



**Supporting Museums – Serving Communities:
An Evaluation of the Museums for America Program**

Full Report

September 2011



Supporting Museums – Serving Communities: An Evaluation of the Museums for America Program

Full Report

The 91 WMhj YG a a Ufmand six exemplary Museums for America project video stories can be downloaded at:

http://www.ims.gov/research/program_evaluations.aspx

Apley, Alice, Susan Frankel, Elizabeth Goldman, and Kim Streitburger. (2011). Supporting Museums-Serving Communities: An Evaluation of the Museums for America Program. (IMLS-2009-RFP-09-002). Institute of Museum and Library Services. Washington, D.C.

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Section I: Introduction

Background of the Museums for America Program

The Institute of Museum and Library Services is the primary source of federal support for the nation's museums. IMLS has a unique role. While other federal agencies support particular types of museums or particular types of museum services, IMLS is the only federal agency charged with defining and providing leadership for the entire U.S. public and non-profit museum sector. IMLS takes a comprehensive approach by supporting museums of every discipline, in every budget size and in every state, DC, Puerto Rico, and the territories. Conservative estimates report that there are 17,500 museums in the U.S. and that collectively they are visited over 1 billion times each year (online and onsite).¹

All types of museums, large and small, are eligible for funding, including aquariums, arboretums and botanical gardens, art museums, youth museums, general museums, historic houses and sites, history museums, nature centers, natural history and anthropology museums, planetariums, science and technology centers, specialized museums, and zoological parks.

Museums for America (MFA) is the largest IMLS grant program for museums; it supports institutions by investing in high-priority, high-value activities that are clearly linked to the institution's strategic plan and enhance its value to its community. MFA grants situate projects within a framework of meeting three strategic goals: engaging communities, building institutional capacity and collections stewardship.

MFA grants are awarded to eligible museums annually through a competitive process. Allowable activities include a broad range of museum work, such as digitization and collections management, exhibit and program development and implementation, research and evaluation, and staff development. This evaluation covers the first year (2004) of the Museums for America grant program through 2010. During that period, IMLS received 3,404 MFA applications from 1,817 eligible museums, awarding 1,191 grants to 830 museums, a total of \$123 million in funding.

Applicants apply in one of three categories: engaging communities, building institutional capacity or collections stewardship. Grants range from \$5,000 to \$150,000; the grant period may be up to three years and, as required by law, there is a one-to-one cost-sharing requirement.

¹ Griffiths, José Marie & King, Donald W. (2006). *Interconnections: The IMLS National Study on the Use of Libraries, Museums and the Internet*. Washington, DC: Institute of Museum and Library Services.

The MFA application places a significant focus on situating the proposed project within the institution's strategic plan, providing a needs assessment and describing intended audience, outcomes, products and impact. The application includes:

- an abstract that describes the lead applicant and any partners, the project time frame, intended audience, specific project activities, outcomes and products, and a description of intended audience outcomes in terms of measurable changes in knowledge, skills, attitudes or behavior;
- a summary of the institutions strategic plan; and
- a narrative that addresses project design, resources, and intended outcomes. Outcomes must be described in terms of formal products, measurable results, evaluation and reporting methods, plans for sustaining the project over time, and long-term impact of the project after funding ends. Applicants also describe matching funds (money, staff time, in-kind services, etc.) equivalent to their grant award.

IMLS provides an online course in outcomes-based planning and evaluation which introduces applicants to logic models and other planning tools. IMLS encourages the development of evaluation plans that document activities and audiences reached, as well as project achievements, lessons learned, and immediate and longer-term outcomes. Applicant budgets are expected to include the costs of evaluation and reporting.

This rigorous application process speaks directly to the IMLS goal of building institutional capacity—a key factor in a museum's ability to serve the public effectively. In addition to grant awards and technical assistance through both phone and online consultation and resources, IMLS administers a rigorous peer review process that includes individual field reviewers and/or panel reviews to evaluate all eligible applications. Reviewers are professionals in the field with knowledge of and expertise in the kinds of activities described in the applications and they employ criteria identified in the MFA guidelines. The director of IMLS makes final funding decisions based on reviewers' evaluations and the overall goals of the program and agency.

Evaluation Purpose

In 2009, IMLS contracted with RMC Research Corporation to assess the impact of the MFA grant program. IMLS was interested in learning about the effectiveness of its application process, the kinds of innovation and creativity the program supports, and the value of the grant in enriching a museum's community and advancing its mission. The essential questions IMLS wanted answered were:

- What is the impact of funding on the capacity building (training, policy implementation, or institutional management) of museum grantees?

