



Cleveland Museum of Art  
Understanding Visitor Experience  
4.29.13

Design as Entrepreneurship:  
Connections and Innovative Practices  
DES 356X.00

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“For the benefit of all the people forever.”

-The mission of CMA, est. 1913











**“A living room of the city.”**

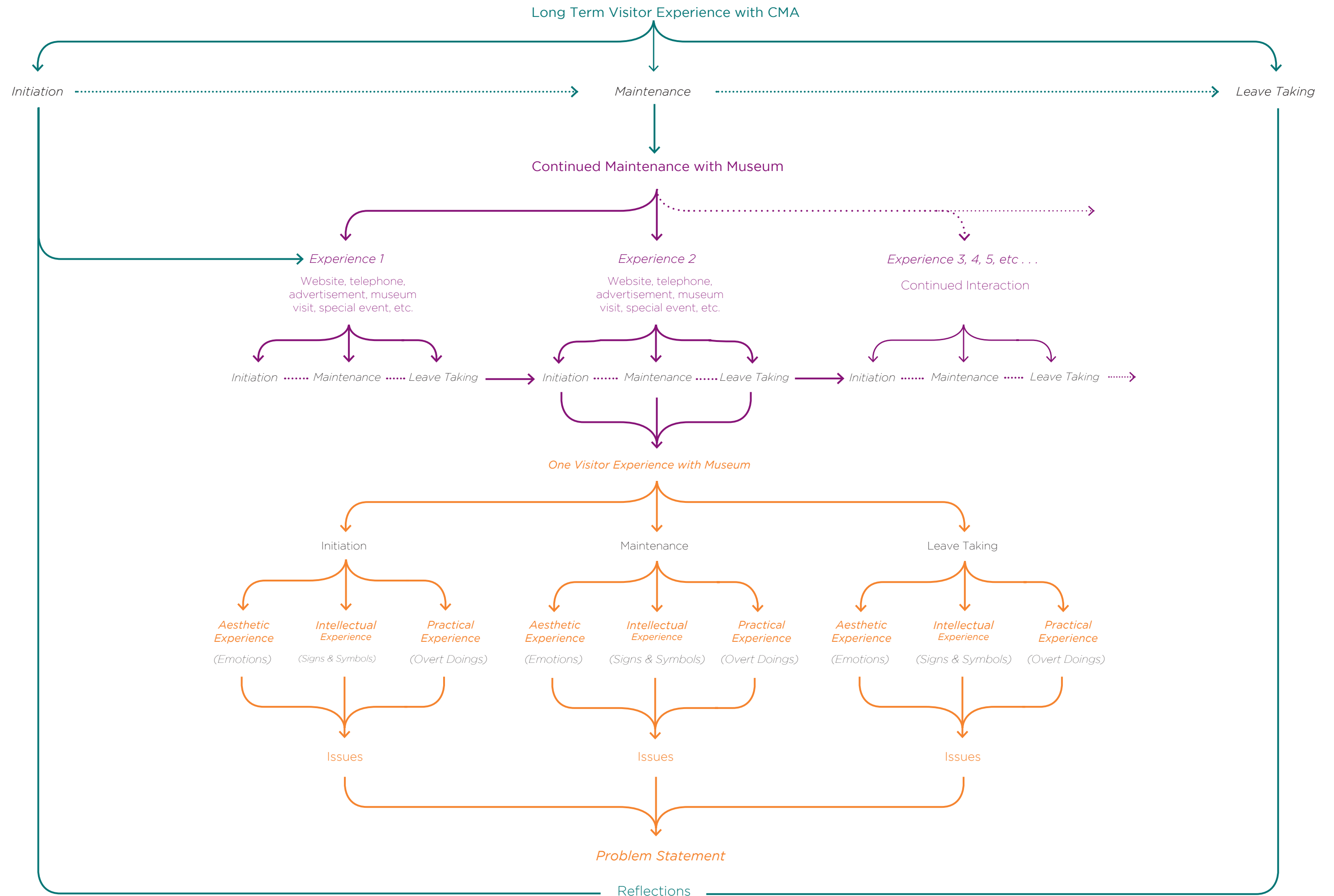
-David Franklin, on the Ames Family Atrium



