.	<i>Focus it's exhibits on contemporary issues such as civil rights, climate, etc.</i>
Pandering	Responses not addressing the question.	<i>No pandering to special interests; Seems to be a liberal bent.</i>
Youth	Responses calling for youth involvement.	<i>Children must be included seriously.</i>
Finances	Refers to calls for increased paid opportunities.	<i>More fellowships and/or internships; Artist residencies.</i>
Suggestions	Respondents' specific suggestions for avenues to explore.	<i>Collaborate with the diverse student unions on campus; Maybe a CFAM app; Gift shop offerings; Lead tours, host events, etc. focused on gay artists/art in the collection.</i>

Figure 22

*Categories Used in Coding Public's Responses for Q27 "How old are those children?"*

Category	Description	Example from Narratives
Pre-K-5 <sup>th</sup>	Responses mentioning children aged Pre-K to 5 <sup>th</sup> grade.	<i>Preschool; 6 years old.</i>
Middle school	Responses mentioning middle-school-age children.	<i>Tweens; at least in middle school.</i>
High school	Responses mentioning high-school-age children.	<i>Teens; 16 and 14.</i>
Grown	Responses mentioning children over 18.	<i>Grandchildren are in their twenties; All grown up.</i>
All ages	Mentions CFAM being good for all ages.	<i>Could be a great visit for children of all ages.</i>
N/A	Indicates those without children.	<i>No children in the household.</i>

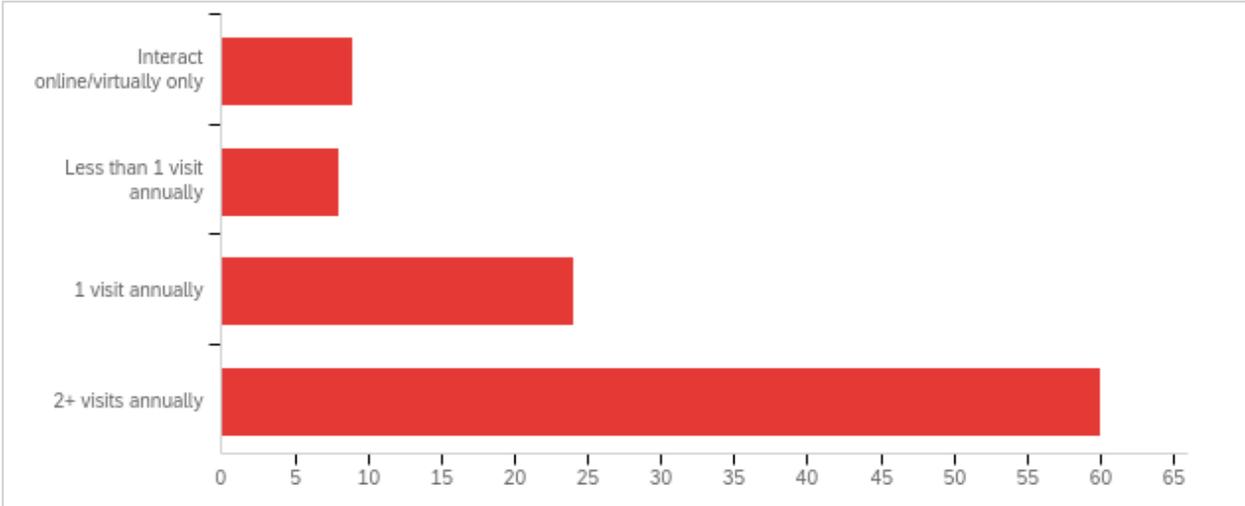
Figure 23

*Categories Used in Coding Public's Responses for Q32 "CFAM highlights?"*

Category	Description	Example from Narratives
New exhibitions	Responses highlighting the changing exhibits.	<i>Constantly changing featured pieces and exhibits.</i>
Staff	Responses highlighting CFAM's staff.	<i>Staff that is welcoming and knowledgeable.</i>
Collection	Responses highlighting CFAM's collection.	<i>The size and scope of the collection.</i>
Student involvement	Responses highlighting student involvement at CFAM.	<i>The interaction with the students is the best part.</i>
Size	Responses highlighting CFAM's small, intimate size.	<i>Small jewel of a museum; Intimate nature of CFAM.</i>
Location	Responses highlighting CFAM's current location.	<i>Nice reason to visit the beautiful [Rollins] campus.</i>
Free admission	Responses highlighting CFAM's free admission.	<i>It being free.</i>
Exhibits	Responses highlighting the quality of exhibitions.	<i>Exhibits that make you think.</i>
Programs	Responses highlighting CFAM's programming.	<i>High quality of programming.</i>
Other	Refers to any response outside of these categories (i.e., those with less than two mentions).	<i>[CFAM's] educational mission; CFAMily Days; Outreach; Their cute bookshop!</i>

Figure 24

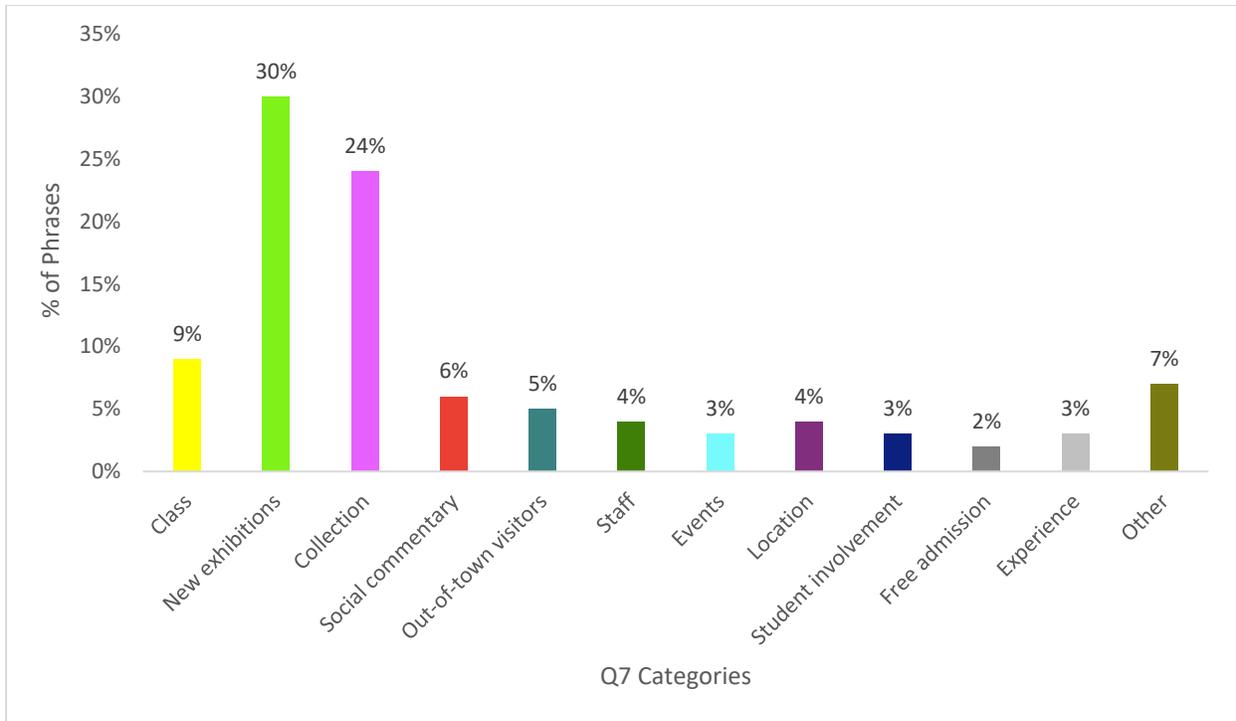
*Percentage of How Often Respondents Visit CFAM \**



\*(n = 101)

Figure 25

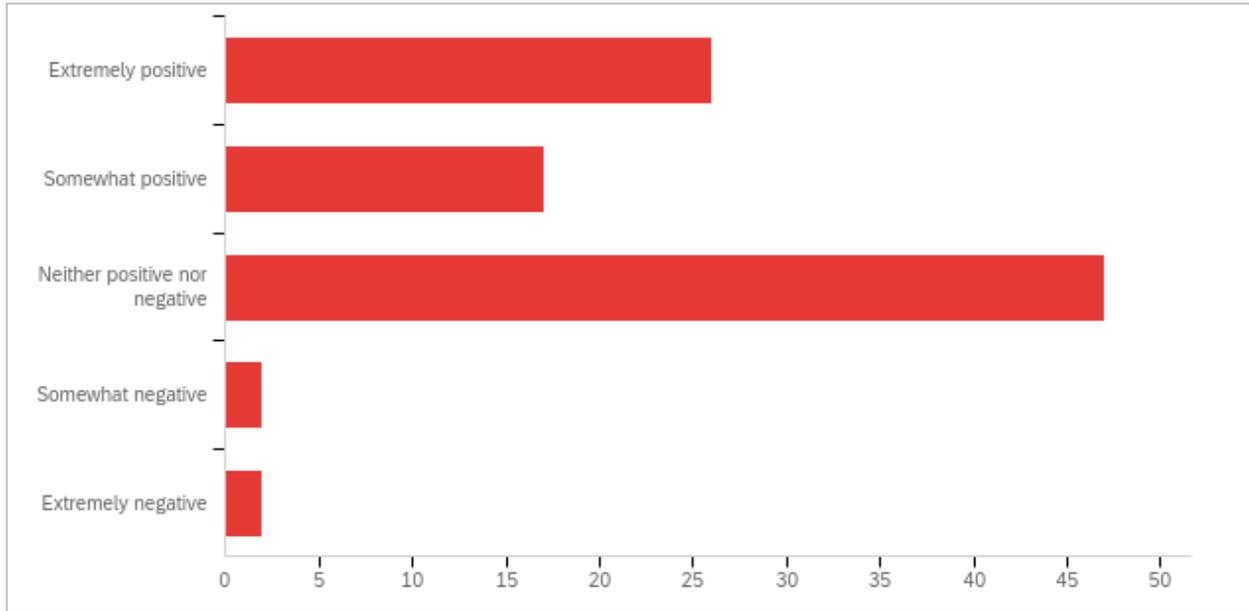
*Percentage of Phrases in Each Category for Q7 “What Brings You Back?” \**



\*(n = 127; based on 81 responses)