- What degree of success have grantees had in growing or building their capacity to serve communities?
- What impact is there on the communities served by the funded programs (i.e., the outcomes of education and exhibition programming)?
- To what degree have museum grantees developed, sustained, or expanded their collections stewardship of cultural heritage?
- What degree of success have museum grantees had in achieving their strategic goals as a result of funding?
- How have programs been sustained after the grant period ended?

Methodology Overview

Quantitative Study

RMC Research Corporation conducted a mixed methods evaluation of the MFA program as of 2010 including MFA administrative data review, and data collection through surveys, telephone interviews and site visits. Detailed methodology for data collection methods and sample representativeness is reported in Appendix A.

In cooperation with IMLS, RMC developed an online survey that gathered information from MFA grantees and unfunded applicants. Questions investigated grantee activities, audiences, partnerships, and immediate effects. A smaller pool of grant awardees with completed projects was also asked about longer-term effects of the MFA grant, referred to here as post-grant effects.

The MFA administrative data served as the sampling frame from which applicants and funded projects were drawn. Purposive sampling strategies were used in order to select:

- 1) a recent pool of eligible applicants (2007-2010) to obtain current perceptions of the MFA application process based on the museum's latest application (2007-2010);;
- 2) a recent pool of eligible non-funded applicants to gather current opinions on the MFA award process, based on the museum's latest unfunded application (2007-2010); and
- 3) a subgroup of grantees to obtain project activity data, and effects data (if appropriate) based on the museum's earliest grant (2004-2009).

The subgroup of grantees was asked to provide information about their first, rather than most recent funded project, in order to produce a set of data which allowed examination of project effects as they played out upon project completion and after several years. In so doing, the study prioritizes projects conducted earlier in the program's history and precludes analysis of changes in the MFA program over time.

Exhibit I-1 below describes each survey section, the MFA universe, the museum and application sample, number of survey respondents, and survey response rates.

Exhibit I-1: Survey Section Sample and Response Rates

Survey Section	MFA Universe	Survey Sample Museum\Application	Sample n=	Respondents n=	Response Rate
A. Museum Background	1817 eligible museums	Survey Respondents	1322	865	65%
B. MFA Application Process*	3403 applications	Museums' most recent application from 2007-2011	1124	747	66%
C. MFA Unfunded Application*	2212 unfunded applications	Museums' most recent unfunded application from 2007-2010	779	464	60%
D. Funded Project Activities and Partnerships	1191 funded projects	Museums' earliest funded project from 2004-2009	758	537	71%
E. Same Funded Project Immediate Effects	1191 funded projects	Museums' earliest funded project from 2004-2009 and completed in 2010 or before	682	464	68%
F. Same Funded Project Post-Grant Effects	1191 funded projects	Museums' earliest funded project from 2004-2009 and completed in 2007 or before	303	140	46%

*Data findings are located in the Coda of this report.

The analytic characteristics of museum discipline grouping, museum size, and regional location of the museum were examined to identify patterns or trends in how museums perceive the application process. In addition, the analysis examined potential differences in a museum's overall experience in applying to the MFA program, a museum's history of receiving MFA project grants, and when an application was submitted.

Museum Discipline Grouping. Museums responding to the survey were asked to indicate the discipline that best described their primary function or service. The reported function from the survey or the discipline reported in MFA applications are aggregated into discipline groups by broad subject areas. Museums specializing in specific subject areas or dual subject areas are combined under general museums. Exhibit I-2 below presents the primary function choices and the discipline groups used for analysis.

Exhibit I-2: Museums' Primary Function by Discipline Group

Primary Function	Museum Discipline Group
Aquarium or Zoo	Aquarium/Zoo
Arboretum/botanical garden	Arboretum/botanical garden
Art museum/gallery/center	Art
Children's/Youth museum	Children/Youth
Historic house/site or historical society or history museum	History
Natural history/anthropology	Natural history/anthropology
Nature Center	Nature Center
Science/technology museum	Science/technology museum
General museum (collections from two or more disciplines) or Specialized museum (one narrow discipline) or Planetarium or Other museums	General museum

Museum Size. Museums were asked to report their current operating budget in their MFA application. The most recent reported operating budget for each museum applying to the MFA program from 2004-2010 (n=1817) was used to determine a museum's size. Since operating budgets varied widely across museum disciplines, museum size was defined within the nine discipline groups mentioned above. Operating budgets within each discipline group were divided into equal thirds in defining small, medium, and large museums. Exhibit I-3 presents the operating budget ranges for each discipline group.