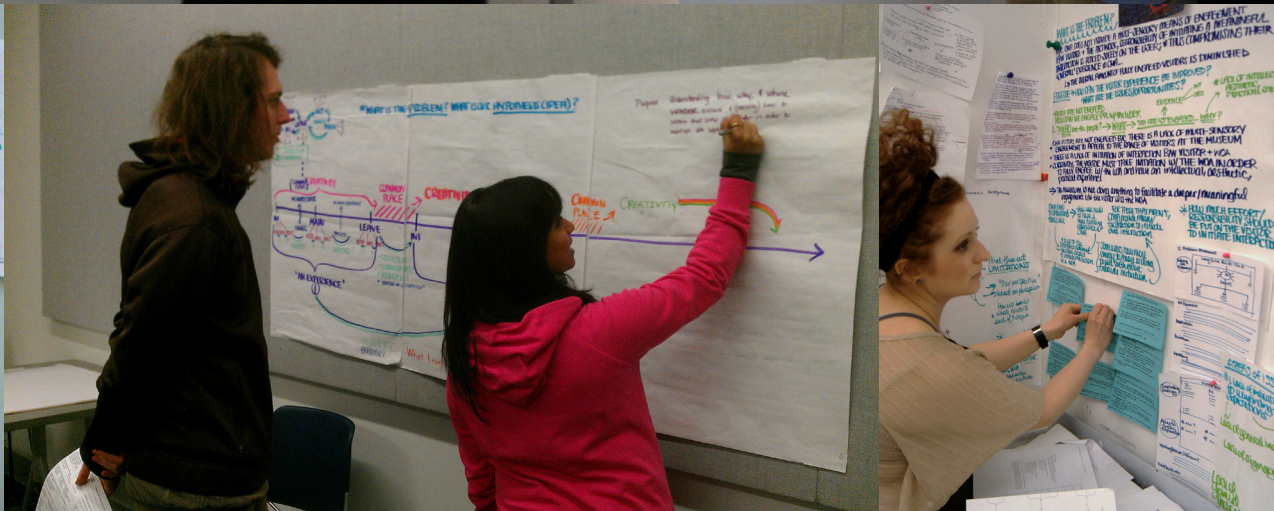
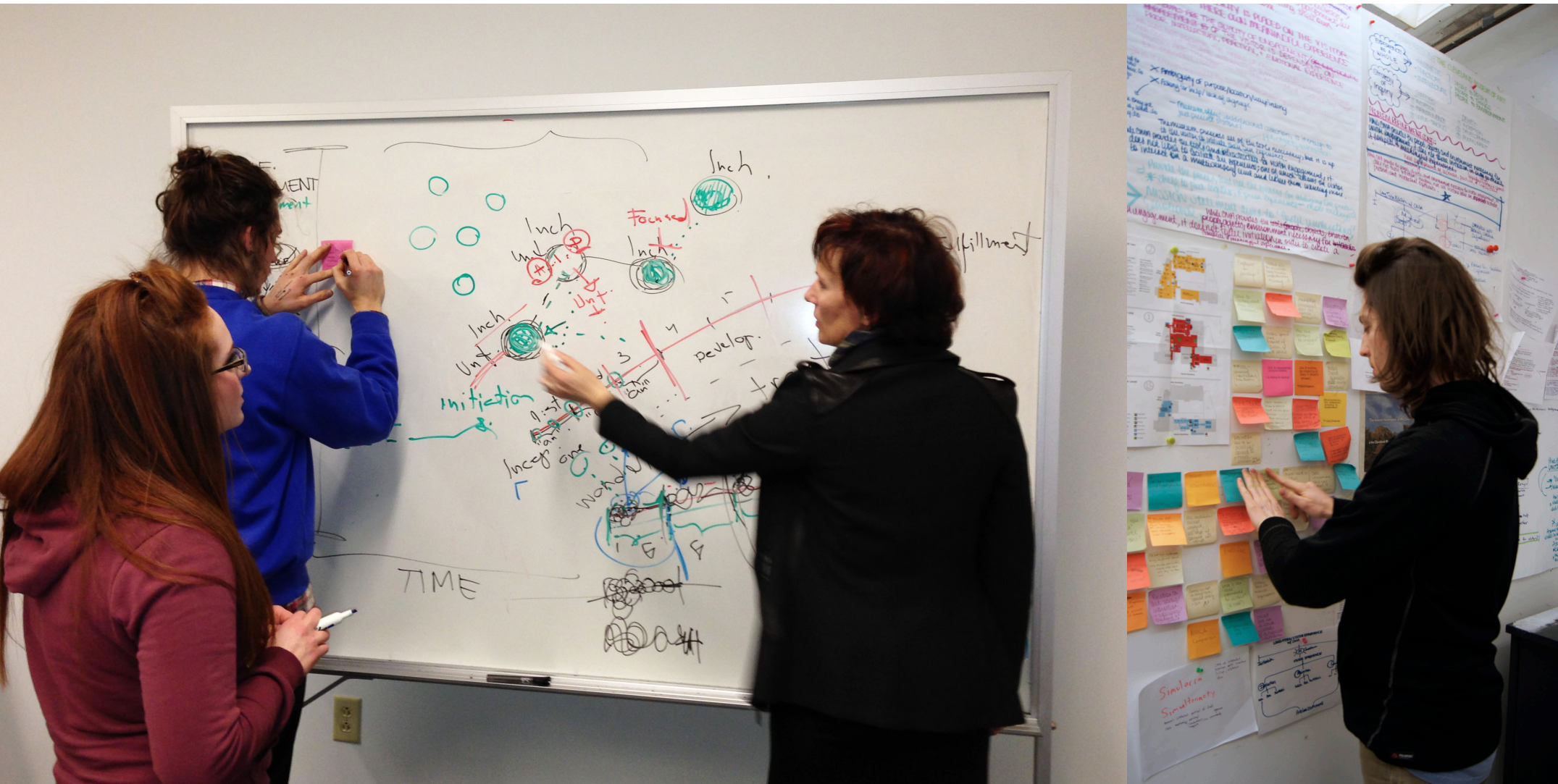


**Purpose: Understanding visitor experience as a whole**

Understand the past, present, and future of CMA as it relates to experience, interaction, and emotion through the ***perspective of the visitor and the museum.***







## Research Method - Observations

**Purpose** - To gain insight from the perspective of the visitor at CMA. Considered interaction of people to people, things, and environment.

### Daily Phenomenological Observations at CMA

Harini: 3 times = 15.75 hours total

Melvin: 4 times = 10 hours total

Josette: 4 times = 26.75 hours total

Alex: 5 times = 23.25 hours total

### Special Events

Martin Creed Lecture & Reception (6 hours total)

Mix Masquerade (12 hours)

Extreme Visions Design Awards (6 hours)

Martin Creed Exhibition (3 hours)

Richard Mosse Lecture (2 hours)

Ikebana Lecture (2 hours)

Kumaré Film Screening (2 hours)

Mix: Afrobeat (9 hours)

Viva & Gala: Oliver Mtukudzi (6 hours)

Fred Wilson Lecture (6 hours)

Fred Wilson Exhibition (1.25 hours)

Viva & Gala: Flamenco (3 hours)

Mix: Interface (9 hours)

Mix: First Friday (3 hours)

Pompeii Exhibit (2 hours)

### Other

Provenance (4 hours)

Provenance Cafe (25 visits)

Atrium (57 hours)

Gallery One (11 hours)

Permanent Collection Galleries (13 hours)

**Total Daily Observations + Special Events + Other = 198.25 hours of observation as of April 21, 2013**





### **Research Method - Interviews (structured, semi-structured, unstructured)**

**Purpose** - To gain insight from the perspective of the organization related to visitor experience and understanding of their specific contribution to mission of CMA.

Leigh Culbertson, Visitor Experience Employee, 1 yr. assistant (semi-structured)

Caroline Goeser, Director of Education and Interpretations (semi-structured)

Griff Mann, Chief Curator (semi-structured)

Aaron Petersol, Director of Membership and Visitor Experience (semi-structured)

Larry Bloomenkranz, Senior Director of Marketing and Auxiliary Services (semi-structured)

Seema Rao, Director of Intergenerational Learning (semi-structured)

Jennifer Foley, Director of Interpretations (semi-structured)

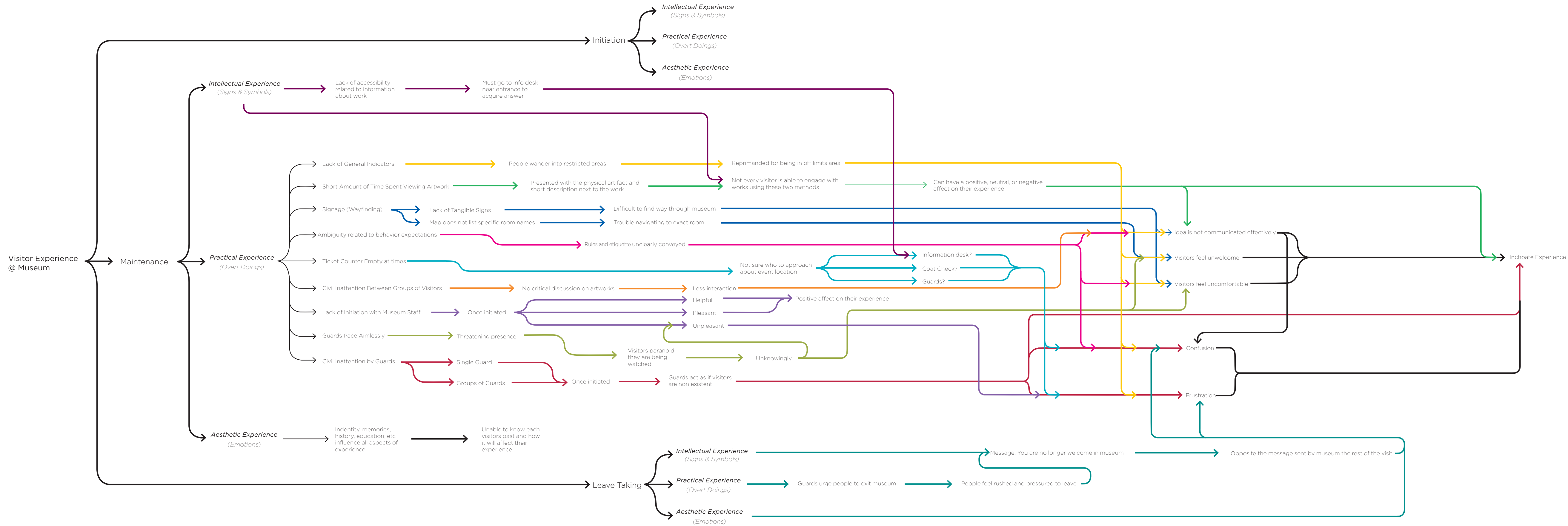
Elizabeth Bolander, Director of Marketing (semi-structured)

**Purpose** - To gain insight on visitor experience from the perspective of the visitor. Considered interaction of people to people, things, and environment.

