

# Museums for All Evaluation Report

INSTITUTE OF MUSEUM AND LIBRARY SERVICES  
&  
ASSOCIATION OF CHILDREN'S MUSEUMS

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# INTRODUCTION

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*Museums for All* is a cooperative initiative between the Association of Children's Museums (ACM) and the Institute of Museum and Library Services (IMLS) to offer a signature access program that encourages families of all backgrounds to visit museums regularly and build lifelong museum habits. *Museums for All* is a way to broaden a museum's visitor base and reach out to underserved communities. The following program evaluation gathered information from participating *Museums for All* organizations about how their participation in the initiative influenced their access programs, internal processes, partnerships, and visitors.

## Museums for All Background

The *Museums for All* initiative provides guidelines and suggestions for how to structure admissions fees for individuals and families experiencing financial difficulty. Here are the minimum guidelines to which every museum must align to be a *Museums for All* museum:

- Offer individual admission fees ranging from free to \$3.00 (USD) to individuals and families presenting a Supplemental Nutrition Assistance Program (SNAP) Electronic Benefits Transfer (EBT) card, and a valid form of photo ID. *Museums for All* admission rates must be offered for up to **four** individuals per EBT card. This admission rate must be available during all normal operating hours.
- Clearly publicize participation in *Museums for All* by posting information about access on their websites and other collateral.
- Use the approved *Museums for All* PR toolkit resources for branding of the program in all communications.
- Train sales and frontline staff appropriately to ensure good customer service to individuals and families seeking to take advantage of the *Museums for All* program.
- Regularly report the number of visitors who utilize *Museums for All* admission.

The *Museums for All* toolkit (provided in both English and Spanish) helps museums create ticketing structures to make visiting affordable and financially accessible to their communities. Additional online resources include a [Frequently Asked Questions](#) page that helps new organizations understand what the initiative is and who can join, a regularly updated page of [participating museums](#), and two pre-recorded webinars that share more information about the program and different ways to apply the initiative's materials to

support organizational use. All information about the *Museums for All* toolkit, program, other resources and marketing materials can be found through the [Museums for All website](#).

## Evaluation Details

This program evaluation of the *Museums for All* initiative sought to gather information from participating organizations around how joining the *Museums for All* initiative and offering a low-cost entrance rate for individuals and families experiencing economic hardship has influenced, supported, stretched, or changed their museums. Through an online survey sent to all participating museums and a follow-up interview with 15 program-representative museums, the study sought to begin answering the following questions:

1. How have participating institutions implemented the *Museums for All* program within their organizations and with respect to their own community's contexts?
2. In what ways has participation and implementation of the *Museums for All* programming supported or catalyzed change in participating institutions?
  - a. What changes have occurred organizationally and operationally?
  - b. What changes have occurred through or within partnerships?
  - c. What changes have occurred financially?
  - d. What community-related changes have occurred?
3. How do institutions envision their future *Museums for All* programming?

The evaluation plan, online survey, interview protocol, and related project request information underwent Office of Management and Budget review in October 2017. IMLS received approval for implementing the evaluation on Tuesday, December 5, 2017.

After receiving federal approval, ACM sent Aurora Consulting a list of participating *Museums for All* organizations from ACM, which included each organization's contact information, location, size, institution type, program structure, and length of participation in *Museums for All*. For a complete list of museums invited to participate in the evaluation, please see Appendix A.

Participating museums vary in content type (from art and history museums to zoos and botanic gardens), in size (from a handful of staff to over 600), in geographic regions (from major US cities to small town across the country), and in the number and type of ticket options available to different portions of their community (from free to having \$20+ standard ticket prices and numerous ticket types). In this report, we use the word

"museum" to represent all of the diverse informal learning institutions that are a part of *Museums for All*.

### *Data Collection Process*

All participating organizations were sent an invitation to the online survey in January, 2018. The survey was open for four weeks, and museum contacts received five emails, one initial request and four follow-up requests, to complete the survey. Of the 197 museum individuals contacted, 93 completed the survey (47%). The survey, in Appendix B, included seven open-ended questions and three Likert scale questions. The last question on the survey asked if the respondent was willing to participate in a follow-up interview.

Eighteen museums were contacted to participate in follow-up interviews, and 15 individuals were interviewed. These organizations were selected for follow-up interviews based on their collective representation of the diversity of organizations and programs participating in *Museums for All*. The selection process for identifying these museums was based on capturing the full suite of participating museums, ensuring broad representation of participating museums' (1) museum type, (2) geographic location, (3) program model structures, and (4) length of time participating in the *Museums for All* initiative. The interviews occurred in March, 2018, and were generally 15-35 minutes long. The semi-structured interview protocol, shared in Appendix C, posed eight open-ended questions, with interviewees asking follow-up questions for clarity or explanation of respondent's answers.

### *Data Analysis Process*

All data was captured in [SurveyGizmo](#) or transcribed in Microsoft Word. The data was analyzed in Microsoft Word and Excel. The survey data was coded using an open coding method to initially identify themes in the data, grounded in the framework of the guiding evaluation questions. The codes identified through the survey data were presented to a team of ACM and IMLS staff, along with a representative sample of quotes. Through a discussion of those initial codes, Aurora Consulting refined the codes such that the findings best reflected both the museum staff's reported experiences with the *Museums for All* program as well as the initiative's framework and structure. The interview data were coded using the themes previously identified in the survey data, and additional codes were added as they arose from the data.

Aurora's role as data collector, interviewer, analyst, and reporter is to serve as a bridge between ACM and IMLS and their participating museums, striving to portray the perspectives of the key informants. This report summarizes the survey and interview responses into themes that are reflective of the data and focused through our

conversations with ACM and IMLS. The themes represent the combined experiences, perspectives, and outcomes shared by the 93 survey respondents and 15 interviewees.

Aurora conducted qualitative analysis on the survey and interview results to identify themes. Throughout the report, we use descriptors such as "most," "many," "some," and "a few" to describe the number of interviewees that discussed a topic. With the open-ended survey responses, we provide percentages of respondents that contributed to each theme. While a theme that most or many interviewees or survey respondents contributed to can be assumed to have broad consensus, we cannot assume that themes or nuances that some or few people mentioned have low consensus as respondents could not respond to each other or the topics that others raised.

Select survey and interview quotes are provided at the end of each section to illustrate the themes previously described. The quotes come directly from the survey and interview responses and have been lightly edited to improve readability and comprehension. Aurora collects data confidentially and does not identify speakers or include identifying information in the quotes. To provide some context to the quotes, we have labeled them as to their museum type and related museum association region as well as whether the quote was gathered through the online survey or telephone interview. The museum associations and their associated states are:

- Association of Midwest Museums (Midwest): Illinois, Indiana, Iowa, Michigan, Minnesota, Missouri, Ohio, Wisconsin
- Mid-Atlantic Association of Museums (Mid-Atlantic): Delaware, Washington D.C., Maryland, New Jersey, New York, Pennsylvania
- Mountain Plains Museums Association (Mountain Plains): Montana, North Dakota, South Dakota, Wyoming, Nebraska, Kansas, Colorado, New Mexico, Oklahoma, Texas
- New England Museum Association (New England): Vermont, New Hampshire, Maine, Massachusetts, Rhode Island, Connecticut
- Southeastern Museums Conference (Southeastern): West Virginia, Virginia, Kentucky, Tennessee, North Carolina, South Carolina, Georgia, Florida, Alabama, Mississippi, Louisiana, Arkansas
- Western Museums Association (Western): Washington, Oregon, Idaho, Nevada, California, Utah, Arizona
- Noncontiguous States: Alaska, Hawaii

## MUSEUMS FOR ALL ENROLLMENT

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The first question survey takers was asked was why their museum decided to offer the *Museums for All* access program. Respondents reflected on the myriad ways museums review and revise their efforts at being financially accessible to community members. Some museums were looking to provide different entrance prices for the very first time and did not know where to start. Others were reviewing their current offerings, strategically thinking about strengthening their accessibility practices, or seeking to follow best practices in the museum field when they decided to join *Museums for All*.