Figure 26

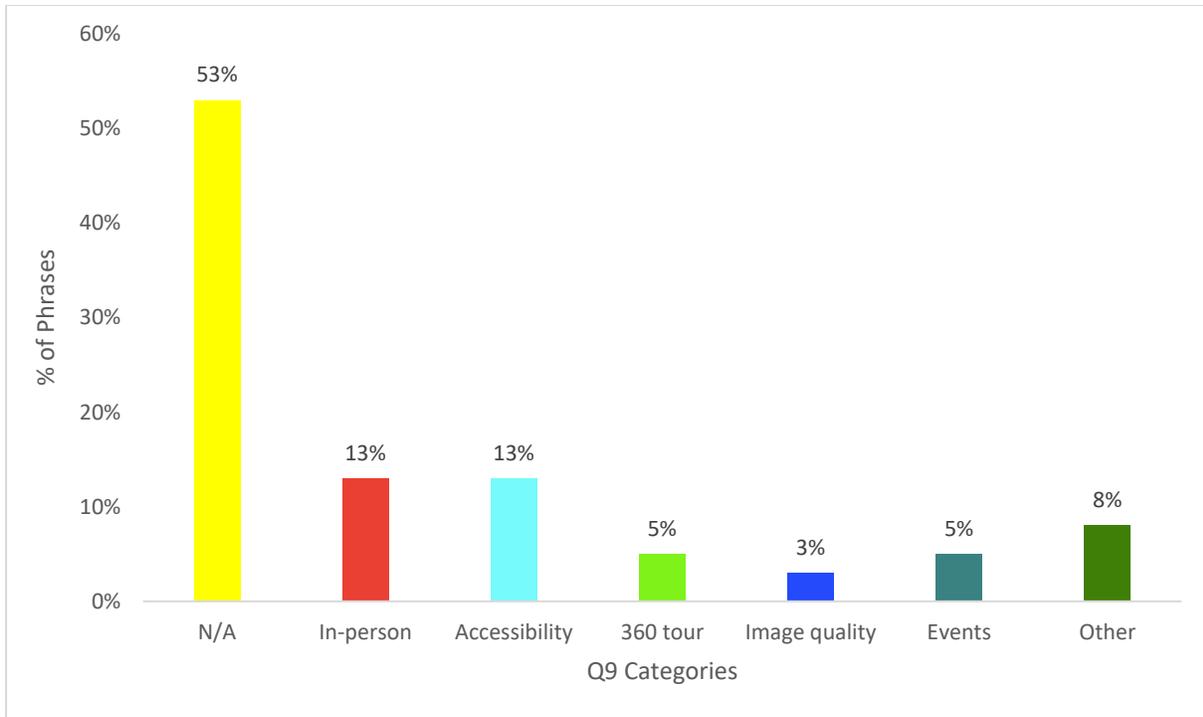
*Percentage of Respondents' Experiences with CFAM's Virtual Features \**



\*(n = 94)

Figure 27

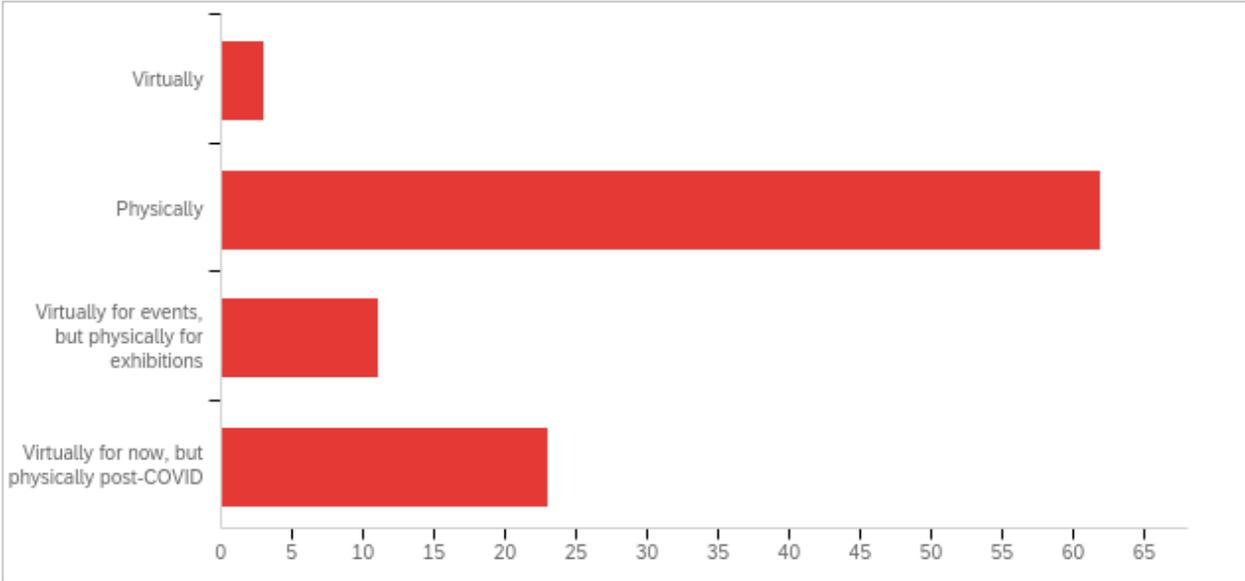
*Percentage of Phrases in Each Category for Q9 “Explain virtual event experience” \**



\*(n = 76; based on 71 responses)

Figure 28

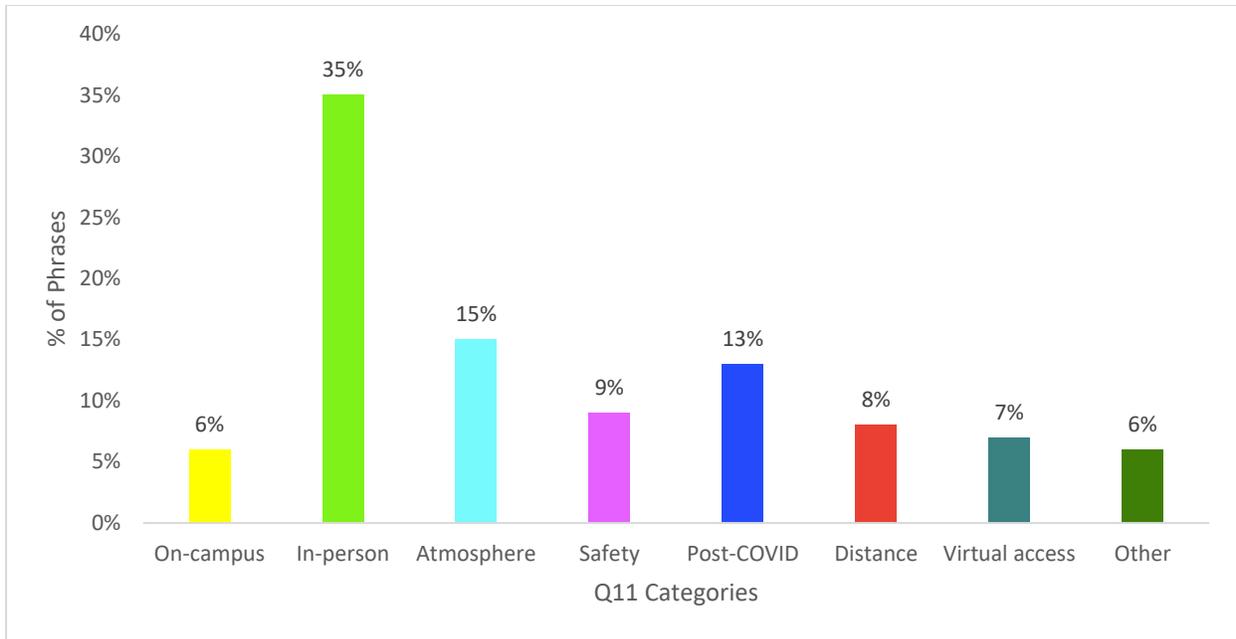
*Percentage of Respondents More Likely to Virtually or Physically \**



\*(n = 99)

Figure 29

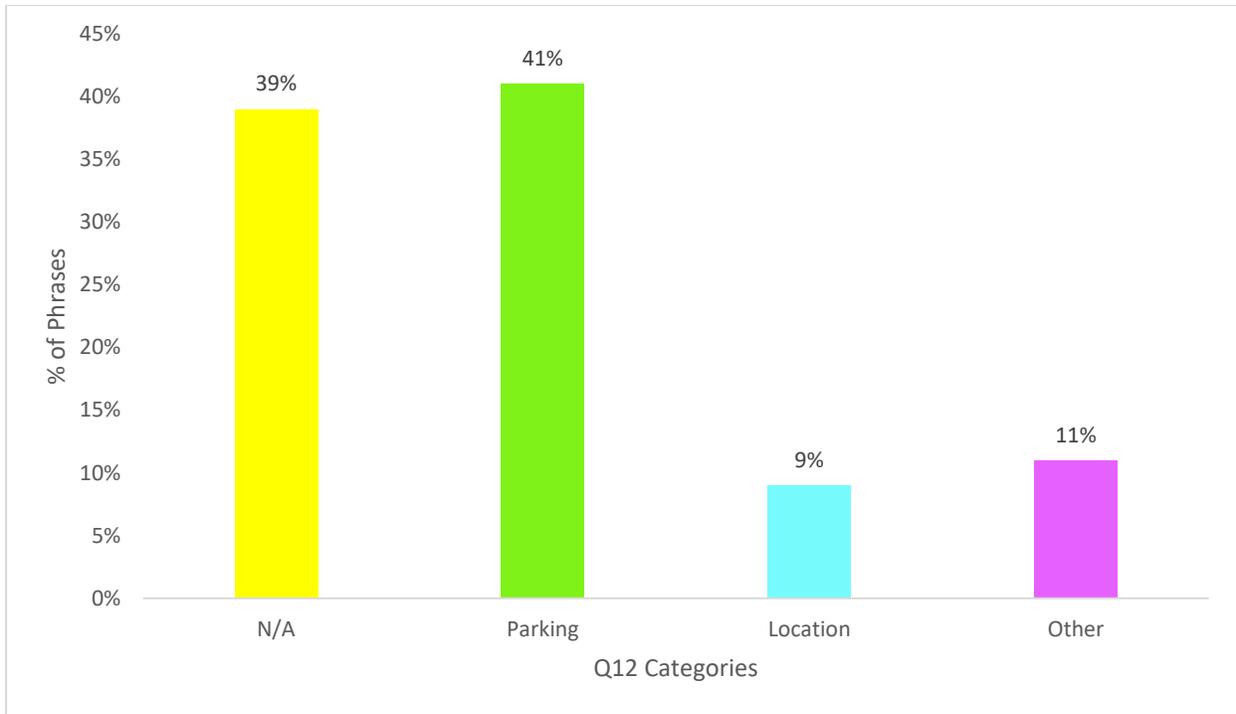
*Percentage of Phrases in Each Category for Q11 “Virtual/physical attendance reasons” \**



\*(n = 108; based on 74 responses)