Range of visitors at Mix events (semi-/unstructured)

Range of visitors outside of CMA, who have previously visited (unstructured)







### Evidence of Findings

Observation (phenomenological, participatory)

4 people participated directly in phenomenological observations at the CMA during the months of September through November of 2012 (cont.). Each observed both weekends and weekdays, ranging from open to close.

#### Daily Phenomenological Observations at CMA

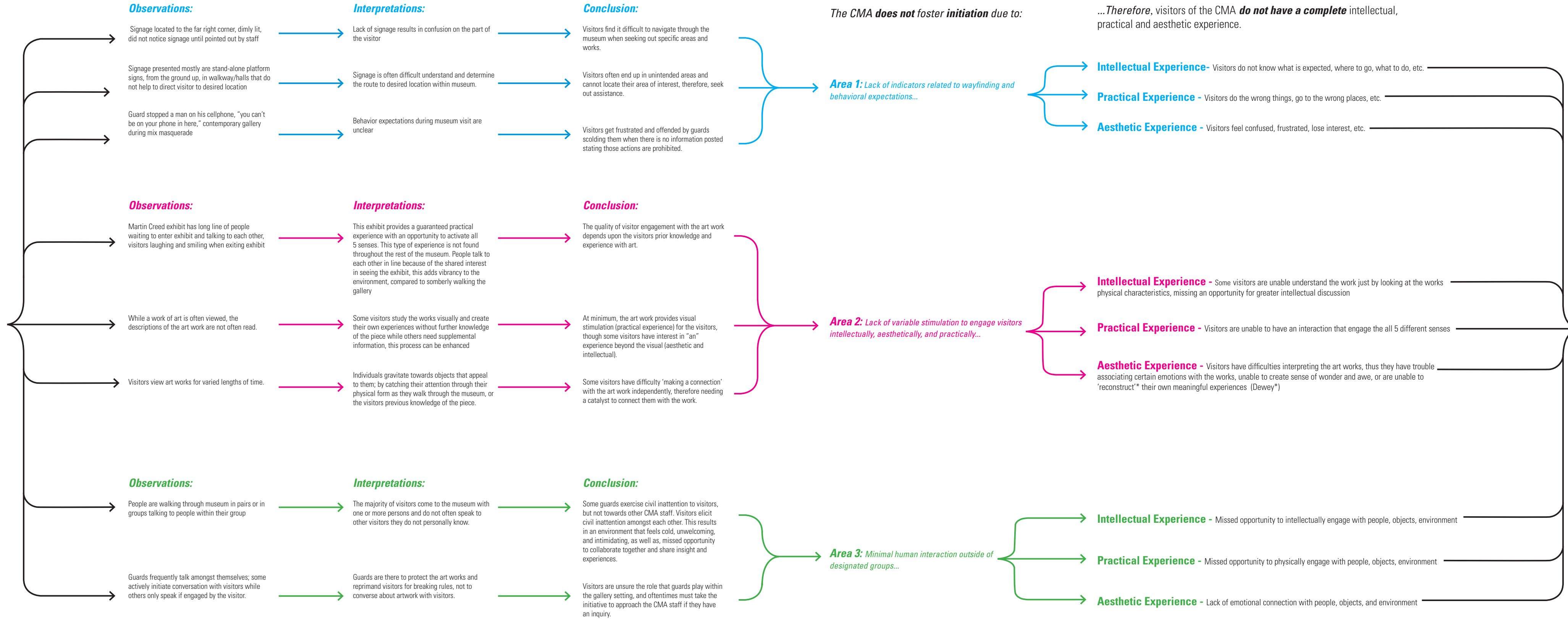
Harini: 3 times = 10 hours total  
Melvin: 4 times = 10 hours total  
Josette: 4 times = 10 hours total  
Alex: 5 times = 10 hours total

#### Special Events

Martin Creed Lecture & Reception (6 hours total)  
Mix Masquerade (12 hours)  
Extreme Visions Design Awards (6 hours)  
Martin Creed Exhibition (3 hours)  
Richard Mosse Lecture (2 hours)  
Ikebana Lecture (2 hours)  
Kumaré Film Screening (2 hours)

Daily Observations + Special Events = 33 + 40 = 73 hours of observation as of February 2013

The following is a cumulative documentation that reflects repeat observations noted by the 4 people, who experienced CMA from the perspective of a visitor with the purpose of understanding visitor experience as a whole. Interpretations were drawn individually after each observation and major areas were identified as a group based on conclusions drawn.



\*See Appendix 2 for corresponding color coded observations and interpretations.



## User Profiles

Developed based on insight analyzed from CMA and visitor interviews.



### Primary

Females

- Age: 45 - 64
- Work hours: 40 hrs/wk, Retired
- Education: Bachelors degree, Graduate, Post-Graduate
- Location: NE Ohio
- Technology: Minimal to Advanced Experience
- Family: Single, Married, Family



### Secondary

Young Professionals

- Age: 18-34
- Work hours: Typically 40+ hrs/wk at work or school
- Education: Working towards a Degree, Bachelors, Graduate, Post-Graduate
- Location: Currently live in Cleveland: University Circle, Little Italy
- Technology: Moderate to Advanced Experience
- Family: Single, Married, Family (Predominantly Single)



### Tertiary

Families with Children

- Age: 25 - 65 years
- Work hours: 20 - 40 hrs/wk at work or home
- Education: Parents: Bachelor's or Higher Children: None to Higher Ed.
- Location: Settled in Cleveland
- Technology: Minimal to Advanced Experience
- Family: Families with Young Kids, Families with Tweens, and Empty Nesters

## Primary Persona

Young Professionals + College Students

Developed based on insight analyzed from CMA and visitor interviews.



Willow Dolman  
Occasional Visitor



William "Billy" Macintire  
Frequent Visitor



Mindy Chao  
Avid Visitor





## Primary Persona Occasional Visitor

Name Willow Dolman

Age 21

Gender Female

Location Ohio City in Cleveland, Ohio

Education Working on Bachelor's Degree in Anthropology with a minor in Film & Digital Media at Cleveland State University

Occupation Full-time student, part-time at Le Petit Triangle & sells thrift items on Etsy

Work Hours 40 hrs/wk at school, 15 hrs/wk at work

Income \$12,000/yr

Experience Eager to visit, but does not often follow through. at CMA Frequented the Summer Solstice with out of town friends and had a blast. Interested in attending Mix events, but has not gone yet because she is usually working.