### Why did your museum decide to offer the access program *Museums for All*? (n=91)

Themes	%
We wanted to provide better access and support to community members	58%
<i>Museums for All</i> fit the museum's mission, vision, or bigger DEAI plans	35%
We saw alignment between our program goals and <i>Museums for All</i>	25%
We were attracted to the national <i>Museums for All</i> initiative	10%

#### *We wanted to provide better access and support to community members*

Over half of the survey respondents reported that choosing to offer the *Museums for All* access program was directly tied to their museum wanting to better support their community members. Most of these museums were generally looking to become more accessible to the community by seeking to better meet the needs of different community members and providing greater access to underserved audiences in their communities.

A fifth of survey respondents spoke in particular about their museums wanting to reduce the financial barrier for potential visitors. As one respondent wrote, "If finances are a barrier...they shouldn't be" (Art, Midwest, survey).

#### *Museums for All fit the museum's mission, vision, or bigger DEAI plans*

Just over a third of survey respondents described how the *Museums for All* initiative fit perfectly with their museum's mission and vision, a direction in their strategic plan, or within broader diversity, equity, access, and inclusion (DEAI) efforts they were pursuing. A fifth of respondents shared that the *Museums for All* initiative resonated with their purpose or mission, which is to exist for the benefit of their communities. For others, DEAI discussions and internal staff driving organizational change, whether from the leadership

level or from frontline staff, were pushing the museum to be more present, accessible, welcoming, and available for all members of their community.

A few interviewees chose to start their interviews by sharing the history of their museum's journey to joining *Museums for All*. All of these stories aligned with the survey theme of strengthening the museum's efforts at attaining its mission or initiating DEAI efforts. Most of the interviewees described how their museums were reflecting deeply on their current practices of connecting with and offering access programs for community members. Others shared that their museums were responding to internal and external pressures to better meet the needs of their communities.

### *We saw alignment between our program goals and Museums for All*

A quarter of survey respondents described how the *Museums for All* initiative was directly aligned with existing program goals. Half of these respondents reported how the *Museums for All* program fit into the museum's suite of access programs, while the other half shared that the initiative helped their museum simplify, clarify, and streamline the access programs they offered.

A few museums described that their existing practices around providing access, often through regularly scheduled free days or nights, did not seem to be attracting or supporting the needs of community members experiencing economic hardship. Instead of free days providing an opportunity for community members who do not visit the museum to attend, it was allowing current museum visitors to pay less to visit. Some of the museums had also come to realize that their access events may be too focused on highlighting community member's personal issues rather than respecting them and supporting those community members in an ongoing way.

### *We were attracted to the national Museums for All initiative*

A tenth of survey responses described their museum's interest in supporting the initiative's nation-wide model. Some museums wanted to support and expand the nation-wide initiative that helped advance best practices throughout the field. Others appreciated being able to rely on program materials and language that was created and supported by ACM and IMLS.

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*Our president firmly believes that all children deserve access to our museum. We also had too many discount options being offered. Museums for All allowed us to consolidate these and offer discounts to those who truly need it and empower them to come whenever works for their schedule; it removed the stigma of attending a discount night and removed the mayhem of managing a discount night for staff.*  
*(Children's, Western, survey)*

*We, the staff, were pushing it up to leadership, and we saw it as something that screams accessibility. We have a lot of individuals in our community and right in our backyard, basically, who wouldn't normally be able to come into the museum. For years and years we were getting push from the trustees saying, "how do we get around that? How do we make sure who should be able to come in the museum can and, obviously, make it so that we can survive and thrive as well?" Museums for All is one of the ways to do that. (Children's, New England, interview)*

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## MUSEUMS FOR ALL IMPLEMENTATION

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*Museums for All* organizations have different structures, strategic plans, and community needs to consider as they incorporate and implement their *Museums for All* access program. All participating *Museums for All* organizations must structure their access program to fit within the initiative's guidelines, which includes providing "individual admission fees ranging from free to \$3.00 (USD) to individuals and families presenting a Supplemental Nutrition Assistance Program (SNAP) Electronic Benefits Transfer (EBT) card, and a valid form of photo ID. *Museums for All* admission rates must be offered for up to **four** individuals per EBT card. This admission rate must be available during all normal operating hours." Current *Museums for All* access programs range from \$0-\$3 daily admission per person to \$0-\$10 annual family memberships or "Pay as you can" admission.

### Implementation Processes

Regardless of why they joined or what kind of program they have come to offer, each museum must prepare for, train for, and implement their *Museums for All* access program. Interviewees shared that this integration, onboarding, and implementation process can occur in a variety of ways, all of which depends upon the museum's ticketing systems, the shifts necessary for training and preparing staff, and the museum's existing programming and staff training models.

From the simple to the complex, participating organizations have taken numerous paths to bringing *Museums for All* to their box offices. Interviewees reported on a variety of practices and processes for implementing the program that ran from brief conversations to complex discussions and relationship building. Some of the described differences in the integration process are based on the number of staff and layers of leadership within an institution: interviewees from smaller organizations more often reported that they were able to quickly and quietly add the program to their suite of ticket offerings.

While a few museums added the program to the box office software and discussed the new offering with staff, more held discussions and trainings to ensure all staff were knowledgeable about the mechanics of the access program before implementing the program. In these museums, *Museums for All* documentation was printed and additional training information was provided to support front desk staff in recognizing visitors' SNAP or EBT cards.

All of the interviewees reported that all front line or box office staff were informed of or trained in the ticketing system and program in advance of receiving and processing access program visitors. However, some interviewees described their museums taking more in-depth approaches to preparing museum staff to support the new entrance process. For example, one museum had the membership department work directly with box office staff to prepare them for the free memberships the *Museums for All* program generated. Another interviewee described training front line staff, visitor service staff, volunteers, and trustees in the program, with each group's training fitting their role in supporting, marketing, or advocating for the program.

A few organizations took an even deeper, more integrated approach to preparing their staff for the *Museums for All* program and future visitors. These respondents shared that they provided sensitivity and community support training, discussed how to best welcome and describe the program to visitors, and incorporated program-related updates, reports, and discussions into regular staff meetings. Additionally, some survey respondents provided detail with regards to pulling in partners to support program integration, which is discussed later.

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*There aren't a lot of layers that I have to go through in order to implement a program. It's basically me, a couple of paid staff, and a board of directors. If I make a recommendation, it's pretty well established, and the board is pretty generous in allowing new programs. (Children's, New England, interview)*

*We reached out to our Jobs & Family Services division to be able to help us train staff for this program, especially for our frontline staff. We did this joint training with our Jobs & Family Services organization and museum leadership to train everyone and anyone who wanted to come and be trained. It was absolutely necessary for the frontline staff, and it made a very smooth transition for our frontline staff to be onboard and know exactly the process for how this was going to go once we started to have visitors buy tickets at point of sale. (Children's, Midwest, interview)*

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## Implementation Issues

As interviewees made clear, implementing the *Museums for All* program was not procedurally difficult. However, the process of launching an access program, recognizing and respecting the needs of community members new to attending the museum, and publicly announcing the museum's commitment to access and equity can bring up

unexpected issues, previously unidentified barriers, and surprising internal barriers to advancing the program.

Staff from participating museums shared their experiences with issues, surprises, or setbacks that came with the onboarding process through both the online survey and follow-up phone interviews. Their responses showed that issues seem to surface about half the time, and these issues may arise at multiple points in the implementation process.