Figure 30

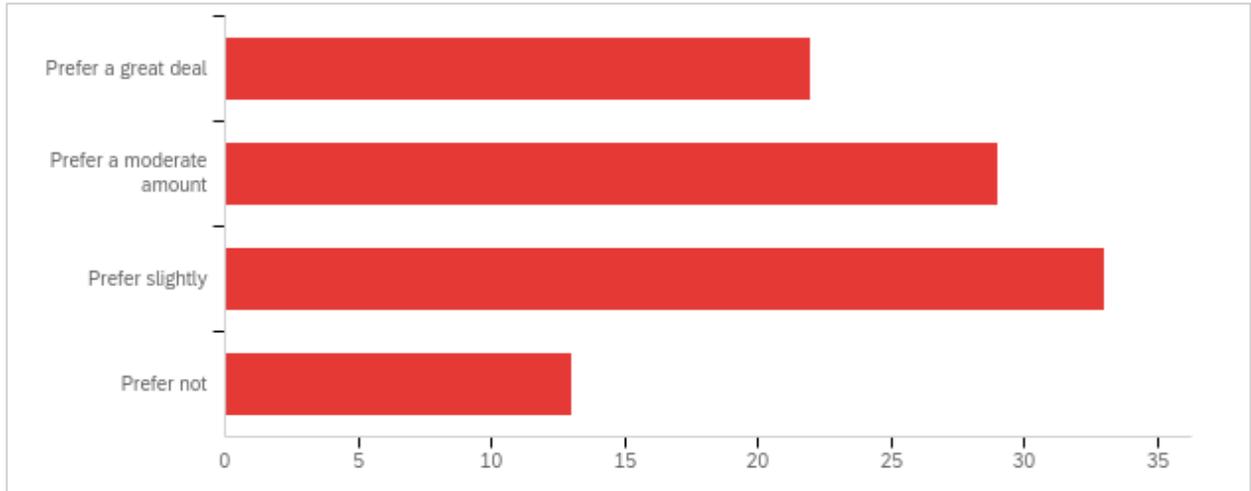
*Percentage of Phrases in Each Category for Q12 “Issues accessing based on location” \**



\*(n = 56; based on 52 responses)

Figure 31

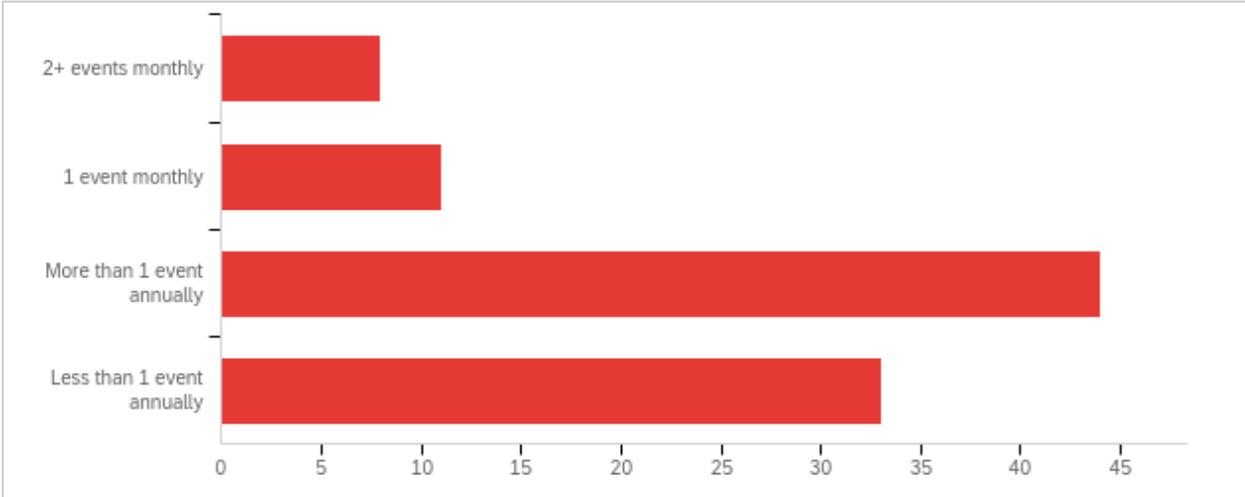
*Percentage of Respondents that Prefer CFAM Continues Offering Virtual Events \**



\*(n = 97)

Figure 32

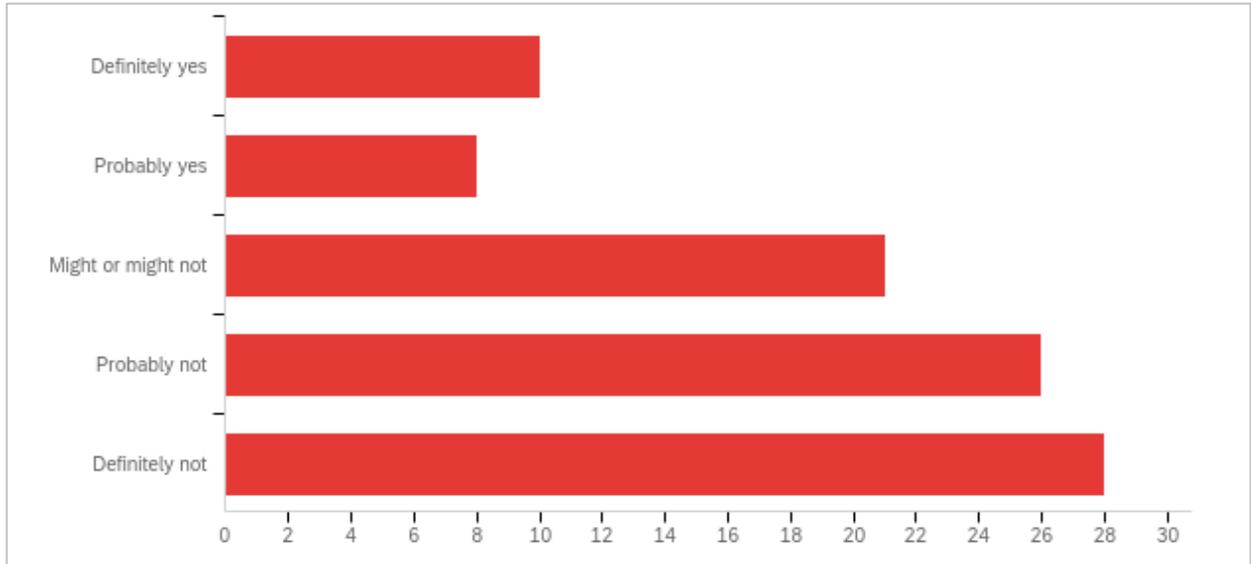
*Percentage of How Often Respondents Attend CFAM's Events \**



\*(n = 96)

Figure 33

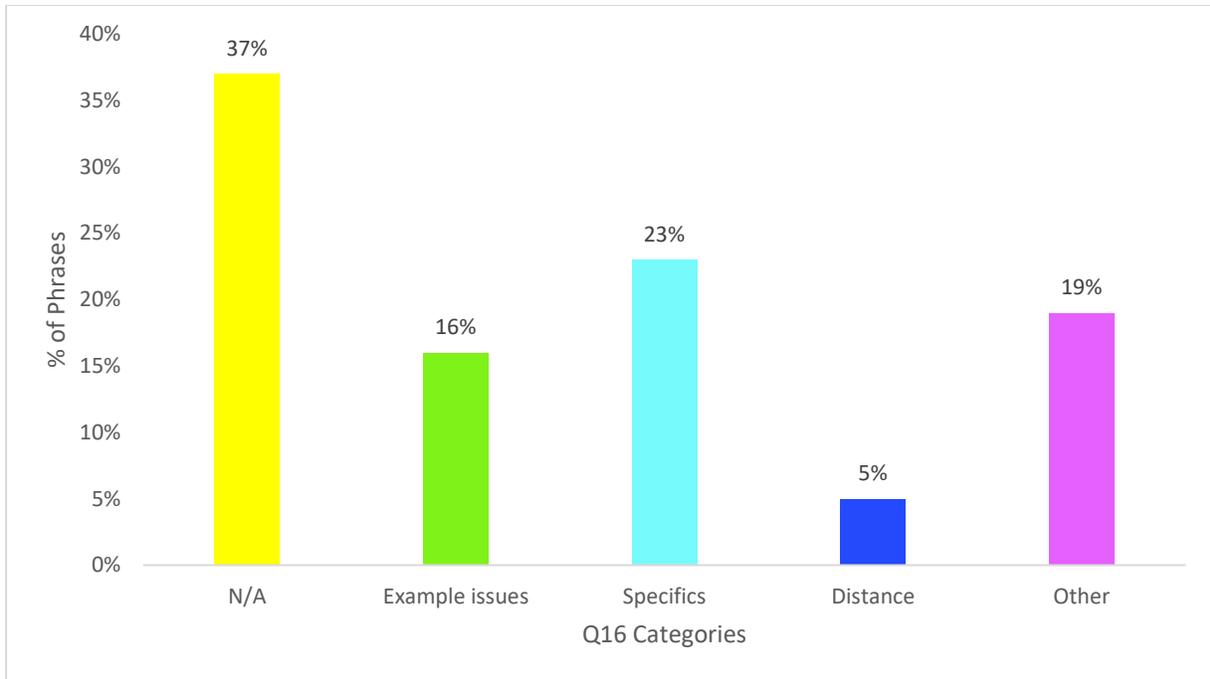
*Percentage of Respondents Who Have Benefitted from CFAM's Outreach/Partnerships\**



\*(n = 93)

Figure 34

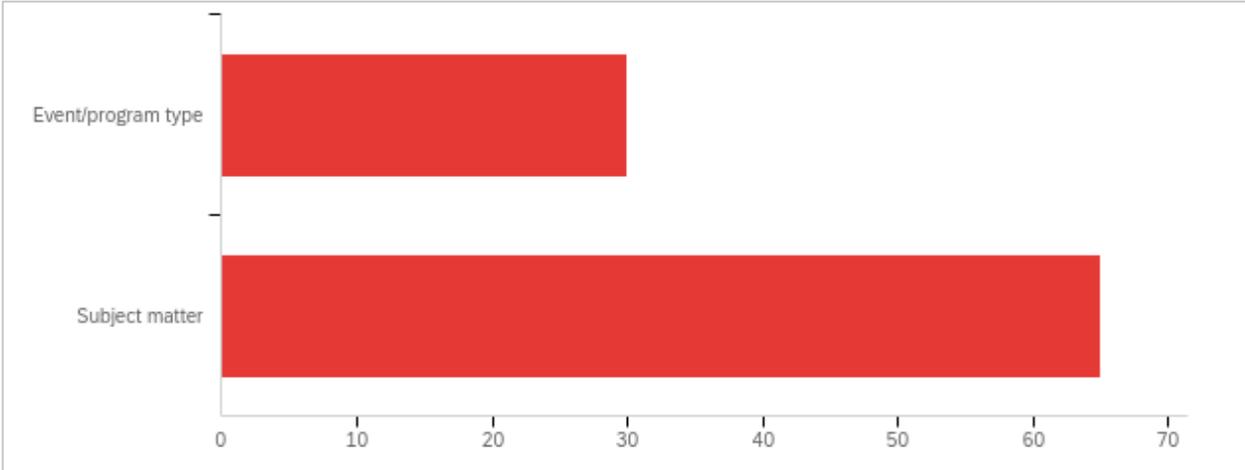
*Percentage of Phrases in Each Category for Q16 “Benefitted from programs or events” \**