Technology Extensive digital media skills, jewelry and metals experience

Family Single, ready to mingle

Goals Own and operate a vintage store with cafe in Cleveland

Hobbies Photography, foreign films, crafting macaroons



## Primary Persona Frequent Visitor

Name William "Billy" Macintire

Age 31

Gender Male

Location Shaker Heights, Oh

Education B.S. @ Ohio State  
M.B.A. @ Weatherhead School of Business

Occupation Financial Planning

Work Hours 40 hours a week

Income \$114,000

Experience at \$150 Membership, Attends 1-2 events a month.  
CMA Member of the Contemporary Art Society

Technology iPhone, iPad, Computer: Mac OS, Microsoft,  
Microsoft Office,

Family Single

Goals Retire Early, Get Married, Procreate

Hobbies Running, Pumping Iron, Rugby Club, Craft Beer





## Primary Persona Avid Visitor

Name Mindy Chao

Age 26

Gender Female

Location University Circle, Ohio

Education B.S. in Biology, Working on M.A. in Bioethics

Occupation Student, College T.A.

Work Hours 40 hours a week of schoolwork, 20 spent teaching

Income \$18,000

Experience Attends 3-6 times a month, mixes, food @ @ CMA cafe, visit new exhibitions and permanent collection.

Technology iPhone, Computer: Microsoft Office,

Family Single

Goals Graduate with Master's degree, find work

Hobbies Food Aficionado, Video Games, Amateur Astronomer, Dog Walking, Ukulele



## Scenario Development

Multiple scenarios were developed based on insight gained throughout the research process of obtaining information from the organization and actual visitors of CMA.

The purpose of scenarios was to provide a framework for anticipating specific behaviors, areas of discovery, and the placement of the Modes of Wonder within experience.

Scenarios were designed to utilize personas based upon constructed user profiles.



### **Willow Dolman**

Occasional Visitor

*Exploration of CMA with Friends*



### **William "Billy" Macintire**

Frequent Visitor

*Interest in Social Interaction through CMA*



### **Mindy Chao**

Avid Visitor

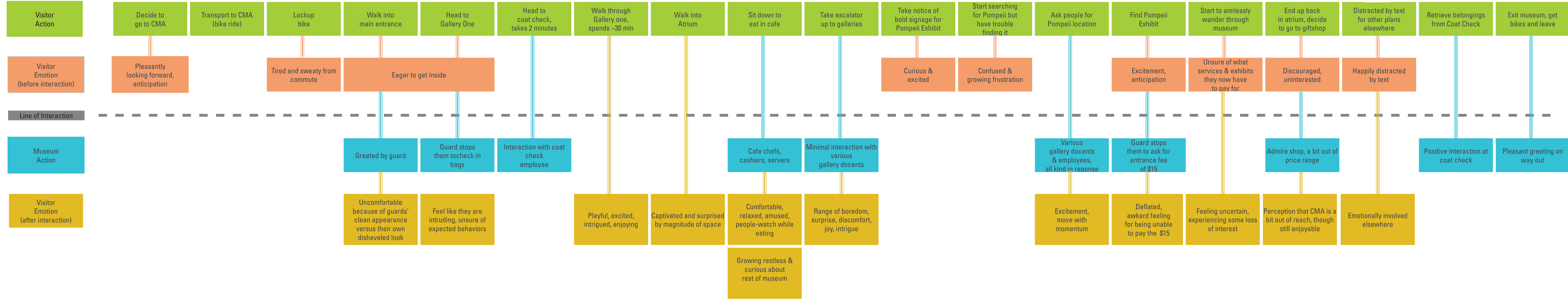
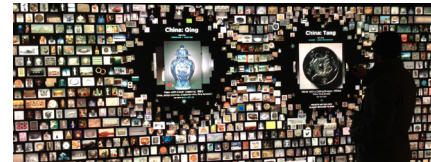
*Encourages Out-of-Towners to Frequent*





### Scenario Map

Developed based on insight gained through observation and interviews with visitors. Scenario built for visit with purpose of exploration and social pursuit for Willow Dolman and friends.



**Issues that Emerged**  
Process map highlights issues related to areas of indeterminacy within visitor experience where the intellectual, practical, and aesthetic aspects of experience have been compromised.

# Evidence of Barriers

## Interpretation of Visitor Insight Obtained through Interviews

### Factors that Contribute to an Inchoate Experience

- **A SENSE OF UNCERTAINTY**

Some visitors feel uncertain of where to go and what to do within the museum. Guards often add to the ambiguous quality of behavioral expectation. There is a lack of consistency between guards.

- **PERCEPTION OF PREDICTABILITY**

Some visitors do not realize the wealth of offerings provided by CMA. They have preconceived ideas about the newness of its works and the relevancy to their lives. There is a lack of perceived connection for some less versed in the arts.

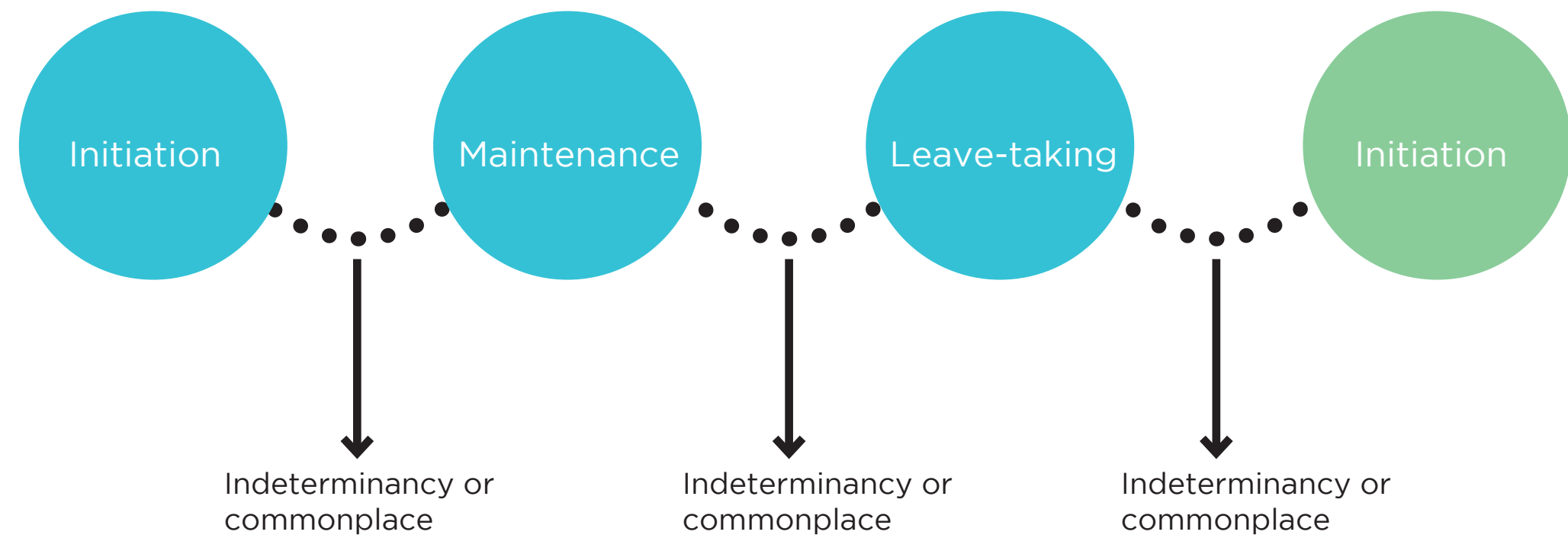
- **LACK OF RECIPROCAL COMMUNICATION + REFLECTION**

Some visitors respond well to a range of sensorial affordances for engagement. There is a lack of encouragement for dialogue between people in and out of the galleries. Reflection on works is not clearly suggested.