**What issues arose as your museum tried to adopt and adapt Museums for All for your own context? (n=89)**

Theme	%
No major issues to report / It's too soon to tell	42%
We needed to take some steps before launching the program	20%
As we launched the program, we had to do internal work	21%
Since we launched, we've had some challenges	24%
<i>We have communication and marketing struggles</i>	16%
<i>We have had some visitor or community-related challenges</i>	11%

*We needed to take some steps before launching the program*

A fifth of survey respondents described particular practices their museums needed to work on or develop prior to launching their access program. These survey respondents described taking action before implementing the program that ranged from modifying the *Museums for All* resources to better suit their museum's needs, conducting financial assessments to mitigate internal stress, updating systems to track program participants, and building trust with community members.

Interviewees were also asked about their museum's advance discussions about finance before joining *Museums for All*. Half of the interviewees shared that they were not aware of any financial concerns at their museums, as the effort to be more economically accessible was one they were already committed to. Other interviewees shared that they had experienced internal anxiety related to the question "what will it do to our ticket revenue?" To mitigate any internal concerns or respond to barriers to the initiative, a handful of museums were able to find ways to cover any financial losses before launching their *Museums for All* program, and others chose to monitor and continue discussing the financial implications of the program as it was implemented.

### *As we launched the program, we had to do internal work*

A fifth of survey respondents shared experiences of internal issues arising with the launch their museum's access program. The issues that these museums came upon related to the need for staff training around:

1. sensitivity and being welcoming to *Museums for All* visitors;
2. recognizing and understanding the purpose of EBT and SNAP cards; and
3. working with diverse visitors.

Some survey respondents shared that their museums struggled with internal issues of staff misconceptions, bias, and negative assumptions about individuals receiving support that required undoing. Others expressed that their staff did not have prior knowledge about EBT or SNAP cards, and a few shared that staff training around engaging museums visitors from diverse backgrounds was necessary to best support the museum's new program.

### *Since we launched, we've had some challenges*

A quarter of survey respondents reported challenges that have come up since the program launched. These reported issues fell into two categories:

1. museum-based communication and marketing difficulties; and
2. visitor or community-based issues related to the stigma surrounding financial need and support.

Of the museum-related communication struggles museums experienced, half revolved around program visitors not having accurate information about the access program's structure or pricing when they came to visit the museum. These survey respondents shared that visitors expected different prices or group type and access options when they came to visit, or they did not know the program existed until after they had paid their group's admission fee.

The other communication issue that arose related to staff debating whether to spend marketing time and resources on a non-resource generating program. Those having internal marketing debates were continuing to discuss and process the merits of "whether or not to spend time and money promoting a program that does not result in significant revenue" (History & Natural History, Western, survey).

Visitor and community-related issues that survey respondents reported included both staff dealing with visitor biases and stereotypes of access program visitors as well as mistrust and hesitation from access program visitors. In addition to training staff around the program, understanding why SNAP or EBT cards exist, and battling internal opinions

that could undermine a museum's access and inclusion efforts, museums also had to train staff to manage and mitigate negative visitor experiences or interactions.

Some of the visitor or community-based issues described museum staff responding to the biases and stereotypes being expressed by museum visitors. Some museums reported needing to train staff on how to confront and combat stigma with visitors. One respondent shared that members from the "old audience" complained about the museum's "new audience" in negative ways... "This has created an urgency to increase and refine how we train our team members to navigate these moments" (Children's, Midwest, survey).

Another portion of visitor-related issues that came up in the interviews was the prevalence of skepticism and mistrust in potential *Museums for All* visitors. Due to the stigma, negativity, and disrespect they have previously experienced, community members experiencing economic hardship expressed hesitation, misgivings, and distrust in the museum's program offering. As access programs were implemented across the country, staff in multiple communities quickly learned how to better respond to the needs and distrust of the community members for whom the *Museums for All* program was crafted.

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*The greatest concern for me was our internal staff's response to the new audience Welcome brought to the Museum. There were many biases that surfaced, which revealed staff's assumptions about others, ultimately highlighting just how unprepared we were to engage with these families. (Children's, Southeastern, survey)*

*One of the biggest issues has been building trust and combating stigma. Because of a long history of inaccurate stereotypes and misinformation around EBT usage, EBT recipients often face unfair stigma; there is an understandable mistrust and hesitancy among EBT recipients to service organizations and a need for sensitivity in how we handle this program. We very often have people calling us and asking, "what's the catch?" or saying that the discount seems too simple to be true. We make sure that all our staff is trained to respond with empathy and contextual understanding of the sad reality of this mistrust, and to handle every step of this program, from answering phone calls to ringing in guests, with respect and compassion. We have had one or two instances, luckily only one or two, where another guest was upset that we were offering an EBT discount, so training staff to interrupt the perpetuation of stigma has been essential. In a further effort to reduce stigma and normalize the usage of EBT, we added play-sized versions of EBT cards to our collection of play credit cards and currency in our exhibit. (Children's, Midwest, survey)*

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## MUSEUMS FOR ALL PROMOTION

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Survey respondents shared that museums are informing their communities about their access program in a variety of ways. While some museums have done little to no formal marketing or communications about their program, others have incorporated community engagement and communication into all facets of developing and implementing the program. These various levels and types of communication may influence how many people are participating in each museum's access program.

### How did/do you inform your community about the program? (n=93)

Themes	Reported level of communication
Blanket broadcast	100%
Direct to connected consumers	80%
Community outreach, community-wide messaging	59%
Partnerships or partner channels	39%
Direct communication to potential <i>Museums for All</i> visitors	4%

#### *Blanket broadcast*

At minimum, all museums must post the *Museums for All* program information online and at their front desk or box office, in alignment with the initiative's guidelines. Broadcasting information about their access program, survey respondents shared that they posted signs on their building, website, and front doors, and some printed flyers to distribute at community centers and coffee shops. While all participating institutions communicated about the program through their own signage and website, 20% did not describe pursuing additional routes for getting the word out. For the museums that stopped at this level of messaging, all but one reported slight to negligible increases in their ticket sales, development revenue, and program participation (see the Outcomes section for more on changes in ticketing, revenue, and participation).

#### *Direct to connected consumers*

Beyond meeting the *Museums for All* initiative guidelines, museums used different marketing and communication streams to get the word out. The next step of targeting *Museums for All* messaging included museums sharing the news through pre-existing communication channels that reached beyond their building and website. Facebook,

Twitter, email blasts, newsletters, and word of mouth were the most commonly reported ways museums promoted the program beyond posting signs. Of the 21% of survey respondents reporting communication efforts to this level of activity, all but two reported slight to negligible increases in their revenues, participation, and attendance.

### *Community outreach and community-wide messaging*

The next level of tactical marketing and communication activity that museums pursued was to focus on community outreach and community-wide messaging through more distributed channels. Writing press releases, getting newspaper articles written about the access program, and focusing communication and outreach efforts to museum-connected community groups, schools, or other groups were commonly cited by survey respondents. A tenth of museums communicating across these channels reported slight increases in revenue, participation, and attendance.

### *Partnerships and marketing through partner channels*

39% of survey respondents described pursuing more targeted communication channels to reach potential *Museums for All* visitors. Through their partnerships with other museums, nonprofits, or city and state offices, these museums shared the *Museums for All* materials with their partners' contact lists, provided brochures for their offices and waiting rooms, presented at programs or other gatherings hosted by the partner organization, and even co-developed marketing materials for the partner's audiences. Half of these respondents reported slight increases in ticketing and attendance.

### *Direct communication to potential Museums for All visitors*

Four museums shared that their communication efforts went even deeper than reaching out through their partners. These museums worked to build and promote the program so that the individuals and families the program sought to serve knew of its existence. Taking time to create connections and engage directly with community members experiencing economic hardship, these institutions developed the program with their target audience. All four of these museums shared that they saw increases in ticket sales, development revenue, and program participation.