\*(n = 43; based on 43 responses)

Figure 35

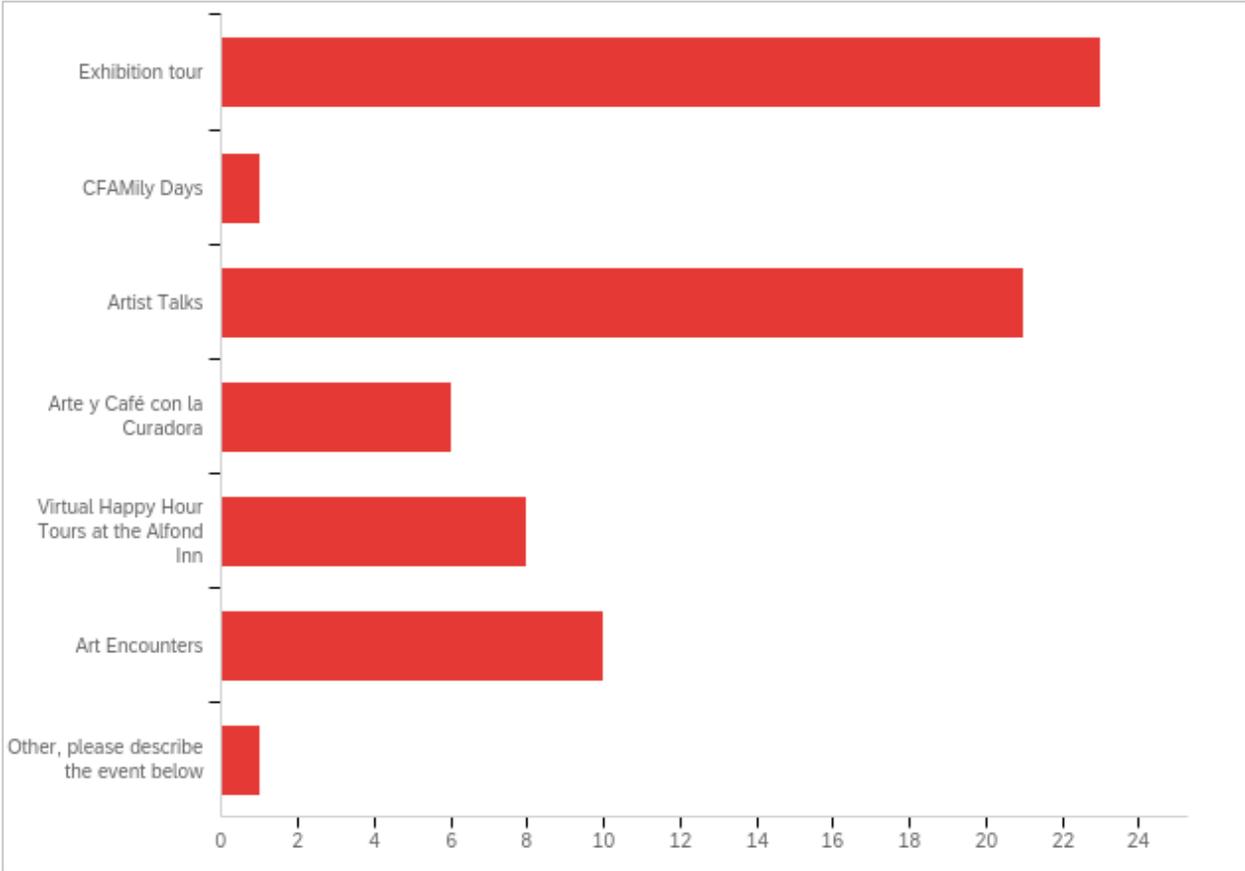
*Percentage of Respondents Whose Attendance is Influenced by Event/Program Type or Subject\**



\*(n = 95)

Figure 36

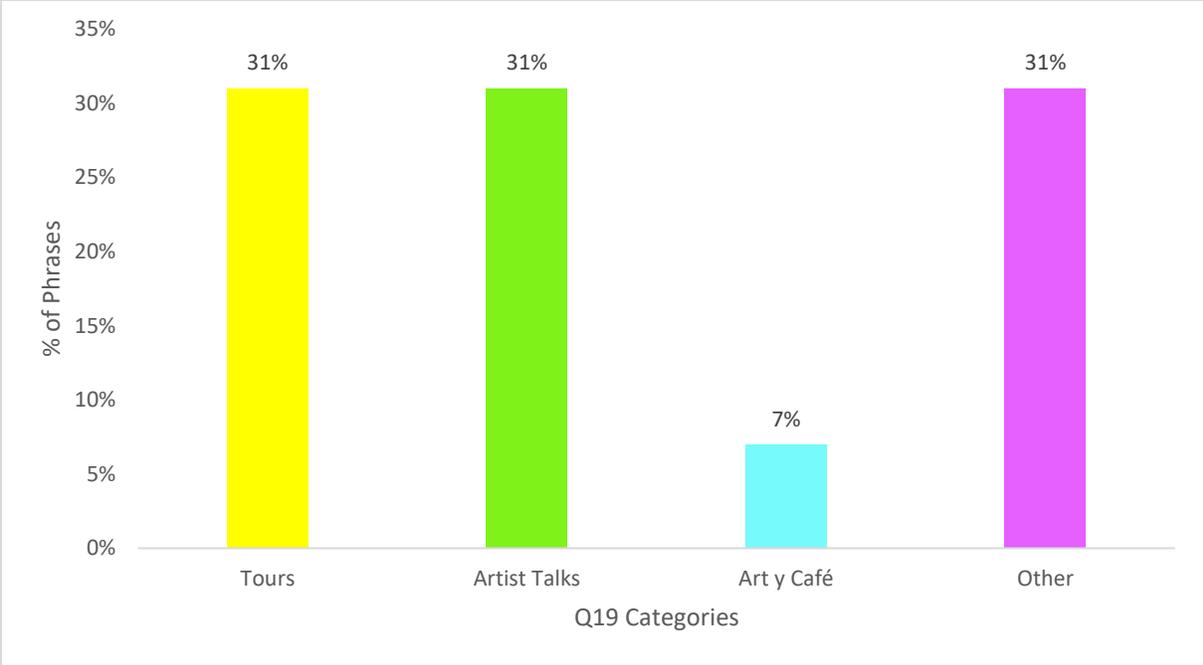
*Percentage of Event-Types Respondents are Most Likely to Attend \**



\*(n = 70)

Figure 37

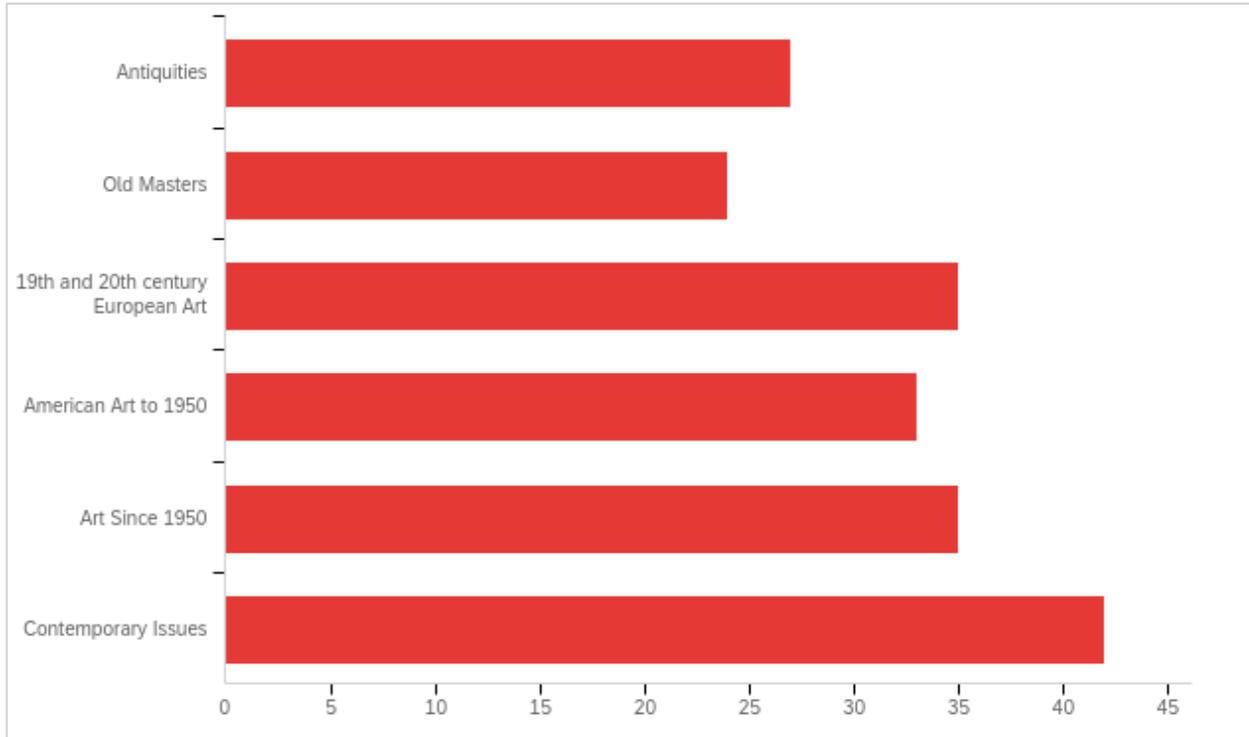
Percentage of Phrases in Each Category for Q19 “Explain and suggest future events” \*



\*(n = 13; based on 11 responses)