## Problem Statement

CMA provides a range of affordances to initiate visitor engagement, especially with initiating and maintaining it. However, it is unknown what unifies initiation, maintenance, and leave taking into “an experience.” It is also unknown what occurs between the leave taking of “an experience” and the initiation into another interaction with CMA. These areas of indeterminacy, or commonplaces, can often lead to an inchoate experience, thus severing the flow of experience to fulfillment and limiting the quality of the long term relationship between visitor and CMA.

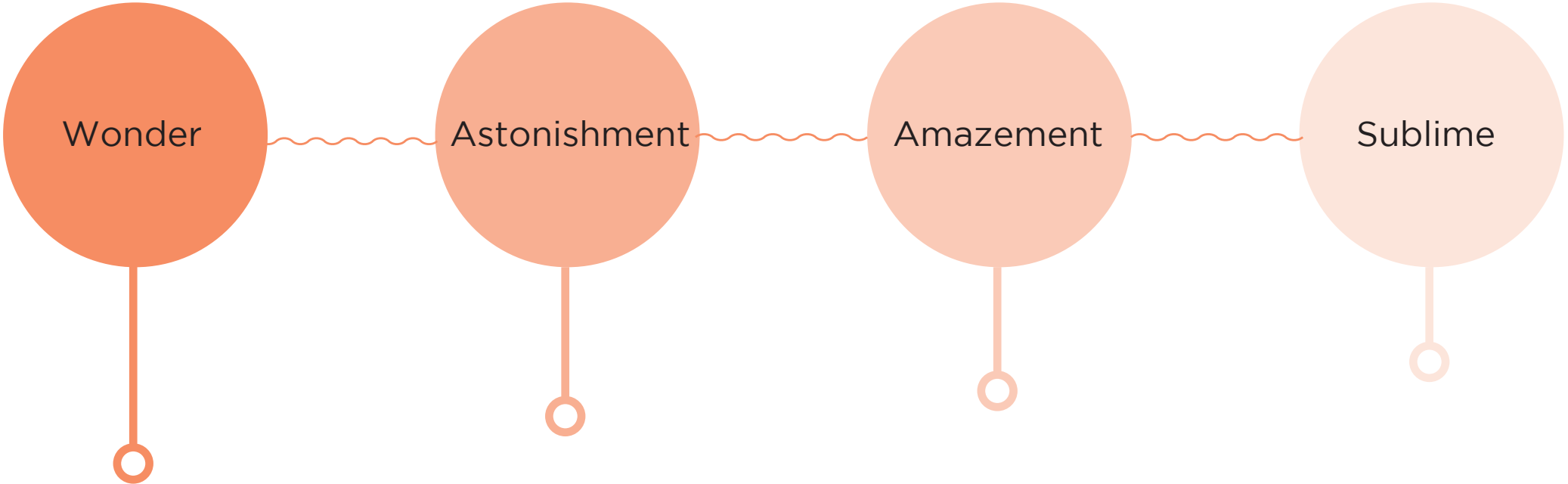


**WONDER**



# Aspects of Wonder

Concepts discussed in Soojin Jun’s dissertation, “Information and the Experience of Wonder: A Rhetorical Study of Information Design,” was analyzed and applied to the current strategic framework. Jun describes, “Modes of Wonder are layers of discovery in the sense that each mode is related to what it is we discover in a situation:

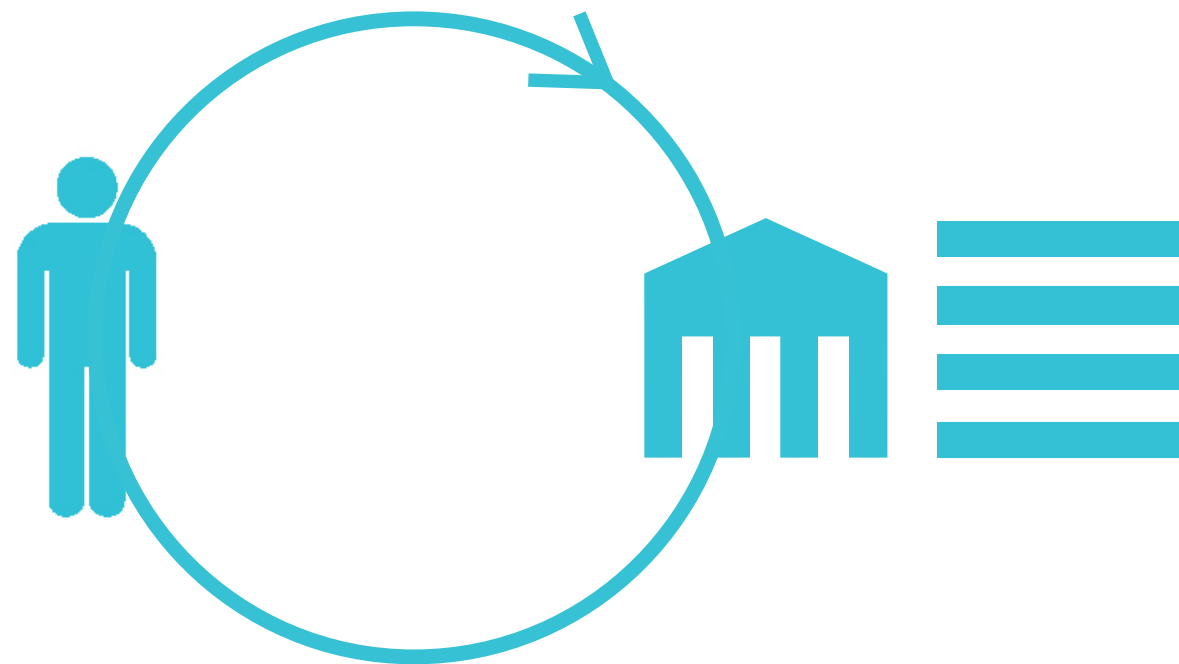


1) Wonder arises when one perceives the existence of information that is differentiated from others.

2) Astonishment arises when one understands the construction of information in a new and unexpected way.

3) Amazement arises when one discovers the way information is connected to an audience in the situation we use.

4) The sublime arises when one realizes a transcendent idea that elevates a common experience into a spiritual one.