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*We mainly promote the Museums for All program through our partnerships with local social service organizations. Partner staff have the best results in getting their clients to take advantage of the Museums for All program or any of our access programs. During the initial launch of the program, we announced our participation through our social media channels: Facebook, Instagram, and Twitter. (Children's, Western, survey)*

*We initially worked with community social service partners who work with families using the EBT card; we were able to provide informational flyers on the program, which we could leave in their various reception spaces. In 2017, we joined the state's EBT access program, which is run in partnership with the Office of Health and Human Services and the Department of Transitional Services. It focuses on promoting the various EBT card cultural programs across the state to the communities who would benefit from their use. (Children's, New England, survey)*

*Initially, we recognized that there would need to be an intentional period of trust-building among the families and communities we were trying to reach, many of whom have (in community opinion surveys from a local data center) voiced feeling unwelcome in downtown businesses and organizations due to prohibitive admission prices, limited transportation, and lack of cultural representation. In order to address these issues, we felt it was important to focus on outreach and listening, so we sent staff to neighborhood associations, organizations focused on equity and social justice, and cultural organizations to sit on community meetings and inform the public directly about the program. We developed bilingual flyers to distribute at these meetings as well as at local schools and public events. Going forward, we plan to continue this strategy of direct marketing but expand our print and social media marketing, as well. We also plan to network more closely with healthcare providers and organizations that facilitate enrollment in EBT. (Children's, Midwest, survey)*

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## MUSEUMS FOR ALL PARTNERSHIP INTEGRATION

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Though not a specifically detailed element within the broader *Museums for All* framework or guidelines, ACM and IMLS have recognized and discussed the importance of connecting with and relying on partner organizations to support museums in providing their access programs. Survey respondents were asked how they involved partnerships in creating or advancing their *Museums for All* program. Respondents reported a range of processes, from not incorporating partners in the program to deepening partnerships or creating new partnerships to strengthen their program.

### How did new or existing partnerships play into the development of your museum's *Museums for All* program, if at all? (n=76)

Theme	%
No changes in or uses of partnerships	39%
We are seeking partnerships	8%
Partnerships support <i>Museums for All</i>	28%
<i>Museums for All</i> has expanded or deepened our partnerships	17%
We have initiated new partnerships and conversations because of <i>Museums for All</i>	11%

#### *No changes in or uses of partnerships*

Nearly two-fifths of responding museum staff reported no changes in or use of partnerships in developing their *Museums for All* program. Most of these responses expressed that their museums did not connect current partnerships to the program, work with partners to create the program, or try to create new partnerships to support their *Museums for All* access program. A few respondents shared that their museums do not yet have any partnerships, as they are newly opened organizations.

#### *We are seeking partnerships*

A handful of survey respondents shared that their museums are actively seeking partners to support their access program. Most of those looking to develop new partnerships expressed being focused on developing community partnerships to strengthen the use of the program and spread the word in the community, as partnerships will help the museum expand use of the program. A few of these respondents specifically discussed their

interest in finding sponsors or donors to fund the program, pointing out that having an access program could support fundraising efforts.

### *Partnerships support Museums for All*

Just over a quarter of survey respondents shared that their museum's partnerships supported the development of their access program. Half of those respondents expressed using partners to get the word out, market the access program, and drive community members to the museum. Other respondents shared that *Museum for All* connected directly to the partner structures they already had in place, as it clarified the museum's access offerings and more directly tied the museum to their local social services organizations.

A number of interviewees echoed this alignment between the *Museums for All* initiative and existing partnerships. For multiple interviewees, the integration of *Museums for All* into their partnerships, sharing flyers and brochures, and talking with partner staff about the program was an easy addition to the relationships and programming they already had in place.

### *Museums for All has expanded or deepened our partnerships*

Nearly a fifth of survey respondents shared that the program deepened and extended their partnerships and community relationships. Most respondents shared that initiating the *Museums for All* program allowed them to expand upon current access programming and deepen their partnerships around that programming.

A few survey respondents shared that their adoption of *Museums for All* has allowed them to better support community members between and around their current partnerships. Like a net for those in the community who may not be able to receive access through partner organizations, providing *Museums for All* allowed these museums to better support every community member.

### *We have initiated new partnerships and conversations because of Museums for All*

A handful of survey respondents reported that the program helped them create more connections. From generating discussion between museums to connecting museums with community groups or building relationships with funders, these museums have found that the *Museums for All* program has afforded them the ability to dive deeper into their communities, discuss issues of economic access and support, and clarify how to become more welcoming and relevant to their local communities. A few interviewees reiterated this sentiment, sharing that *Museums for All* helped spur their museums to engage more

deeply, connect with more organizations, and provide more levels and forms of museum access.

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*Because we embraced a direct marketing strategy, embracing Museums for All directly necessitated the formation of new partnerships. This journey helped us follow the thread of community engagement closer to its core and find the organizations in the city that are both powered by and aimed at helping the most marginalized families. As we searched to find how to connect meaningfully with the families who could most benefit from Museums for All, we found organized community partners who have long been doing the hard work of protecting at-risk families. (Children's, Midwest, survey)*

*Museums for All fit into our partnership model. (Other, Mountain Plains, survey)*

*The museum has maintained longstanding, strong partnerships with local social service agencies including transitional shelters for families, special needs organizations, the County's Department of Family and Children Services, hospitals, LGBTQ support groups, and more. Staff members of our partner organizations are the foundation we base our inclusion and access programs on, including Museums for All. Partners are a trusted bridge for us to reach and engage their clients and have introduced many families to the museum that we would otherwise not have access too. Partners will also escort their clients to the museum and help them feel comfortable in the space. This helps many families see that they are able to navigate an unfamiliar space and encourages them to come back, especially because they know about the Museums for All program. (Children's, Western, survey)*

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## MUSEUM OUTCOMES FROM MUSEUMS FOR ALL

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Survey respondents and interviewees were asked a number of questions related to how their participation in the *Museums for All* program has influenced their museum. The following section presents the program outcomes described by respondents, as well as the program's implications on museum finances, visitors, and participation in other initiatives.

### Financial Implications

Survey respondents were asked to reflect on the initiative's financial implications. Overwhelmingly, respondents reported that their museums were not experiencing financial losses from providing *Museums for All* programs. Participating museums have seen little to no financial or participation loss, and, over a quarter are reporting increases in attendance, development revenue, and program and membership participation.

#### What have been the financial impacts on your museum as a result of the program?

	<b>Ticket sales or attendance (n=90)</b>	<b>Development revenue (n=89)</b>	<b>Participation – membership, program sales, etc. (n=86)</b>
Dramatic decreases	0	0	0
Slight decreases	3%	2%	1%
No change	52%	73%	74%
Slight increases	30%	24%	19%
Dramatic increases	4%	1%	6%

interviewees were also asked about whether their museums had lost anything from launching their access program. As previously discussed, some interviewees shared that their museums experienced apprehension before implementing the new program. For all of these interviewees whose museums had financial concerns, none have seen those worries come to fruition.

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*You can say, because people come in and pay half price or whatever that revenue is lost, but no. In the end, we can look at all of the numbers, and we're still making our goals. Yeah. Generosity begets generosity. It's truly amazing. (Children's, Mountain Plains, interview)*

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## Unexpected Outcomes

All survey respondents were asked about any unanticipated benefits their museums had experienced, and interviewees shared what their museums have gained through *Museums for All*. While all participating organizations may have expected to reach a new audience, many had not expected their visitors, their communities, or their own staff to change, grow, or evolve simply from developing and offering an affordable ticket price for community members. A full two-thirds of survey respondents shared an unexpected outcome or benefit that their museum has experienced.

### **What unanticipated outcomes and benefits have come from adopting *Museums for All*? (n=83)**

Themes	%
No unanticipated outcomes to report	35%
We have had visitor shifts	40%
We have seen shifts in their community connection and recognition	20%
Museums have experienced internal shifts and growth	20%

#### *We have had visitor shifts*

Two-fifths of survey respondents reported unanticipated outcomes in relation to visitors. A fifth of respondents were surprised by just how many people were coming to use the program. Many of these responses were surprised by the increase in overall attendance to their museum because of the program.