Figure 38

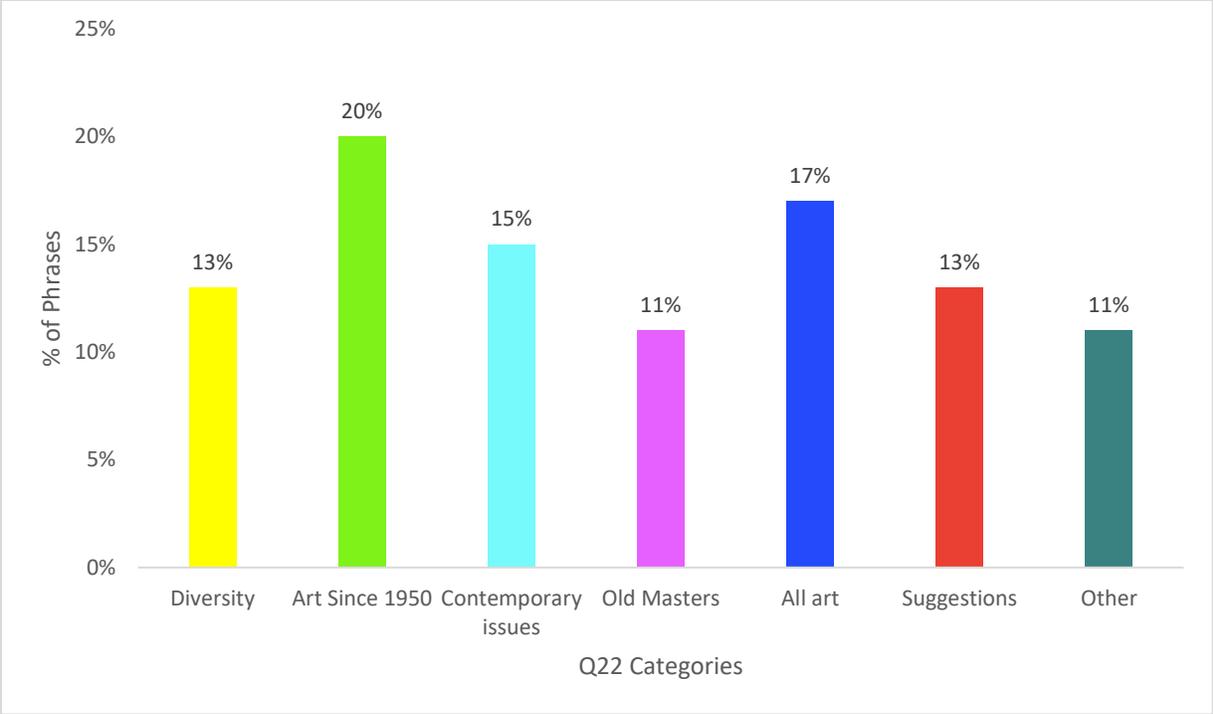
*Percentage of Subjects Respondents are Most Interested in \**



\*(n = 196)

Figure 39

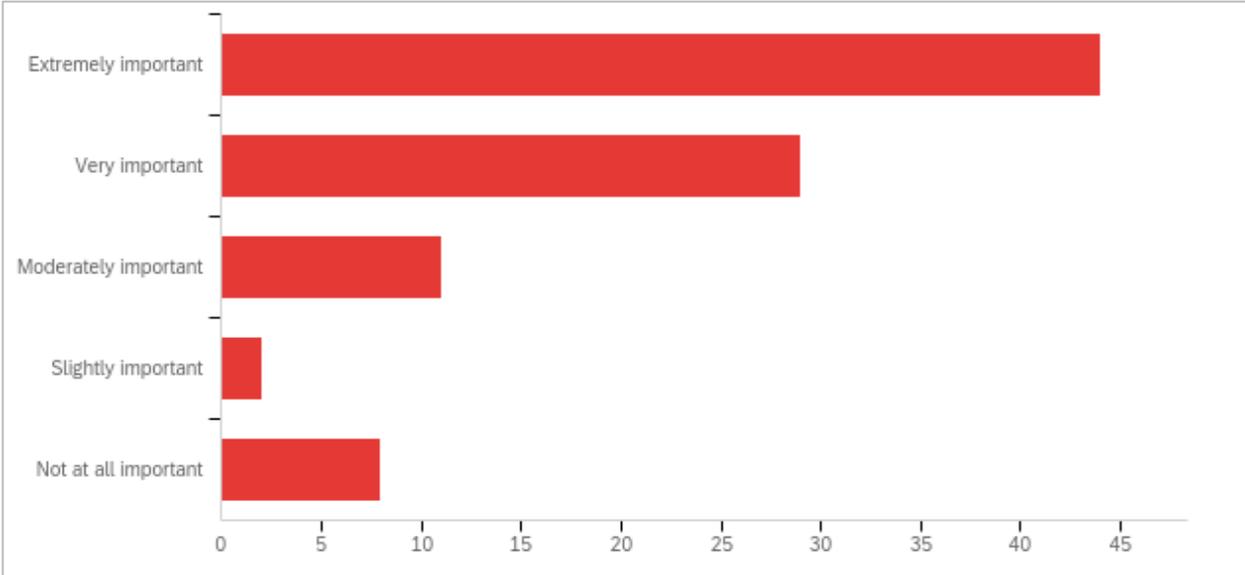
*Percentage of Phrases in Each Category for Q22 “Explain and suggest future content” \**



\*(n = 46; based on 38 responses)

Figure 40

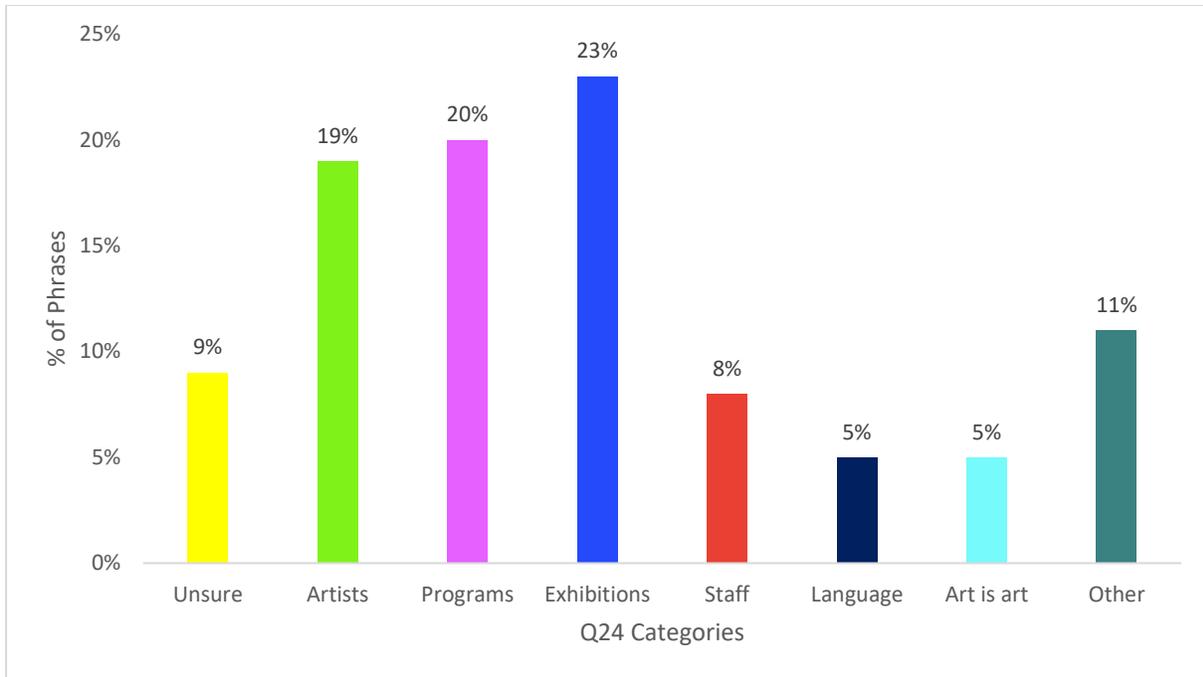
*Percentage of Importance of Diverse Representation to Respondents' Experience at CFAM \**



\*(n = 94)

Figure 41

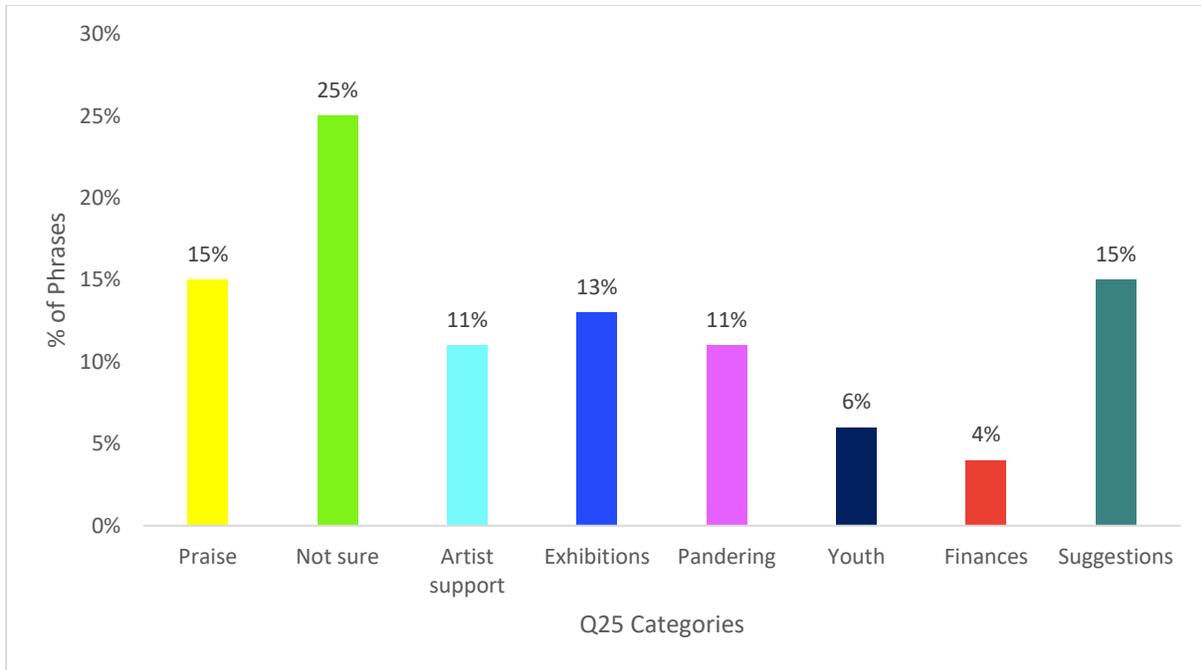
*Percentage of Phrases in Each Category for Q24 "Steps to diversity and inclusion?" \**



\*(n = 13; based on 11 responses)