Exhibit I-3: Operating Budget Ranges for Each Discipline Group

Museum Discipline Group	n=	Operating Budget Cut Offs Defining Museum Size		
		Small	Medium	Large
Aquarium/Zoo	85	Less than \$3,478,945	\$3,478,945- \$15,669,330	More than \$15,669,330
Arboretum/botanical garden	68	Less than \$1,002,641	\$1,002,641- \$2,890,012	More than \$2,890,012
Art	393	Less than \$874,555	\$874,555- \$2,899,092	More than \$2,899,092
Children/Youth	107	Less than \$466,430	\$466,430- \$1,982,699	More than \$1,982,699
History	577	Less than \$193,425	\$193,425- \$761,212	More than \$761,212
Natural history/anthropology	78	Less than \$745,471	\$745,471- \$2,959,130	More than \$2,959,130
Nature Center	56	Less than \$383,270	\$383,270- \$1,024,000	More than \$1,024,000
Science/technology museum	92	Less than \$1,063,353	\$1,063,353- \$5,475,416	More than \$5,475,416
General museum	361	Less than \$419,741	\$419,741- \$2,037,391	More than \$2,037,391

Region. IMLS has structured outreach activities around six geographic regions identified by the American Association of Museums. Exhibit I-4 below identifies the states comprising each region.

Exhibit I-4: States by Region

States	Region
CT, ME, MA, NH, RI, VT	New England
DC, DE, MD, NY, NJ, PA	Mid-Atlantic
AL, AR, FL, GA, KY, LA, MS, NC, SC, TN, VA, WV, PR, VI	Southeast
IL, IN, IA, MI, MN, MO, OH, WI	Mid-West
CO, KS, MT, NE, NM, ND, SD, OK, TX, WY	Mountain Plains
AK, AZ, CA, HI, ID, NV, OR, UT, WA, AS, GU, MP	West

Museum Experience with MFA Applications. The MFA administrative data indicated that the total number of applications made to the MFA program since 2004 varied widely. Museums’ experience in applying to the MFA program was grouped by the number of applications submitted—one, two, three, or four or more—per applicant.

Funding Experience of MFA Program. Potential differences between museums that have received MFA funding at least once and those that never received funding from 2004-2010 were also examined.

Grantee and Project Characteristics. In addition to analyzing survey sections addressing grant activities, partnerships, and effects by museum characteristics, project-related characteristics were also examined, such as project duration, size of the award, project type, and perceptions of the sufficiency of the award amount.

Project Duration. IMLS awards MFA grants that are one to three years in length. For analytic purposes, data were aggregated into three categories: fewer than two years, two years, and more than two years. There may be differences in the range of activities or depth of impact, depending on the amount of time to complete the project.

Project Award Size. MFA grant awards range from \$5,000 to \$150,000. For analytic purposes, award sizes were grouped into small (under \$50,000), medium (\$50,000-\$99,000), and large (over \$100,000).

Primary Activity Area. Museum respondents were asked to choose the primary activity area of funding and resource investment from six possible areas: programming, exhibitions, collections, digitization, technology and online resources or organizational activities.

Sufficiency of the Award Amount. Museum respondents were asked if the award amount was sufficient to complete the funded project. Response categories were no, somewhat, and yes.

Qualitative Study

Alongside the quantitative study, RMC also conducted a qualitative study of 26 MFA grant projects, chosen in collaboration with IMLS to reflect different regions of the country, grant and museum sizes, project types, and exemplary projects. RMC staff conducted one- to one-and-a-half hour interviews with representatives of each of the 26 museums and reviewed their final performance reports to IMLS as well as ancillary materials. Again in collaboration with IMLS, six of the 26 museums were chosen for more extensive case studies. From six to fifteen people involved with each museum were interviewed in advance of a two-day site visit, which included video interviews as well as on-site observations of the museum and its context. Exhibit I-5 presents the list of 26 MFA projects where qualitative data was collected and shows the museum name, project title, regional location, type of discipline, award size, and duration of the project.