A tenth of visitor shifts revolved around museums being surprised at how strongly visitors appreciated that the museum provided the program. Museum staff expressed surprise at the level of appreciation and positive comments they have received as a result of offering the program.

Another tenth of visitor shifts related to museum staff being impressed by the general interest and use the program has generated, and a few museums were pleased by how deeply they have connected with *Museums for All* visitors. Survey respondents reported that participating families traveled 30 minutes to visit because of the Museums for All offer on their website, attend regularly now that they can afford the entrance fee, and developed relationships with museum staff.

### *We have seen shifts in their community connection and recognition*

A fifth of survey respondents experienced unanticipated benefits and shifts within their communities, describing changes in the public's perception of the organization, particularly around their accessibility and welcome to all community members. A few survey respondents and interviewees shared that their museums were previously considered elitist by their communities. These individuals shared that launching *Museums for All* changed the way their communities understood the museum's purpose and perceived its relevance to their lives.

Community goodwill was an outcome that came up in a variety of ways through the survey and interviews. Goodwill, defined in the Merriam-Webster dictionary as, "a kindly feeling of approval and support; benevolent interest or concern," was most often described in relation to the museum offering programming that respects the needs and supports the interests of community members.

This positive shift in the community's perception the museum also led to surprises in publicity and collaborations. A tenth of the survey responses related to community shifts reflected these changes in the broader community's understanding of and feeling of goodwill towards the museum and their subsequent actions in talking up the access program and suggesting that people visit.

Interviewees were asked for additional detail about the community-museum shifts they had experienced with the launch of their *Museums for All* program. All of the interviewees who reported not having access programs prior to joining *Museums for All* saw improvements in the general perception of their museum, the launch of new conversations with other community members and organizations, and the development of trust and collaborations between the museum and others in the community.

### *We have experienced internal shifts and changes*

The final area of unexpected change reported in the survey revolved around unexpected shifts inside the museum. A fifth of survey respondents reported that fulfilling their mission, advancing fundraising efforts, new marketing opportunities, and reflecting on

other accessibility issues or cross-departmental efforts were positive outcomes of implementing *Museums for All*.

Mission-alignment and advancement was reported on by a handful of survey takers, as individuals expressed a sense of pride in their organizations for offering the *Museums for All* access program. Achieving their mission, training staff, and creating opportunities for more community members to attend their institution were efforts that survey respondents reported being proud of. This sense of pride was expressed and confirmed through the interviews, as individuals spoke of the internal shifts and increased energy their museums experienced through the program.

As previously discussed, a few survey respondents shared how the *Museums for All* initiative helped them better identify and support community members experiencing economic hardship. Staff at participating museums were happy knowing that, through their access program, their museums were better serving community members.

Many interviewees expressed pride in having the opportunity to provide greater access to their museums. Interviewees talked about the benefit of opening access to more visitors in more direct and successful ways. Some felt that the access program that *Museums for All* helped them create is "a little more targeted and normalized" (Science, Western, interview). Others were proud of their museum's focus on ensuring that more people who want to attend are able to.

The last area of internal growth identified by survey respondents, and supported by interviewees, was in how teams worked together and thought about access across the museum. The success of their *Museums for All* program caused some museums to think more about how they consider accessibility in all of their exhibits and programs or how they message and present various content. The efforts to implement the access program also drove the development of interdepartmental teams or cross-departmental communications and collaborations in some museums.

Interviewees shared some additional internal changes resulting from adopting *Museums for All*. For a few, board members have become more connected and engaged to the program, especially as they come to recognize that the museum is part of a larger nation-wide initiative. For others, internal staff changes and emotional and social growth were more palpable. Interviewees described the development and increased practice of compassion and generosity within staff as they came to understand and fully embrace the access program.

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*I suspect we have kind of an elitist reputation. We were founded by rich people who liked gardening, so we're not exactly the blue-collar type. I think that the program gains us the idea that, no, the museum's not just for little old ladies who like to garden and have a lot of money. I think it's helping to overcome that "Oh, that's for rich people" reputation that we may have carried with us over the years. (Botanical Garden / Planetarium, Midwest, interview)*

*I think it's just goodwill that the museum has gained. We just want to see as many people visit the museum as we can get. It's goodwill that we're here for the children and the families of our community, and we're going to try and get everyone in here who wants to be. (Children's, Mountain Plains, interview)*

*Our front desk felt a little bit more emotionally attached because they could help more people. And just from that, it is like they are directly helping. "Let me help you get in this museum for free." (Children's, Mid-Atlantic, interview)*

*I think adopting this program inherently builds a more compassionate staff because, if you are educating yourself on systems of support that are available to people, you're suddenly thinking more about what that's like and thinking about the hoops that so many people have to jump through, and I feel like understanding how EBT and WIC work is a really positive addition to any staff. It should just be a part of standardized sensitivity training. (Children's, Midwest, interview)*

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## **Museums for All Visitors**

The *Museums for All* initiative suggests that participating museums not question visitors beyond requesting to see their EBT/SNAP card, in an effort to ensure that their experience is the same as every other visitor.

For the purpose of this evaluation, survey respondents were asked to reflect on how their *Museums for All* program may be changing who is visiting. Respondents seemed to have a sense that the general characteristics of their full audience may be shifting due to the access program.

## How has the *Museums for All* program changed who visits your museum? (n=87)

Themes	%
No shift, as we have had limited use	32%
Not sure of <i>Museums for All's</i> effect	16%
People are attending and using the museum	20%
Visitors are different from those we traditionally see	38%

### *Not sure of Museums for All's effect*

A third of survey respondents did not report seeing a shift in their visitors. Most of these respondents had seen limited use of the program at the time of completing the survey. Additionally, just under a fifth of respondents reported being unsure of the *Museums for All* program's effect on who visits the museum. These respondents could not report on shifts, either because they were not collecting information about *Museums for All* visitors or because they already had diverse audiences attending the museum.

### *People are attending and using the museum*

A fifth of survey respondents reported visitor shifts in terms of who those visitors are or how they are connecting with the museum. *Museums for All* was welcoming visitors new to the museum, and museum staff were noticing the presence of this new audience.

Survey respondents also reported that visitors are coming to their museums more often, now that the entrance fee is less of a barrier. With the reduced admission price, "these families are now able to become regular visitors" (Children's, Midwest, survey).

A handful of survey respondents also shared that they were welcoming visitors who previously perceived the museum as not being for them. Respondents shared that the sentiment, "that organization is not for me," is changing at the individual visitor level, in addition to shifting at the community level, as previously discussed.

### *Visitors are different from those we traditionally see*

A handful of survey respondents shared that their museums were seeing additional changes in the diversity of visitors beyond household income. Some of these respondents shared that particular community groups were attending their museum, such as international graduate students or young mothers. Respondents also expressed that they thought "there is a greater ethnic diversity" (History & Natural History, Southeastern, survey) within their audiences. Only a few respondents had gathered visitor data, but their data suggested that "the *Museums for All* group is more ethnically diverse than our other general admission visitors" (Children's, Southeastern, survey). Some interviewees also

discussed observing changes in the diversity of their visitors as a result of their *Museums for All* access program.