Figure 42

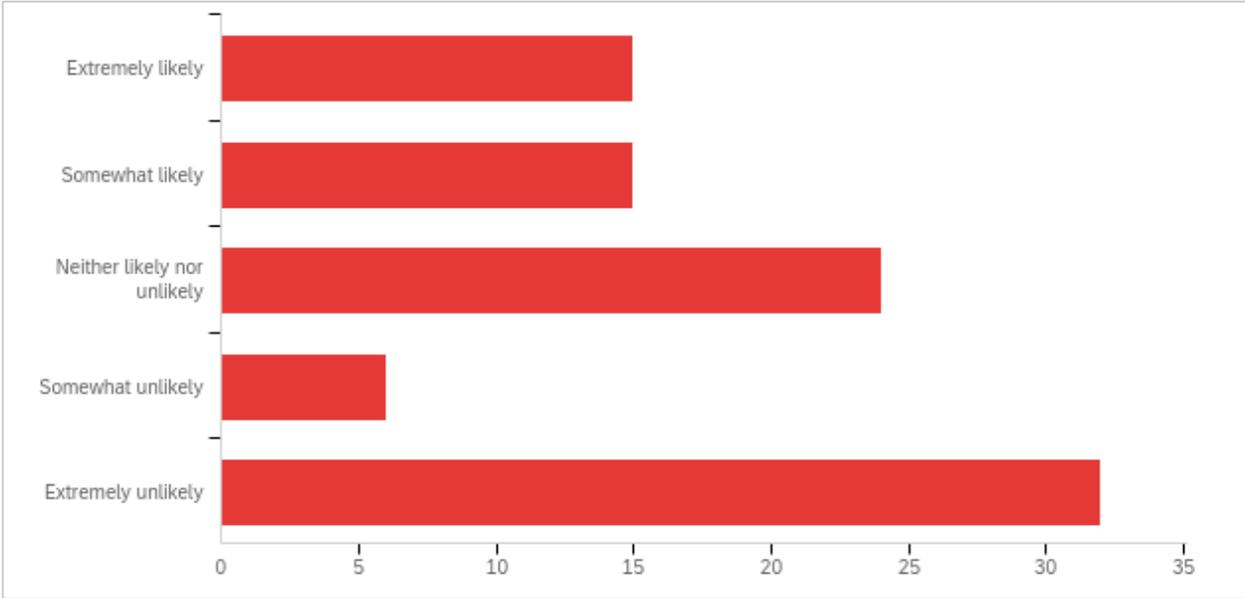
*Percentage of Phrases in Each Category for Q25 “Ways to improve diversity?” \**



\*(n = 47: based on 38 responses)

Figure 43

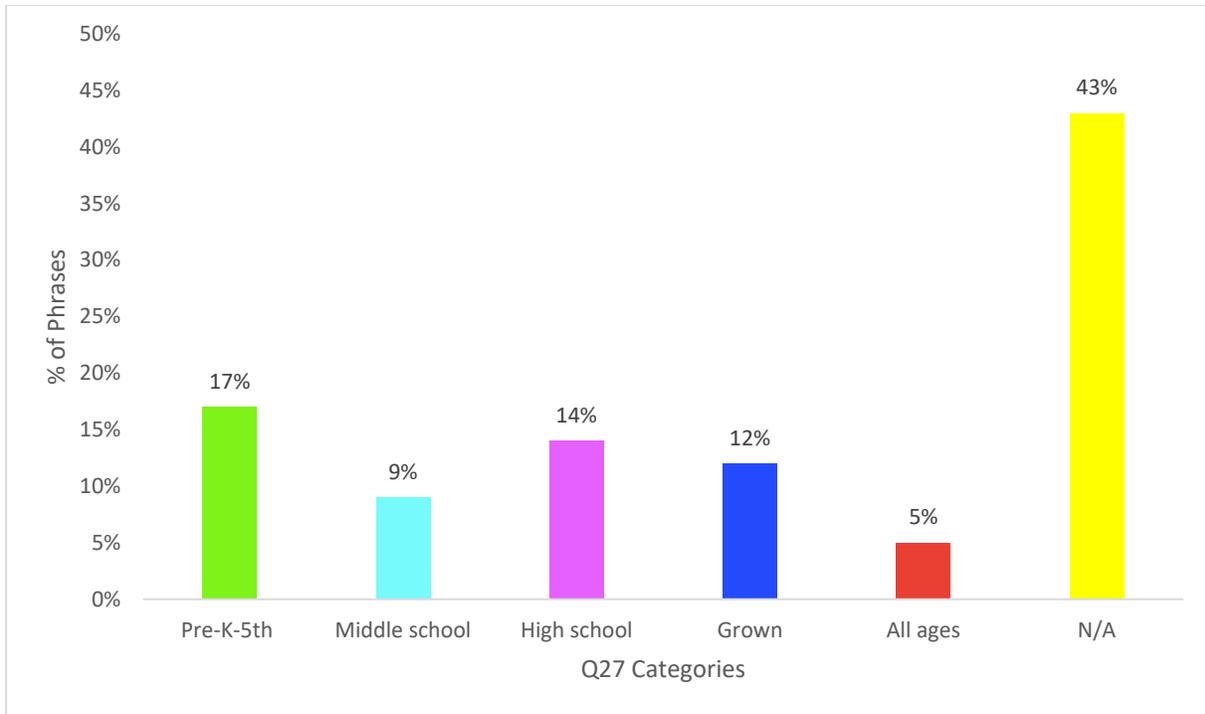
*Percentage of Respondents' Likelihood to Bring Children to CFAM \**



\*(n = 92)

Figure 44

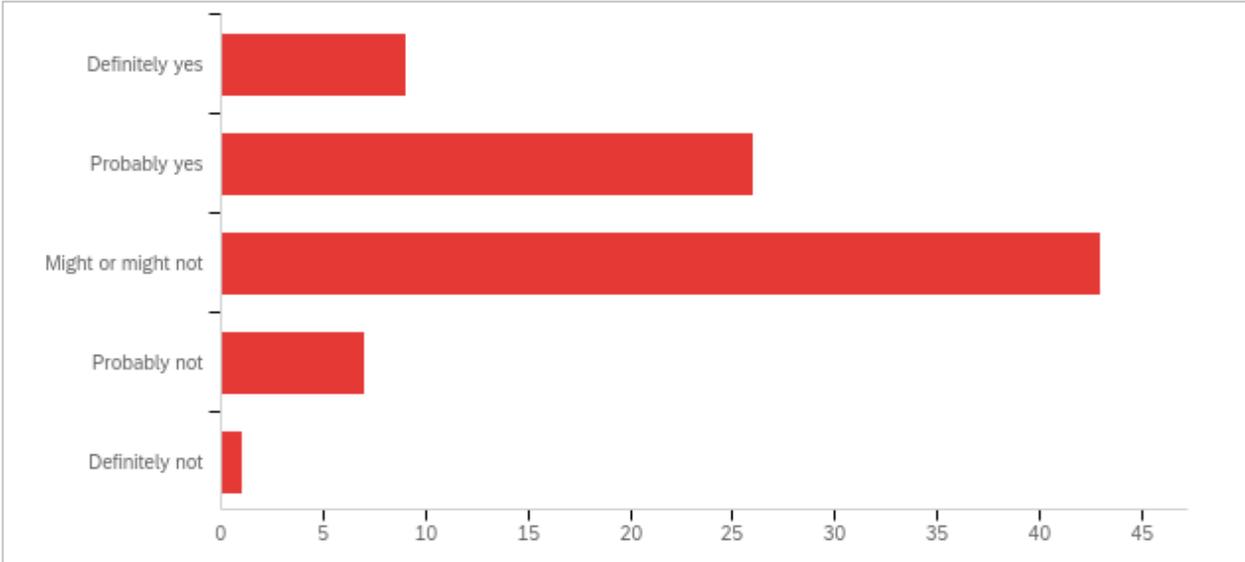
*Percentage of Phrases in Each Category for Q27 “How old are those children?” \**



\*(n = 58; based on 47 responses)

Figure 45

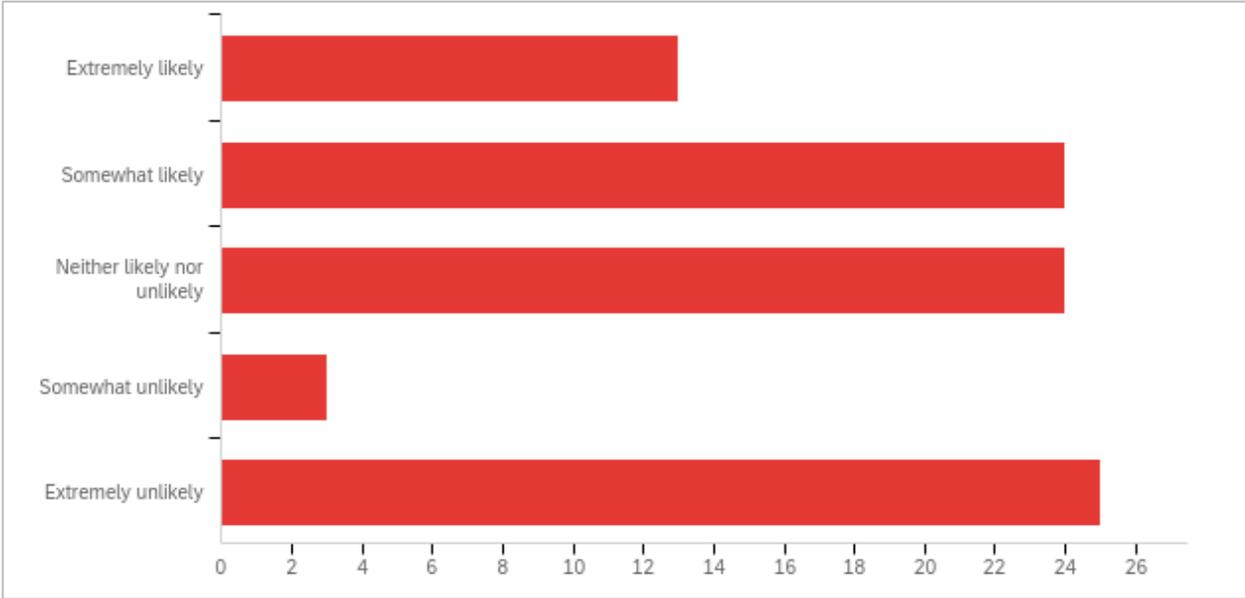
*Percentage of Respondents' Who Feel There are Enough Family Programs Across Age Ranges\**



\*(n = 86)

Figure 46

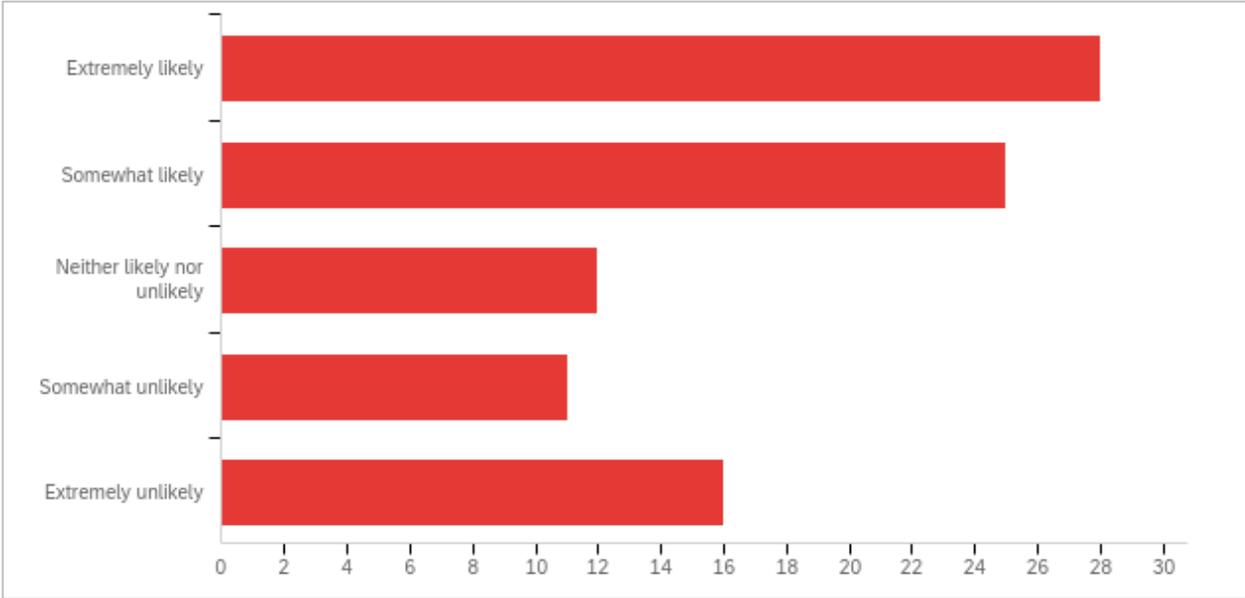
*Percentage of Respondents' Likelihood of Bringing Children to a Child-Focused Exhibition \**