## Hypotheses

- 1** If one of the Modes of Wonder occurs as the connecting link between the aesthetic, intellectual, and practical within initiation, maintenance, or leave taking, then this link between aesthetic, practical, and intellectual can unify the initiation, maintenance, and leave taking, leading to “an experience” within one visit.
- 2** If wonder serves as the connecting link between initiation, maintenance, and leave taking of “an experience,” then the leave taking of an initial experience will lead to the initiation of the next visit.
- 3** If one of the Modes of Wonder can serve as the connecting link between “an experiences,” this can contribute to the quality and development of a long term relationship with CMA.

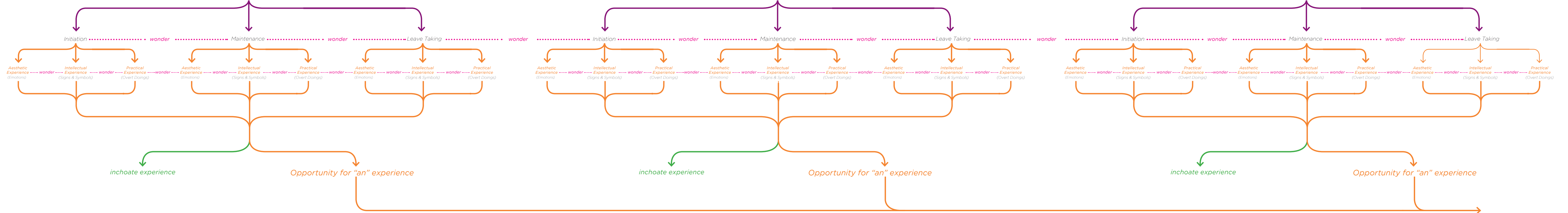


Long Term Visitor Experience with CMA

Initiation ..... Maintenance ..... Leave Taking

Continued Maintenance with Museum

Interaction 1 ..... wonder ..... Interaction 2 ..... wonder ..... Interaction 3, 4, 5, etc. . . .  
Website, telephone, advertisement, museum visit, special event, etc. Website, telephone, advertisement, museum visit, special event, etc. Continued Interaction