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*Now that our program of free memberships is active, we are seeing visitors we had never seen before. (Science, Midwest, survey)*

*I think what we've gained, definitely, is a more diverse visitation. One of our goals is to bring people from all socio-economic situations. I would say our high demographic is mostly seniors, and so to be able to bring in a more diverse population has been wonderful. What I gathered is that Museums for All visitors are all brand new. We make a point of asking if this is their first time to the museum, and most people have said, "Yes." I think this is a great opportunity to have people who otherwise wouldn't come to a museum be able to have this experience. (Art, New England, interview)*

*Welcome has afforded families of need with the opportunity to engage with all of our Museums. These are typically families who have not engaged with us and have not always felt as though the museum is a place they identify with. After 3+ years of this program, we are proud to say Welcome visitors make up over 9% of our total visitation, allowing us to engage with those we might not otherwise, families equally as deserving of the opportunity to explore and learn in our spaces. (Children's, Southeastern, survey)*

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## *Museums for All National Framework*

Interviewees were asked to reflect on the national aspect of the *Museums for All* initiative. From an appreciation of the marketing materials and training resources to developing connections between museums and the unifying framework the initiative provides, all of the interviewees appreciated some aspect of what ACM and IMLS are providing through *Museums for All*.

### *Resources are key*

All interviewees expressed appreciation for the resources ACM has provided. From the training and documentation materials for preparing staff to the suite of marketing and branding materials, the resources ready for museums to run with were greatly

appreciated. For some, downloading the resources, training materials, and marketing supplies was the only way they have used the *Museums for All* framework.

### *Connecting to ACM & IMLS is a source of pride for museums*

A number of interviewees expressed appreciation for the connection and alignment their museums have with ACM and IMLS through the *Museums for All* initiative. In addition to the tenth of survey respondents who shared they were initially attracted to *Museums for All* because ACM and IMLS were jointly leading the initiative, multiple interviewees liked being a part of the national effort, which is overseen by reputable and respected organizations.

### *Museum professionals appreciate the Museums for All community*

Most interviewees valued the connections between peers that the model, and ACM's management of that model, has provided. Connections with peer institutions through semi-regular video calls, ACM's annual conference, and through ACM's management of the initiative were brought up throughout the interview discussions. Participants expressed that learning what other museums' programs look like, how they handle different programmatic or visitor situations, and brainstorming and discussing best practices together was a source of personal and organizational development.

### *Museums for All is a unifying framework*

A few interviewees described that the overarching *Museums for All* framework and the way ACM and IMLS had created, packaged, and supported program participants has brought the goal of the program to life. Some interviewees reflected that ACM's leadership of the initiative has allowed *Museums for All* to provide a clear path for creating and providing access programming within museums, support group learning, and advanced best practices in museums.

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*I'm actually really appreciating those group calls. I remember going, "Oh we need to do this. Oh, that museum is doing this, or they did that." And it is just reassuring to hear that we are doing things correctly. If we have questions, concerns, we have people to talk to about it. Those are the kinds of things that I do appreciate.*  
(Children's, Mountain Plains, interview)

*Yeah, it truly is a unifying framework. Even though I've been in the field for 13 years, I think this particular program has given me more moments of connection to other museum professionals in a way that I hadn't had in the past. Like, the energy behind this particular aspect of really supporting our community and providing a way to have, I think, our organization have a path, a process for providing the discounted admission to our community members who need the access. This particular program has been that pathway that is extremely valuable. Yeah. I can't. I just can't. It's just created so much dialogue with not only nationally other museums, but it's created dialogue in our own community. (Children's, Midwest, interview)*

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## **Museums for All Connections to Other Initiatives**

All interviewees were asked how their *Museums for All* program connected with any larger city or state-wide initiatives to support children or families. Half of the respondents did not know about any broader efforts at the city or state level that *Museums for All* may be supporting. The other half discussed how the initiative may be helping their organizations connect to a network of efforts to support education, children, and families within their communities. These interviewees described developing new partnerships, joining other access-related initiatives, and advancing their museum's efforts to provide greater access as a result of implementing their *Museums for All* program.

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*I mean, it's happening very broadly, but this is a talking point and this program, I think, has helped us connect in more meaningful ways. An example of that is in our own community, we had started Museums for All and our local zoo and botanical garden learned about the program and wanted to do something similar. It started up a dialogue between our two organizations to work together to find creative ways to reach and serve individuals who need that sort of access. (Children's, Midwest, interview)*

*That's part of what the museum is trying to do overall. It's not just to offer accessibility but to change the state, as a whole, in its value of education and learning. So, there's a greater goal in all of this accessibility to help our state. (Children's, Mountain Plains, interview)*

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## SYNTHESIS AND RECOMMENDATIONS

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The data gathered through this program evaluation shows that *Museums for All* is fulfilling its goal of supporting museums in offering access programs "that encourage families of all backgrounds to visit museums regularly." Additionally, ACM's ongoing discussions with and support of the *Museums for All* initiative's community of participating organizations is supporting and advancing museums' efforts to provide greater access to their community members. The stories shared by participating museums described a spectrum of use and integration possibilities that ranges from museums undergoing minimal change to museums undergoing significant internal review, growth, and development around how they provide access for and welcome visitors.

Discussions of diversity, equity, access, and inclusion (DEAI) have been percolating in the museum field over the last 25 years, and the need for immediate, significant change has reached a tipping point for many museums. As museums seek to remain relevant, sustainable, and vital to their communities, leaders have come to recognize the need to better represent, listen to, and respond to the communities they seek to serve. The *Museums for All* initiative offers one specific way to advance museums' DEAI efforts. The next few pages describe the overarching implications to museums for joining the *Museums for All* initiative, and we offer recommendations for ways ACM and IMLS could further strengthen the initiative's museum and field-wide impact.

It is worth noting that nearly 10% of survey respondents reported collecting, or having the capacity to collect, visitor data. This study was unable to capture quantitative data about participating museums or stories or experiences from visitors. Future studies of the *Museums for All* initiative could look to rely on museum staff to appropriately, respectfully, and systematically gather information from *Museums for All* participants.

### *Museums for All organizations are advancing access and inclusion*

Regardless of why or how they came to join the initiative, each museum is strengthening the accessibility of their museum to community members. *Museums for All* is a concrete step to advance a museum's access for and support of members in their community, as it seeks to turn the ideals behind a museum's mission into tangible and effective practices. Through their participation in *Museums for All*, museums transparently affirm their goals of providing access, supporting different members of their community, and changing the museum field's practices around access and inclusion.

ACM and IMLS could make more explicit the *Museums for All* connection to DEAI issues on the *Museums for All* website and primary marketing materials. The toolkit offers a few points of information about how the program is "meant to prevent the financial barriers for low income families from attending the museums... But most importantly it affirms that museums are meant for all members of our community and that participants are committed to expanding their outreach" (Introduction to *Museums for All* webinar [transcript](#)). As discussions about how to improve the museum field's efforts around diversity, equity, access, and inclusion, ACM and IMLS could promote the *Museums for All* initiative as a concrete yet flexible way for museums to begin taking immediate action.

### *Museums for All organizations are improving internal practices*

Museums are experiencing positive changes as a result of providing a financial access program for community members. Whether they recognize the positive shifts in their staff, themselves, their visitors, or their community, programs aligned with the *Museums for All* guidelines are undergoing internal shifts.

Improving and deepening a museum's inclusion and access work begins with the trainings, discussions, and integration of the *Museums for All* program into staff work and museum structures. The implementation and integration practices identified through the evaluation suggest that the *Museums for All* initiative is causing museums to reflect on or change their training materials, their practices around welcoming and respecting visitors, and their role within the fabric of their community. Changes to internal practices and processes may include (1) discussion and planning around how the program aligns with the museum's mission and influences the bottom line, (2) in depth staff training around implicit bias and stereotypes or how to handle various conversations with visitors, or (3) changes to the museum's internal culture and ways of thinking about inclusion, access, and equity.

ACM and IMLS could make more explicit the opportunities for ongoing growth available through *Museums for All* by providing the following additions to the *Museums for All* toolkit and resources:

- Presentation or written materials regarding what EBT, WIC, and SNAP cards are and why they exist.
- Information regarding common confusions or misconceptions of card-holders.
- Support language to help staff make the case for offering an access program within their museum.
- Outlines for in-depth training regarding:
  - Implicit bias and breaking down stereotypes

- Respectful and inclusive language practices
- Sensitivity and working with diverse audiences
- Combating stigma and effectively responding to visitors' biases
- Culturally relevant and inclusive practices
- Discussion guides to support scaffolding staff development.
- Case study examples that allow staff to practice visitor interactions around sensitivity, stigma, apprehension, and diversity issues in a museum setting.