\*(n = 89)

Figure 47

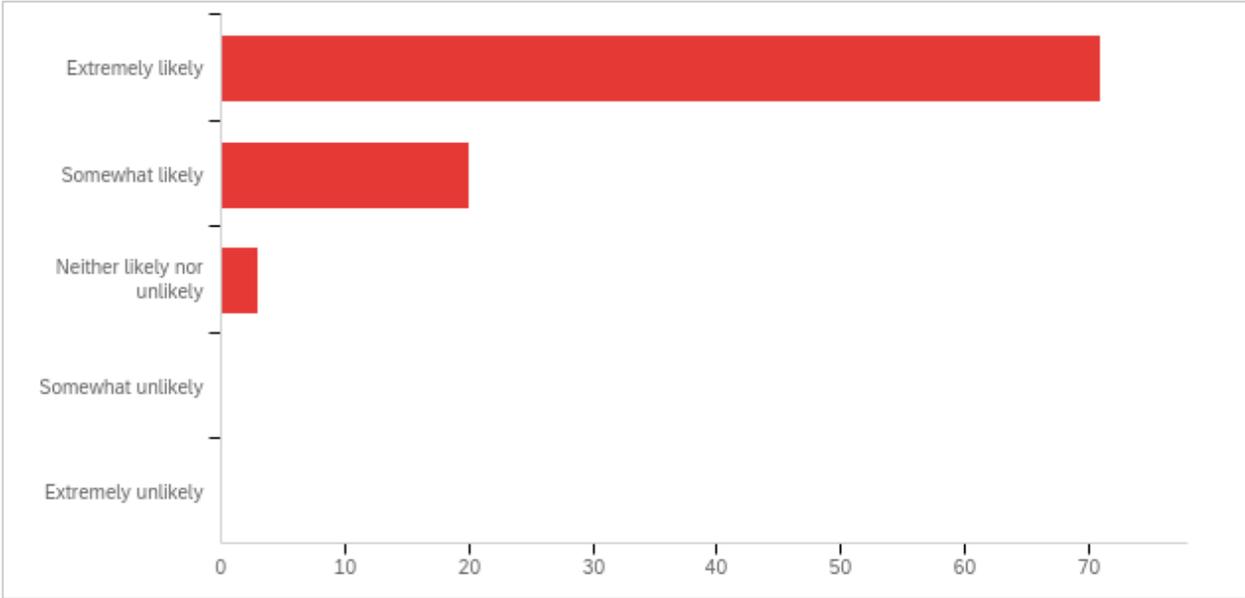
*Percentage of Respondents' Likelihood of Using a COVID-Safe Art Studio \**



\*(n = 92)

Figure 48

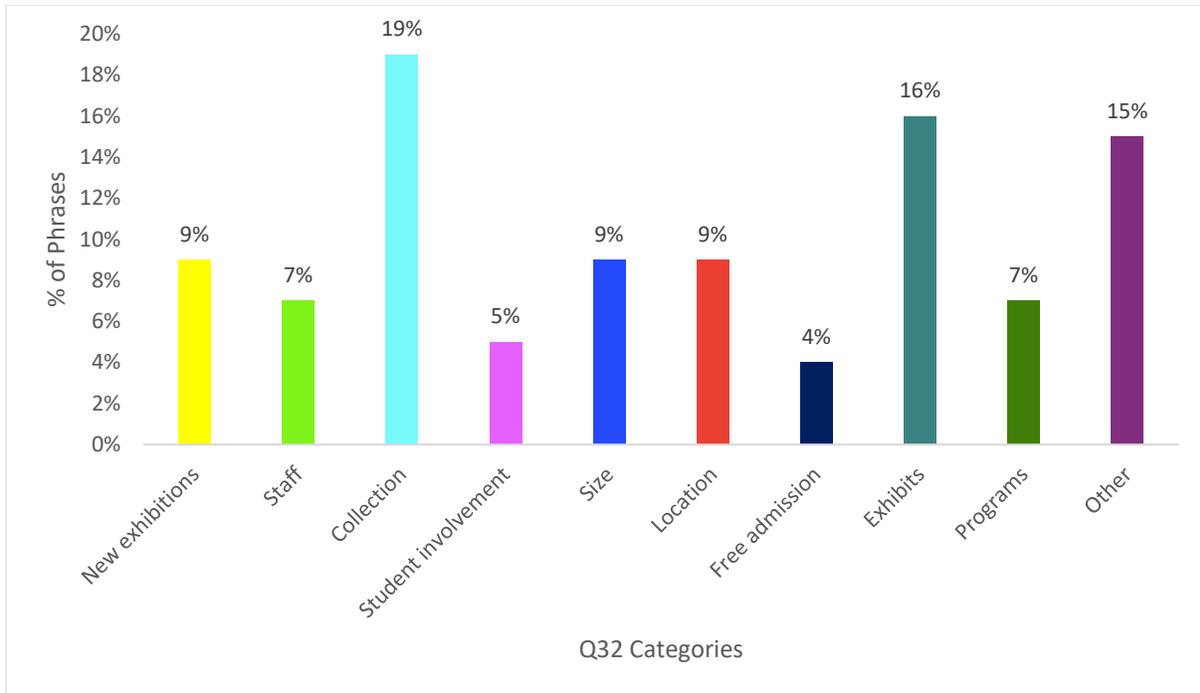
*Percentage of Respondents' Likelihood of Recommending CFAM to Others \**



\*(n = 94)

Figure 49

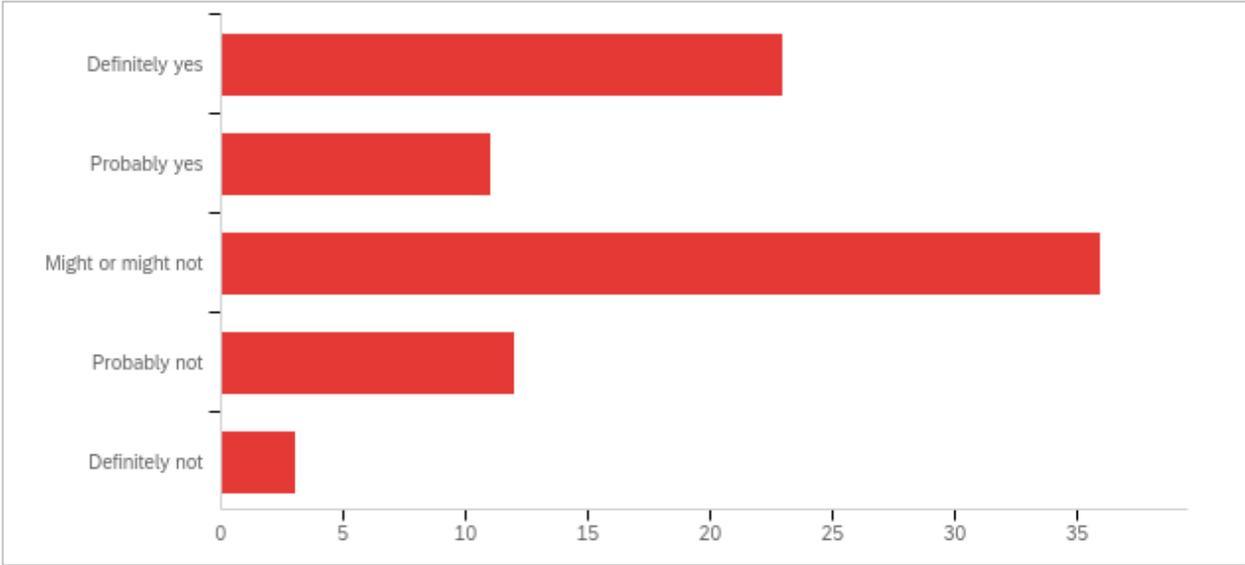
*Percentage of Phrases in Each Category for Q32 “CFAM highlights?” \**



\*(n = 102; based on 65 responses)

Figure 50

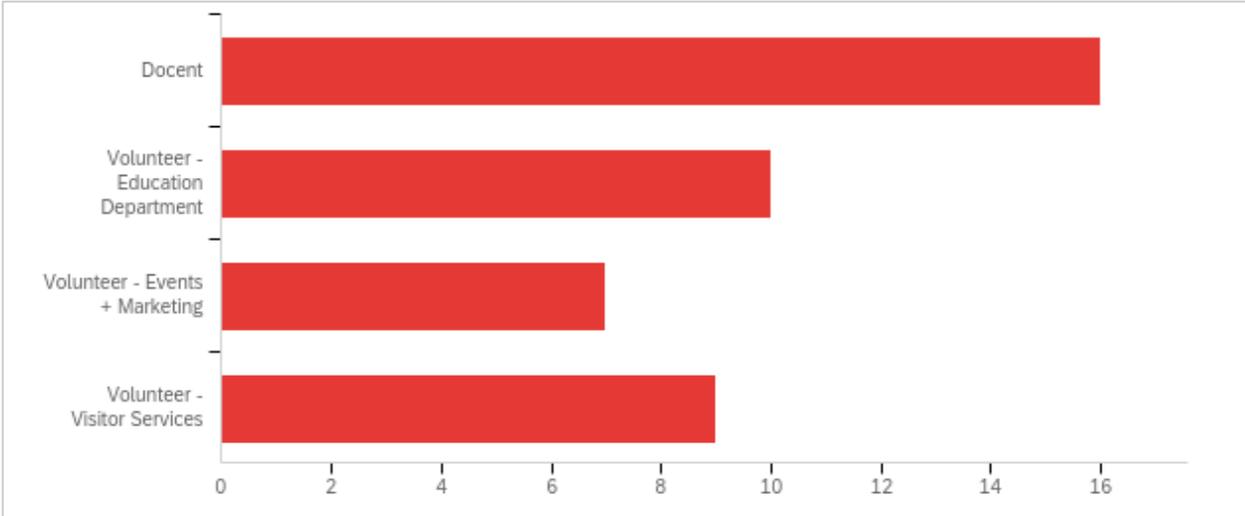
*Percentage of Respondents' Interest in Becoming a Member \**



\*(n = 85)

Figure 51

*Percentage of Respondents' Interest in Learning More About Volunteer Opportunities \**



\*(n = 42)

Appendix A

CFAM Staff Survey Consent Statement and Questions

CONSENT: This survey will be used as a starting point for a discussion on how to improve the diversity of CFAM's visitor demographics in the future. You will not be asked to provide explicitly identifying information. However, if you choose to include such information in the open-ended responses, it will be kept confidential and secured in a password protected file. The final write-up will only include summary references of all participants' responses (i.e., "CFAM's staff believes..."). Individual quotes may be used, but they will be attributed to the general staff. Please note that the survey is completely voluntary, and you may withdraw at any time by exiting the window. If your survey is left incomplete, it will be removed from the data set and the file will be deleted. No one except the principal investigator, Molly Fulop, will see the data before all responses are anonymized. Please indicate if you are willing participate in this survey.