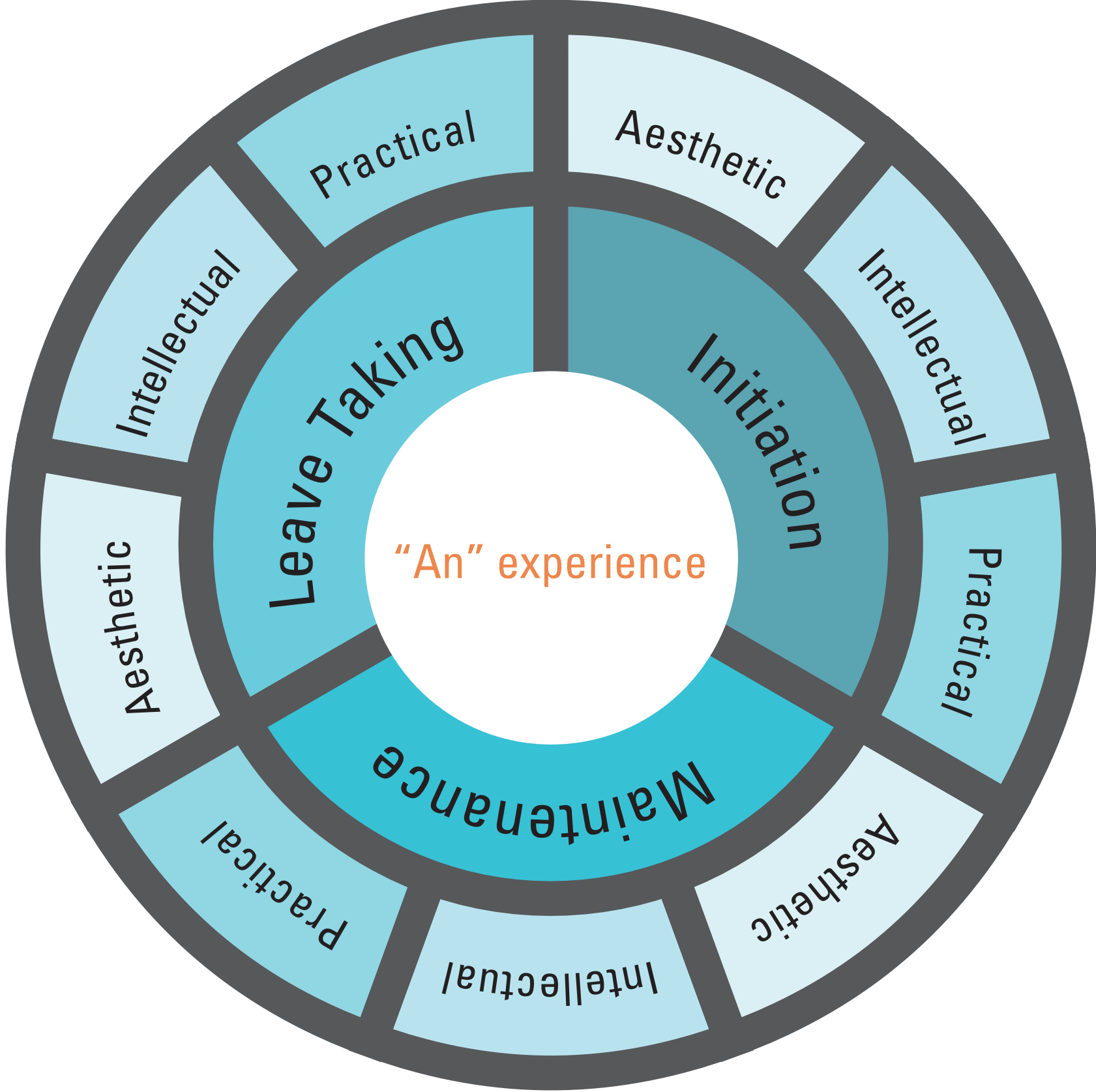


Reflections

# The Role of the Modes of Wonder within Experience and Interaction

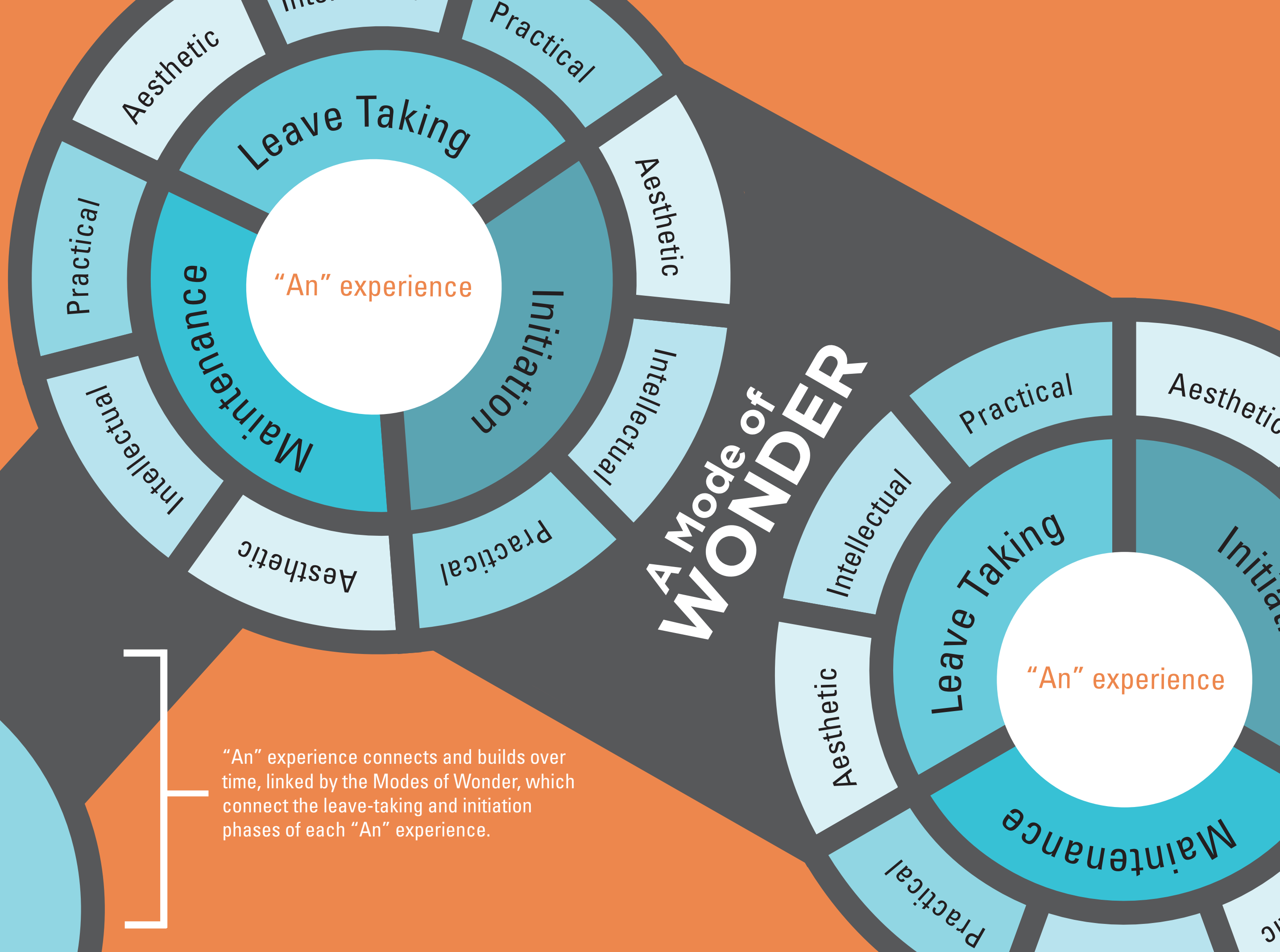
This visualization seeks to describe the relationship between Dewey's aspects of experience, Goffman's theory of interaction, and Jun's doctorete thesis on the Modes of Wonder. All aspects of "an experience" are unified via the Modes of Wonder serving as the connecting links.

Color below represents Modes of Wonder within visualization.



Jun, Soojin. "Information and the Experience of Wonder: A Rhetorical Study of Information Design." Diss. Carnegie Mellon University, School of Design. 2011.  
Dewey, John. Art as Experience. New York: Capricorn Books, 1958.  
Goffman, Erving. "Facial Engagements." In Behavior in Public Places. New York: The Free Press, 1966.





"An" experience

A Mode of  
**WONDER**

Leave Taking

Maintenance

Initiation

"An" experience

Leave Taking

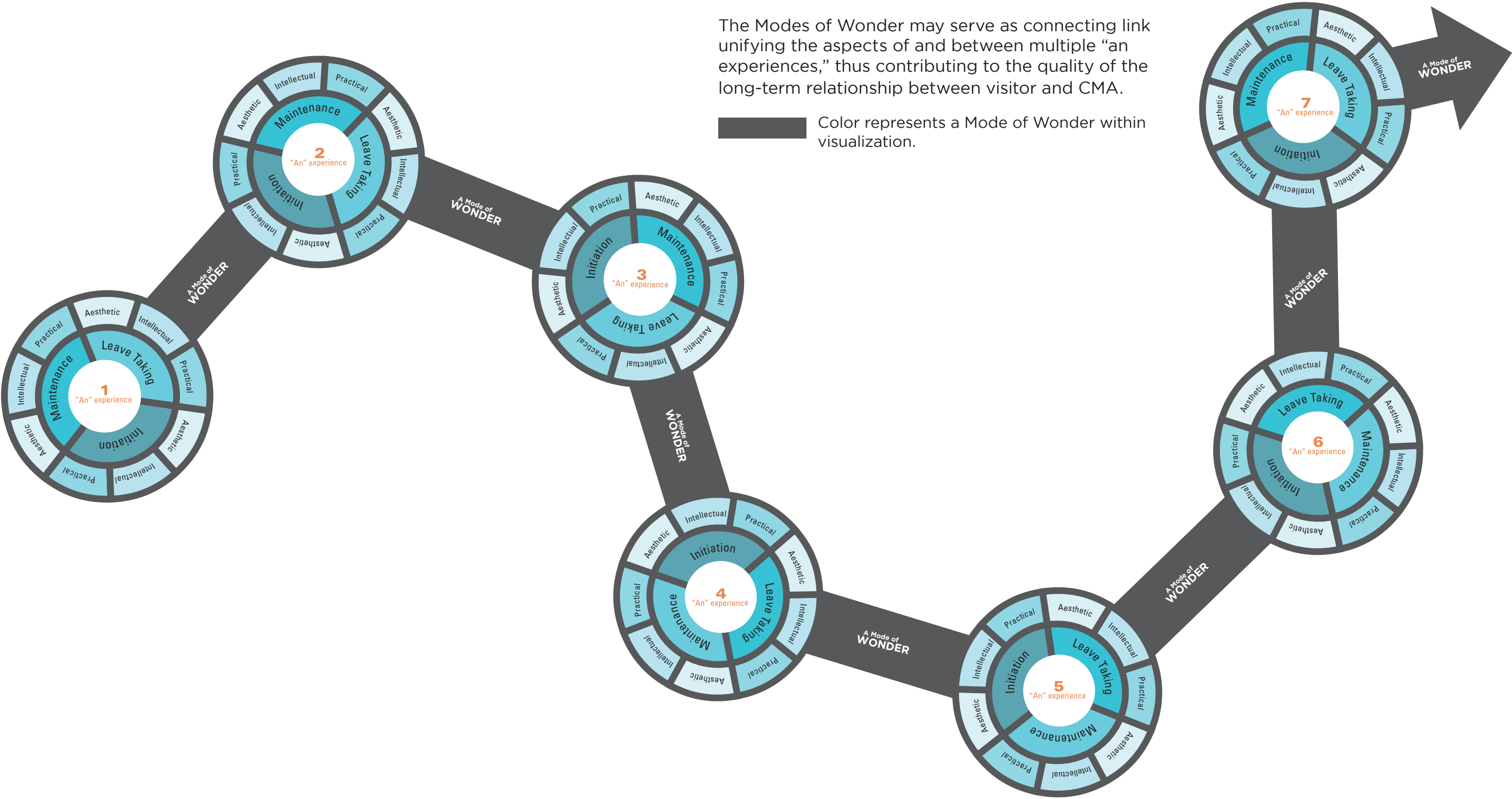
Maintenance

"An" experience connects and builds over time, linked by the Modes of Wonder, which connect the leave-taking and initiation phases of each "An" experience.