### *Marketing and developing community partnerships are critical for a successful program*

Communication outreach, marketing, advertising, and generally spreading the word beyond those who are already connected to the museum is necessary to reach new audiences. As the data shows, museums that have not marketed the program beyond pre-existing communication channels have not seen many *Museums for All* visitors, as the communication streams that are either internal-facing or only directed to previously connected individuals are not reaching the intended audience. As a museum works to create effective access programs, staff should seek out new and different ways to market and spread the word.

Partnerships and collaborations were great ways for many participating museums to communicate about the museum and the program. Partnerships extend and expand a museum's connections and networks into their communities. Museums could amplify their communication, marketing, and outreach efforts about their access program by involving partner organizations in the process.

To support and help guide new museums in focusing and expanding their message beyond current visitors, ACM and IMLS could expand the marketing and communication efforts ACM does about the initiative and provide resources about how to initiate and cultivate new partnerships. In particular, ACM could help *Museums for All* museums around communication and partnerships by:

- Continuing to clarify and create more language about how to talk about *Museums for All* with visitors, colleagues, community organizations, and other community members.
- Providing basic guidelines around how to talk with existing partners about the *Museums for All* program and how the partner organization might be able to support the initiative.
- Create training or process materials that guide museum professionals in identifying, developing, and deepening partnerships and organizational relationships.

- Promote *Museums for All* and write shout-outs for participating museums through social media.

### *The Museums for All community helps advance the field*

With 200+ organizations, semi-regular conference calls or virtual chats, and annual conference sessions and gathering points, participating *Museums for All* museums have the opportunity to connect with, learn from, and advance their efforts to become more accessible to community members. While not all museums engaged in the initiative chose to connect with or learn from other *Museums for All* museums, professionals that did participate felt that the ongoing connections and gatherings that ACM provided were priceless.

ACM and IMLS could consider focusing new efforts on further developing the *Museums for All* community through various forms of engagement, connection, and presence. As the museum field continues to grapple with issues related to diversity, equity, access, and inclusion, the *Museums for All* initiative and community could be a safe place to advance those efforts. ACM could support professionals and the field simply by discussing *Museums for All* access program experiences, practices, and implementation strategies with participants more regularly.

As survey and interview respondents reported, the initiative is, in different ways, supporting every museum in becoming a resource for, facilitator of, and participant in its local, regional, and national communities. As the initiative continues to attract more participants, ACM and IMLS can expect to see continued advancement of the museum field as a result of the simple and flexible guidelines they have produced through *Museum for All*.

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*This program is, undoubtedly, one of the most gratifying that the museum participates in. Not only do we meet an unwritten part of our mission - to inspire a passion for science and nature (in everybody!) - but it makes us very proud to know that we truly are a resource for all. (Children's, New England, survey)*

*This program has really helped us change. We still have work to do. We still have a lot of work to do, but it's given us the ability to change ourselves and how we create access. Those particular programs and moments in the community have been very inspirational and moving. (Children's, Midwest, interview)*

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## APPENDIX A – PARTICIPATING MUSEUMS

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The following museums were active in the Museums for All initiative at the time of the evaluation. The *Museums for All* initiative's primary contact was invited to participate in the online survey, and some were included in the follow-up phone interviews. This list includes the name of every invited museum and the type of museum the museum identified itself when joining the *Museums for All* initiative.

<b>Museum Name</b>	<b>Museum Type</b>
Adler Planetarium	Planetarium
Adventure! Children's Museum	Children's Museum
AHA! A Hands-On Adventure	Children's Museum
Alden B. Dow Museum, Other	Other
Amazement Square	Children's Museum
Anderson Abruzzo Albuquerque International Balloon Museum	Science & Technology
Arizona Museum of Natural History	Other
Arizona Science Center	Science & Technology
Art Institute of Chicago	Art
Bakersfield Museum of Art	Art
Bay Area Discovery Museum	Children's Museum
Berkshire Museum	Natural History Museum
Blowing Rock Art & History Museum	Other
Brigham City Museum of Art & History	Art
Bruce Museum	Other
California Academy of Sciences	Science & Technology
Cape Cod Children's Museum	Children's Museum
Central Wisconsin Children's Museum	Children's Museum
Chabot Space & Science Center	Science Museum
Charlotte Nature Museum	Natural History Museum
Chesapeake Bay Maritime Museum	History Museum
Chesapeake Children's Museum	Children's Museum
Chicago Academy of Sciences/Peggy Notebaert Nature Museum	Other
Chicago Botanic Garden	Botanical Garden

<b>Museum Name</b>	<b>Museum Type</b>
Chicago Children's Museum	Children's Museum
Chicago History Museum	History Museum
Children's Creativity Museum	Children's Museum
Children's Discovery Museum of San Jose	Children's Museum
Children's Discovery Museum of the Desert	Children's Museum
Children's Museum in Easton	Children's Museum
Children's Museum in Oak Lawn	Children's Museum
Children's Museum of Blacksburg	Children's Museum
Children's Museum of Denver	Children's Museum
Children's Museum of Eau Claire	Children's Museum
Children's Museum of Illinois	Children's Museum
Children's Museum of La Crosse	Children's Museum
Children's Museum of New Hampshire	Children's Museum
Children's Museum of Sonoma County	Children's Museum
Children's Museum of South Dakota	Children's Museum
Children's Museum of Southeastern Connecticut	Children's Museum
Children's Museum of Tacoma	Children's Museum
Children's Museum of the East End	Children's Museum
Children's Museum of the Lowcountry	Children's Museum
Children's Museum Tucson	Children's Museum
Cincinnati Museum Center: Duke Energy Children's Museum	Children's Museum
Clarke Historical Museum	History Museum
Creative Discovery Museum	Children's Museum
Danville Science Center	Science & Technology
Denver Museum of Nature & Science	Other
Downers Grove Museum	History Museum
Duluth Children's Museum	Children's Museum
DuPage Children's Museum	Children's Museum
DuSable Museum of African American History	History Museum
EcoTarium	Children's Museum
Edmond Historical Society	History Museum
Erie Art Museum	Art Museum
EverWonder Children's Museum	Children's Museum

<b>Museum Name</b>	<b>Museum Type</b>
ExpERIEnce Children's Museum	Children's Museum
Explora Science Center & Children's Museum of Albuquerque	Other
Explorations V Children's Museum	Children's Museum
Exploratorium	Science & Technology
Fairbanks Children's Museum	Children's Museum
Families First Children's Museum	Children's Museum
Family Museum	Children's Museum
Flint Children's Museum	Children's Museum
Flint Institute of Arts	Art Museum
Florida Museum of Natural History	History Museum
Fort Dalles Museum/Anderson Homestead	History Museum
Fort Wayne History Center	History Museum
Fort Wayne Museum of Art	Art Museum
Galveston Children's Museum	Children's Museum
George Mason's Gunston Hall	History Museum
Georgia Museum of Art	Art Museum
Georgia O'Keeffe Museum	Art Museum
Grand Rapids Children's Museum	Children's Museum
Great Explorations Children's Museum	Children's Museum
Habitot Children's Museum	Children's Museum
Hanford Mills Museum	History Museum
Headwaters Science Center	Science & Technology
Heritage Museums & Gardens	Other
High Desert Museum	Other
Historic Spanish Point	History Museum
Holden Arboretum	Other
i.d.e.a. Museum	Children's Museum
Imagine Children's Museum	Children's Museum
ImagineU Children's Museum	Children's Museum
Impression 5 Science Center	Science & Technology
International Museum of Art & Science	Other
International Spy Museum	History Museum