Yes (1)

No (2)

Q3 How many years have you worked at CFAM?

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Q4 Which age group do you think visits CFAM the most? Please rank groups in order from most (1) to least (6).

- \_\_\_\_\_ PreK-5th Grade Students (1)
- \_\_\_\_\_ Middle School Students (2)
- \_\_\_\_\_ High School Students (3)
- \_\_\_\_\_ College Students (4)
- \_\_\_\_\_ General Admission (5)
- \_\_\_\_\_ General Admission 65+ (6)

Q5 Please explain your rankings. Why do you think one group visits more often than others?

---

Q6 How can CFAM improve attendance in other age groups?

---

Q9 Which of the following programs do you think draws the most diverse crowd by age range? Please rate each program on a scale of Strongly Disagree to Strongly Agree.

	Strongly agree (4)	Agree (5)	Somewhat agree (6)	Neither agree nor disagree (7)	Somewhat disagree (8)	Disagree (9)	Strongly disagree (10)
CFAMily Days (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Artist's Talks (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Arte y Café con la Curadora (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Exhibition Tours (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Art Encounters (5)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Virtual Happy Hour Tours at the Alford Inn (6)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Outreach/Community Partnerships (7)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q10 Please explain your ratings. If there are any program(s) (past or present) that were not included, but you feel are relevant, please describe it and explain your reasoning.

---

Q11 To what extent do you think the following racial/ethnic group visits CFAM the most? Please rate each group on a scale of Never to Always.

	Never (1)	Rarely (2)	Sometimes (3)	About half the time (4)	Most of the time (5)	Always (6)
Black people (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Asian people (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
White people (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hispanic and Latino people (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Indigenous peoples (5)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Multiracial and multiethnic people (6)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other, please specify (7)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q12 Please explain your ratings. Why do you think some groups visit more often than others?

---

Q13 How can CFAM improve attendance in other racial/ethnic groups?

---

Q14 What steps do you think CFAM has already undertaken to improve attendance in both age and racial/ethnic groups?

---

Q15 Is there a particular program that you would like to highlight as an example of CFAM's work on these areas? Please describe the program and your reasoning. This response may be brought up in a future staff meeting to discuss the survey data and the project's next steps.

---

Appendix B

Examples of Slides for Phase I’s Presentation



**Age Group Attendance Rankings**

**Results:**

1. General Admission
2. College/General Admission 65+
3. General Admission 65+/College
4. High School/Pre-K-5<sup>th</sup>
5. Middle School
6. Pre-K-5<sup>th</sup>

**Tie Explanation:**

Rankings with two age groups listed indicates a tie in the number of responses.

**Example:** 3 people ranked college students as second most likely to visit and 3 people ranked them as third.

## Suggested Improvements and Discussion

**Major Themes:**

- Diversity** – Improve attendance by increasing diversity
  - **Examples:** Diverse series of speakers, diversify programming
- School Partnerships** – Collaborating with other learning centers
  - **Examples:** More engagement with local schools/school groups
- K-12 Programming** – Shifting focus to K-12 programming
  - **Examples:** More child friendly exhibits/short-term exhibition for kids, programs targeted at younger people and families
- Other** – Suggestions outside the above themes
  - **Examples:** COVID-19 adapted Education Gallery, evening hours

**How can we take action to implement these suggestions?**

**How can this data be translated to the public survey?**



## Appendix C

## Public Survey Consent Statement and Questions

CONSENT: This survey will be used to help the Cornell Fine Arts Museum (CFAM) gain a better understanding of their visitors' demographics and motivations. To participate in this survey you must be 18 years or older. You will not be asked to provide explicitly identifying information. However, if you choose to include such information in the open-ended responses, it will be kept confidential and secured in a password protected file. The final write-up will only include third-person references of participant responses (i.e., "One respondent suggested... They expressed..."). Individual quotes may be used, but they will be unattributed. Please note that the survey is completely voluntary and you may withdraw at any time by exiting the window. If your survey is left incomplete, it will be removed from the data set and the file will be deleted. No one except the principal investigator, Molly Fulop, will see the data before all responses are anonymized. Please indicate if you are willing participate in this survey.

Yes (1)

No (2)

Q2 How old are you?

---

Q3 If you are comfortable responding, with what race/ethnicity do you identify?

---

Q4 If you are comfortable responding, what is your gender?

---

Q5 What is your affiliation with CFAM?

Member (1)

Rollins student/faculty/staff (2)

General visitor (3)

Q6 How often do you visit CFAM?

- Interact online/virtually only (1)
- Less than 1 visit annually (2)
- 1 visit annually (3)
- 2+ visits annually (4)

Q7 If you are a returning visitor, what brings you back? Please explain your answer and provide specific examples.

---

Q8 Please rate your experience with the new virtual features (ex. virtual events, 360 virtual tours, etc.).

- Extremely positive (1)
- Somewhat positive (2)
- Neither positive nor negative (3)
- Somewhat negative (4)
- Extremely negative (5)

Q9 Please explain your answer and provide examples of events that stood out to you.

---

Q10 Are you more likely to visit virtually or physically?

- Virtually (1)
- Physically (2)
- Virtually for events, but physically for exhibitions (3)
- Virtually for now, but physically post-COVID (4)

Q11 Please explain your answer and describe your reasoning (i.e., accessibility, convenience, location, etc.).

---

Q12 If there are limitations to accessing the museum based on its location, please share them here.

---

Q13 Would you prefer that CFAM continues to offer virtual/live streaming events and programming post-COVID?

- Prefer a great deal (1)
- Prefer a moderate amount (2)
- Prefer slightly (3)
- Prefer not (4)

Q14 How often do you attend events (ex. exhibition tours, Artist Talks, Arte y Café, CFAMily Days, etc.)?

- 2+ events monthly (1)
- 1 event monthly (2)
- More than 1 event annually (3)
- Less than 1 event annually (4)

Q15 Have you ever benefitted from CFAM's outreach programs and/or community partnerships (including artist collaborations like the For Freedoms and Ugly Orange events)?

- Definitely yes (1)
- Probably yes (2)
- Might or might not (3)
- Probably not (4)
- Definitely not (5)

Q16 Please explain your answer and provide examples of programs or events that stood out to you.

---

Q17 What influences your attendance to events and/or participation in programming?

- Event/program type (1)
- Subject matter (2)

*Display This Question:*

*If What influences your attendance to events and/or participation in programming? =  
Event/program type*

Q18 What type of event are you most likely to attend?

- Exhibition tour (1)
- CFAMily Days (2)
- Artist Talks (3)
- Arte y Café con la Curadora (4)
- Virtual Happy Hour Tours at the Alfond Inn (5)
- Art Encounters (6)
- Other, please describe the event below (7)

*Display This Question:*

*If What influences your attendance to events and/or participation in programming? =  
Event/program type*

Q19 Please explain your answer. If you have ideas or suggestion for future event types, please share them here.

---

*Display This Question:*

*If What influences your attendance to events and/or participation in programming? =  
Subject matter*

Q21 What subjects are you most interested in?

- Antiquities (1)
- Old Masters (2)
- 19th and 20th century European Art (3)
- American Art to 1950 (4)
- Art Since 1950 (5)
- Contemporary Issues (6)

*Display This Question:*

*If What influences your attendance to events and/or participation in programming? = Subject matter*

Q22 Please explain your answer. If you have ideas or suggestion for content to be featured, please share them here.

---

Q23 How important is diverse representation, speakers, and programming to your experience at CFAM?

- Extremely important (1)
- Very important (2)
- Moderately important (3)
- Slightly important (4)
- Not at all important (5)

Q24 What steps has CFAM taken to ensure diversity and inclusion? Please provide specific examples.

---

Q25 Are there ways CFAM can further improve their diversity and inclusion? Please provide specific examples.

---

Q26 How likely are you to bring children to CFAM?

- Extremely likely (1)
- Somewhat likely (2)
- Neither likely nor unlikely (3)
- Somewhat unlikely (4)
- Extremely unlikely (5)

Q27 If you are comfortable responding, how old are those children?

---

Q28 Do you feel there are enough family programs across age ranges?

- Definitely yes (1)
- Probably yes (2)
- Might or might not (3)
- Probably not (4)
- Definitely not (5)

Q29 How likely are you to bring children to see/interact with a child-focused exhibition?

- Extremely likely (1)
- Somewhat likely (2)
- Neither likely nor unlikely (3)
- Somewhat unlikely (4)
- Extremely unlikely (5)

Q30 How likely are you to use a COVID-safe art studio involving visitor participation if one was introduced?

- Extremely likely (1)
- Somewhat likely (2)
- Neither likely nor unlikely (3)
- Somewhat unlikely (4)
- Extremely unlikely (5)

Q31 How likely are you to recommend CFAM to others?

- Extremely likely (1)
- Somewhat likely (2)
- Neither likely nor unlikely (3)
- Somewhat unlikely (4)
- Extremely unlikely (5)

Q32 What do you highlight about CFAM when you recommend it?

---

Q33 Are you interested in becoming a member?

- Definitely yes (1)
- Probably yes (2)
- Might or might not (3)
- Probably not (4)
- Definitely not (5)

Q34 If you are interested in getting involved with CFAM, what position would you like to learn more about?

- Docent (1)
- Volunteer - Education Department (2)
- Volunteer - Events + Marketing (3)
- Volunteer – Visitor Services (4)

Flyer Used in Secondary Recruitment Efforts

**SHARE YOUR FEEDBACK**

# HELP A SENIOR WITH THEIR THESIS RESEARCH

Hi! I'm Molly Fulop and I'm a graduating psych major looking for people to take my survey about their experience at the Cornell Fine Arts Museum.

**THE SURVEY WILL CLOSE  
MARCH 25TH AT 11:59PM!**

**PLEASE SEND IT TO ANYONE  
YOU KNOW THAT HAS VISITED!**



**SCAN ME**