# The Modes of Wonder as Connecting Link in Long-Term Visitor + Organization Relationship

The Modes of Wonder may serve as connecting link unifying the aspects of and between multiple “an experiences,” thus contributing to the quality of the long-term relationship between visitor and CMA.

Color represents a Mode of Wonder within visualization.

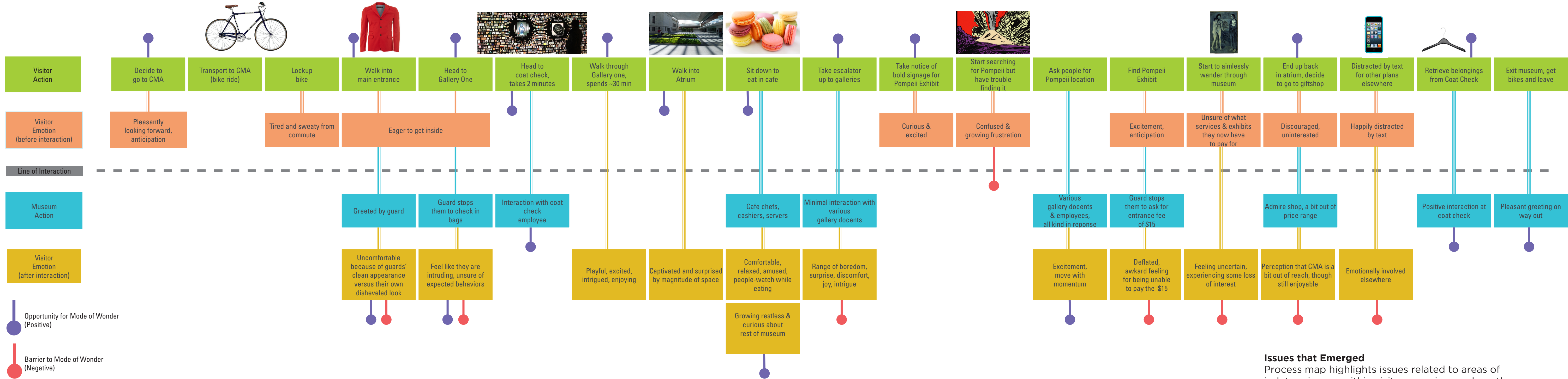






### Scenario Map

Developed based on insight gained through observation and interviews with visitors. Scenario built for visit with purpose of exploration and social pursuit for Willow Dolman and friends. Purpose to identify areas where the Modes of Wonder might occur.



**Issues that Emerged**  
Process map highlights issues related to areas of indeterminacy within visitor experience where the intellectual, practical, and aesthetic aspects of experience have been compromised.

# Significant Insight

## Interviews Reflective of Common Insight

“We have to think about lots of different ways that people engage with works of art and the museum. We need to create these various possibilities for people to initiate engagement.” - Jennifer Foley, CMA

“I’ve already seen their permanent collection, it’s lovely but I know what is there. I keep an eye out for special exhibitions.” - Female, mid 40’s, at MIX Interface

“I love the MIX events. I have been to almost all of them with my friends. We like to be involved and meet other people our age.” - Male, CWRU med student, daily visit

“The technology is amazing, but very intimidating.” - Female, late 60’s, Provenance Cafe

“Where does the museum fit in their free time? CMA needs to be inserted into internal rolodex as options for things to do.” - Elizabeth Bolander, CMA

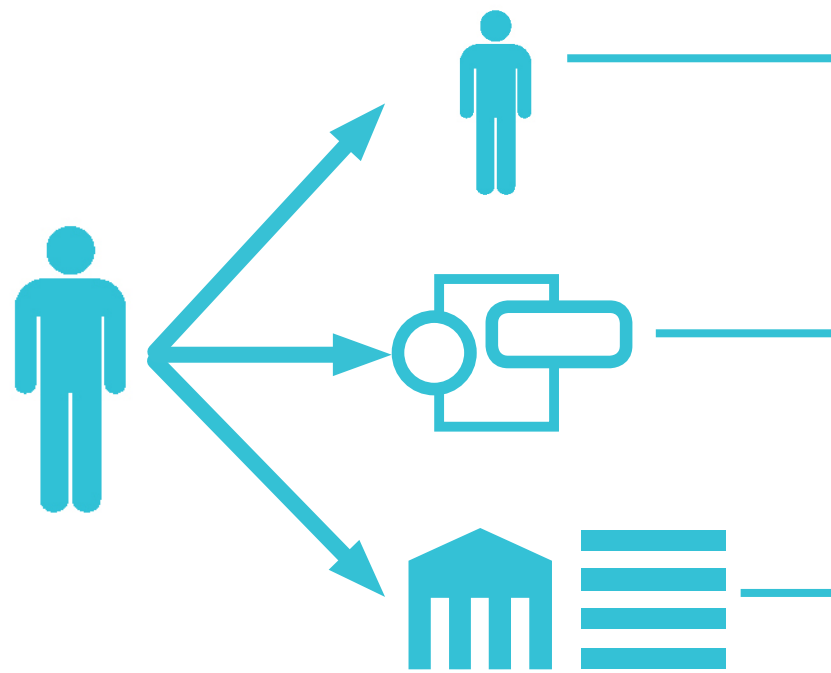
# Directions

## Hypotheses

**1** If one of the Modes of Wonder occurs as the connecting link between the aesthetic, intellectual, and practical within initiation, maintenance, or leave taking, then this link between aesthetic, practical, and intellectual can unify the initiation, maintenance, and leave taking, leading to “an experience” within one visit.

**2** If wonder serves as the connecting link between initiation, maintenance, and leave taking of “an experience,” then the leave taking of an initial experience will lead to the initiation of the next visit.

**3** If one of the Modes of Wonder can serve as the connecting link between multiple “an” experiences, this can contribute to the quality and development of a long term relationship with CMA.



## Suggestions for Facilitating Wonder

### • **START A DIALOGUE**

Encourage discussion between visitors and between visitors and the organization. Utilize analog and digital features to provide message and interest boards related to works of art and upcoming exhibitions. Post a note with interpretations of artwork on board nearby to contrast other visitors opinions.

### • **SPARK THEIR CURIOSITY**

Keep visitors guessing what's next? what's more? For example, utilize signage throughout the museum that prompts questions without answers to get visitors thinking. Encourage physical activity, multi-sensory engagement, and random acts of creativity.

### • **VISITOR ALLEGIANCE PROGRAM**

Offer collectable contents available at special events and daily visits. Can be digital or analog. Adds enticing encouragement to participate and return to the museum. Compete with other visitors to “collect” (attend) the most events.

### • **CONNECTING LINK**

Analog puzzles and devices that piece together stories of specific artworks to contrast the digital role of gallery one and the iPad.

### • **PHYSICAL CONNECTION**

Multi-sensory interactive art installation in the atrium to act on the many ways a person can learn



# Thank You.



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