Exhibit I-5: Qualitative Data Collected About 26 MFA Projects

Interview(I) Site Visit(SV)	Institution/Project Title	City, State/Region	Discipline	Museum Size	Award Amount	Project Dates
I	Akwesasne Cultural Center Saving Our Basketry for the Next Seven Generations	Akwesasne, NY Mid-Atlantic	Specialized	Small	\$11,255	2006-07
I	Chester County Historical Society Linked Electronic Collections Access Catalog	West Chester, PA Mid-Atlantic	Historical Society	Large	\$92,873	2004-07
I SV	Chicago Botanic Garden North Lawndale Career Training Program	Glencoe, IL Mid-West	Botanical Garden	Large	\$150,000	2005-07
I	Children's Museum of Oak Ridge Appalachian Heritage Project	Oak Ridge, TN South East	Children's/Youth	Small	\$80,000	2005-08
I	Connecticut Children's Museum, Inc. Museum Multiple Intelligences Inclusion Project	New Haven, CT New England	Children's/Youth	Medium	\$48,708	2005-07
I	COSI Toledo Science Cafe: Inquiry for Families	Toledo, OH Mid-West	Science/Technology	Medium	\$148,787	2005-07
I	Denver Museum of Nature and Science Project Curiosity	Denver, CO Mountain Plains	General	Large	\$118,197	2005-06
I	Genesee Country Museum Our History Revealed: A Master Plan for Interpreting 19th Century American Life	Mumford, NY Mid-Atlantic	History	Large	\$140,249	2004-08
I SV	Johnson County Museums Johnson County's Photographic History on the Web	Shawnee, KS Mountain Plains	History	Large	\$90,745	2004-06
I	Kidscommons Columbus' Community Children's Museum Kidscommons: Building Buildings	Columbus, IN Mid-West	Children's/Youth	Small	\$93,302	2004-06
I	Lincoln Children's Zoo Bug Buddies Inquiry Center	Lincoln, NE Mountain Plains	Zoo	Small	\$68,554	2006-07
I SV	Magic House, St. Louis Children's Museum Star-Spangled Center Interpretive Exhibits	Saint Louis, MO Mid-West	Children's/Youth	Large	\$124,288	2006-08
I	Maryhill Museum of Art Sustaining Change on The American Farm: A Farmer-Artist Exchange	Goldendale, WA West	Art	Small	\$44,535	2004-06

Interview(I) Site Visit(SV)	Institution/Project Title	City, State/Region	Discipline	Museum Size	Award Amount	Project Dates
I	Mission Inn Foundation Hands On History	Riverside, CA West	History	Medium	\$79,423	2004-07
I	Monticello/Thomas Jefferson Memorial Foundation Thomas Jefferson's Libraries, An Annotated Bibliographic Database	Charlottesville, VA South East	Historic Site	Large	\$140,140	2004-07
I	Mount Vernon Hotel Museum and Garden "Fare for All at the Mount Vernon Hotel" & "People of our Past"	New York, NY Mid-Atlantic	Historic Site	Medium	\$74,895	2005-07
I	Museum of Fine Arts, Boston Fine Art of Service	Boston, MA New England	Art	Large	\$150,000	2005-07
I SV	National Aquarium in Baltimore Watershed Moments	Baltimore, MD Mid-Atlantic	Aquarium	Large	\$139,133	2004-07
I	Pacific Asia Museum Chinese Textile Collection Access Project	Pasadena, CA West	Art	Medium	\$65,030	2004-08
I	Peninsula Fine Arts Center ARTreach: Experience Mali	Newport News, VA South East	Art	Small	\$64,235	2006-08
I SV	Pratt Museum Kachemak Bay: An Exploration of People and Place Education Project	Homer, AK West	General	Medium	\$149,278	2005-07
I SV	Queens Museum of Art Corona Plaza: Center of Everywhere	New York, NY Mid-Atlantic	Art	Large	\$150,000	2006-08
I	Round Lake Area Prairie Grass Nature Museum Traveling Ecosystems	Round Lake, IL Mid-West	Nature Center	Small	\$38,530	2005-08
I	Mystic Aquarium Seal Rescue Clinic Innovative Exhibit Enrichment	Mystic, CT New England	Aquarium	Large	\$21,572	2006-07
I	Suquamish Museum Digitization of Oral History Tapes Project	Suquamish, WA West	Specialized	Small	\$21,830	2006-08
I	USS Constitution Museum Mining the Records: Bringing "Old Ironsides" Crew to Life	Charlestown, MA New England	History	Large	\$150,000	2005-08

Organization of the Report

This report is an account of the evaluation findings. The first section, drawn from MFA administrative data and survey data, looks at the overall history of the MFA program. Section two drawn from both survey and qualitative data, looks at what 537 MFA grantees did with their funding; it is followed by a description, drawn from both survey and qualitative data, of the effects generated by MFA-funded activities—both those evident at the close of the grant period and those still in evidence at least three years later. The report concludes with an analysis of trends associated with the MFA grant program in terms of its impacts on audiences served, communities influenced, and on the museums themselves.