<b>Museum Name</b>	<b>Museum Type</b>
Intrepid Sea, Air & Space Museum	Science & Technology
Jewish Museum of Maryland	History Museum
Kaleideum - Downtown	Science & Technology
Kansas Children's Discovery Center	Children's Museum
Kidcity Children's Museum	Children's Museum
Kids 'N' Stuff Children's Museum	Children's Museum
Kidspace Children's Museum	Children's Museum
KidsQuest Children's Museum	Children's Museum
Kingwood Center Gardens	Botanical Garden
Kohl Children's Museum	Children's Museum
Kregel Windmill Factory Museum	Science & Technology
Lawrence Hall of Science	Science & Technology
Lewisburg Children's Museum	Children's Museum
Lincoln Park Zoo	Zoo
Longview World of Wonders	Children's Museum
Lynn Meadows Discovery Center	Children's Museum
Maryhill Museum of Art	Art Museum
Mattress Factory	Art Museum
Mayborn Museum Complex	Other
Michigan Science Center	Science & Technology
Mid-Hudson Children's Museum	Children's Museum
Minnetrista	Other
Monterey County Youth Museum	Children's Museum
Morris Graves Museum of Art	Art Museum
Morton Arboretum	Botanical Garden
Mt. Pleasant Discovery Museum	Children's Museum
Museum of Art and Archaeology	Art Museum
Museum of Contemporary Art Chicago	Art Museum
Museum of Contemporary Art San Diego	Art Museum
Museum of Craft and Design	Art Museum
Museum of History and Industry	History Museum
Museum of Making Music	Other
Museum of Natural and Cultural History	Other

<b>Museum Name</b>	<b>Museum Type</b>
Museum of Science & History	Science & Technology
Museum of Science & Industry	Children's Museum
Museum of Science and Industry, Chicago	Science & Technology
Museum of the Earth	Science & Technology
Naper Settlement	History Museum
National Czech & Slovak Museum & Library	History Museum
National Museum of Puerto Rican Arts and Culture	Art Museum
National Veterans Art Museum	Art Museum
Newport Art Museum	Art Museum
Norman Rockwell Museum	Art Museum
Northwoods Children's Museum	Children's Museum
Oakland Museum of California	Natural History Museum
Oregon Historical Society	History Museum
Orlando Science Center	Science & Technology
Orpheum Children's Science Museum	Children's Museum
University of Pennsylvania Museum of Archaeology and Anthropology	Other
Pensacola Lighthouse & Museum	History Museum
Pensacola Museum of Art	Art Museum
Peoria PlayHouse Children's Museum	Children's Museum
Peoria Riverfront Museum	Other
Phoenix Zoo	Zoo
Please Touch Museum	Children's Museum
Portland Children's Museum	Children's Museum
Pretend City Children's Museum	Children's Museum
Providence Children's Museum	Children's Museum
Reading Area Firefighters Museum	History Museum
Richmond Museum of History	History Museum
Riverside Art Museum	Art Museum
Saginaw Art Museum	Art Museum
San Bernardino County Museum	Other
San Diego Children's Discovery Museum	Children's Museum
San Diego History Center	History Museum

<b>Museum Name</b>	<b>Museum Type</b>
San Diego Natural History Museum	Science & Technology
San Jose Museum of Art	Art Museum
Santa Fe Botanical Garden	Botanical Garden
Santa Fe Children's Museum	Children's Museum
Savannah Children's Museum	Children's Museum
Schmidt Historical House Museum	History Museum
Science Factory	Science & Technology
Science Museum of Virginia	Science & Technology
Sciencenter	Children's Museum
Sequoia Park Zoo	Zoo
Shedd Aquarium	Other
Spark! Imagination and Science Center	Children's Museum
spectrUM Discovery Area	Science & Technology
SPI Where Science and Play Intersect	Science & Technology
St. George Children's Museum	Children's Museum
Stepping Stones Children's Museum	Children's Museum
Sterling and Francine Clark Art Institute	Art Museum
SUNY Poly Children's Museum of Science and Technology	Children's Museum
Swope Art Museum	Art Museum
T.R.E.E. House Children's Museum	Children's Museum
Taft Museum of Art	Art Museum
The Children's Museum at Saratoga	Children's Museum
The Children's Museum at the Paso Robles Volunteer Firehouse	Children's Museum
The Children's Museum of Greater Fall River	Children's Museum
The Children's Museum of the Brazos Valley	Children's Museum
The Children's Playhouse	Children's Museum
The Field Museum	Natural History Museum
The Living Desert Zoo and Gardens	Zoo
The William Breman Jewish Heritage Museum	Other
Thinkery	Children's Museum
Tulsa Historical Society & Museum	History Museum
Upcountry History Museum - Furman University	History Museum

<b>Museum Name</b>	<b>Museum Type</b>
Urban Institute for Contemporary Arts	Art Museum
USS Constitution Museum	History Museum
Utah Museum of Fine Arts	Art Museum
Utica Children's Museum	Children's Museum
Virginia Museum of Natural History	Other
Wausau Children's Museum	Children's Museum
Westchester Children's Museum	Children's Museum
Wise Wonders Children's Museum	Children's Museum
Wonder Works Children's Museum	Children's Museum
Woodlands Children's Museum	Children's Museum
WOW! Children's Museum	Children's Museum

## APPENDIX B – MUSEUMS FOR ALL KEY CONTACT SURVEY

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Thank you for your participation and engagement with the *Museums for All* (M4A) program, an initiative of the Institute of Museum and Library Services that is administered by the Association of Children's Museums. We are looking to better understand the implications of your museum's participation on you, your visitors, and your organization, overall.

The following survey should take you less than 15 minutes to complete. You can skip any questions you want. The survey is completely confidential – only the external evaluator will see your responses.

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1. Why did your museum decide to offer the access program *Museums for All*?
2. What does your museum's access program look like?
3. How did new or existing partnerships play into the development of your museum's *Museums for All* program, if at all?
4. How did/do you inform your community about the program?
5. What issues arose as your museum tried to adopt and adapt *Museums for All* for your own context?
6. What unanticipated outcomes and benefits have come from adopting *Museums for All*?

7. What have been the financial impacts on your museum as a result of the program?

	Dramatic decreases	Slight decreases	No change	Slight increases	Dramatic increases
Ticket sales/attendance	( )	( )	( )	( )	( )
Development revenue	( )	( )	( )	( )	( )
Continued participation - membership, program sales, etc.	( )	( )	( )	( )	( )

1. How has the *Museums for All* program changed who visits your museum?

2. Thank you so much for your time in completing this survey! Would you be willing to chat on the phone with the evaluator to dig in a bit more around some of these pieces?

( ) Yes

( ) No

Thank You!

Thank you so much, again, for your engagement and participation in this study and in the *Museums for All* program.

## APPENDIX C – FOLLOW-UP TELEPHONE INTERVIEW

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Thank you for agreeing to participate in this study. The phone interview should take no longer than 30 minutes and will explore more deeply subjects covered in the online survey in order to provide further context and understanding of that data. I won't be recording this call. I will be taking notes, instead, so that is what is happening when I sometimes pause before responding to you. Before we get started, do you have any questions for me?

1. How did you work with front line or other staff to integrate *Museums for All* into your systems, structures, and program offerings?
2. What community or staff barriers or opportunities did your museum encounter as you implemented the program?
3. What kinds of surprises, unanticipated issues, or new opportunities have resulted from your *Museums for All*-focused partnerships, if any?
4. What finance-related concerns did your museum have as you started planning for *Museums for All*?
5. What has your institution gained, or lost, through its participation in *Museums for All*?
6. What value has the national, unifying framework of the *Museums for All* program provided your museum, if any?
7. How has the program changed your museum's relationship with your local community?
8. How has the program played into any larger city or state-wide efforts to support children and families?