The effects on museums of the application process itself, which engages applicants in articulating their institution’s mission, strategic plan, and the outcomes an MFA-funded project is intended to create is found in the Coda.

The appendices include a) the detailed methodology used for the evaluation, b) program requested and funded amounts by museum discipline, museum size, regional and state location, c) evaluation protocols, d) supporting data tables by report section, and e) list of museums participating in the evaluation.

Section II: Overview of Eligible Applicants and Grantees

The MFA program completed seven grant cycles between 2004 and 2010. Although the program receives applications from various kinds of museums, only museums eligible for MFA funding were included in the evaluation findings. Eligible applicant museums are units of state or local government or tax-exempt, non-profit organizations located in the United States or territories. They must employ professional staff, have permanent institutional structures, serve essentially educational or aesthetic purposes, own or use tangible animate or inanimate objects, care for those objects, and exhibit them regularly to the general public¹.

Apart from the first year of the MFA program, which saw high application numbers (nearly 800), the applicant pool has averaged 435 applications a year. The transition to electronic submission of applications using grants.gov in 2008 coincided with a dip in applications, and also marked the beginning of a decline in applications from small museums.² Generally and over time, large museums have both applied for and received grants in greater numbers than medium-sized and small museums. The regional distribution of awards appears to track the regional distribution of applicants.

Slightly less than half of the total applicant pool has received MFA funding. Twenty percent of the funded applicants have received funding for all of their applications. The percentage of museums receiving funding for all of their applications does not vary by museum size.

On average, museums received their first award after 1.5 applications, suggesting that re-application is worthwhile for many applicants. Data indicate that one in four unfunded projects was resubmitted during a subsequent grant cycle, and about a third of these resubmissions are ultimately funded. Over half of the museums applying to the program have applied more than once; on average, museums applied twice. Survey data and

“The structure provided by the grant writing process and consultation with our [IMLS] contact really helps you define what it is you’re trying to accomplish, what your outcomes are, all of that kind of stuff. So it gave us a really great focus.” – Kidscommon Columbus Children’s Museum

¹ More specific details may be found at http://www.imls.gov/applicants/guidelines/mfa_1.shtml

² Museum sizes, based on MFA eligible applicant operating budgets, are unique to each discipline. See Appendix A Methodology Section.

interviews indicate that both applicants and grantees regard the funding process as fair and the rigorous application process as valuable.

Findings presented in this section reflect the applicant and grantee experiences to date (i.e., seven grant cycles, 2004 – 2010). Based on administrative data provided to RMC by IMLS, the analysis looks at 1) patterns in all applications received and 2) patterns in funded applications.

It was hoped that this study could offer perspective on the extent to which the MFA program serves the broader community of museums in the U.S. However, due to limitations in available data, that broader analysis was not possible; the analysis therefore looks at the overall characteristics of applicants and grantees, and the relationship between applicant and grantee pools. It examines funding and re-application patterns and how successive applications may affect funding.

The complete supporting data tables for this section are available in Appendix D-Tables II-1 – II-14.

Patterns of MFA Applications

IMLS received 3,403 applications from 1,817 museums between 2004 and 2010. The nearly two thousand applicant institutions reflect a broad range of museum disciplines, geographical regions, and sizes. Comparison of distributions of these key characteristics between applicant and grantee pools suggests that the patterns of grantees closely follow those of applicants in the case of geography and discipline, but differ by size: MFA grantee museums tend to have larger operating budgets than the typical applicant museum.

Historic sites, history museums, and historical societies (subsequently referred to as “history museums”) comprise the largest share (32%) of both applicants and grantees. The distribution of awards by discipline is proportional to the distribution of applicants by discipline, with the exception of general/specialized museums. Exhibit II-1 presents the distribution of applicants and grantees by museum discipline.

**Exhibit II-1: Percent of Eligible
MFA Applicants and Grantees by Museum Discipline Group, FY 2004 – FY 2010**

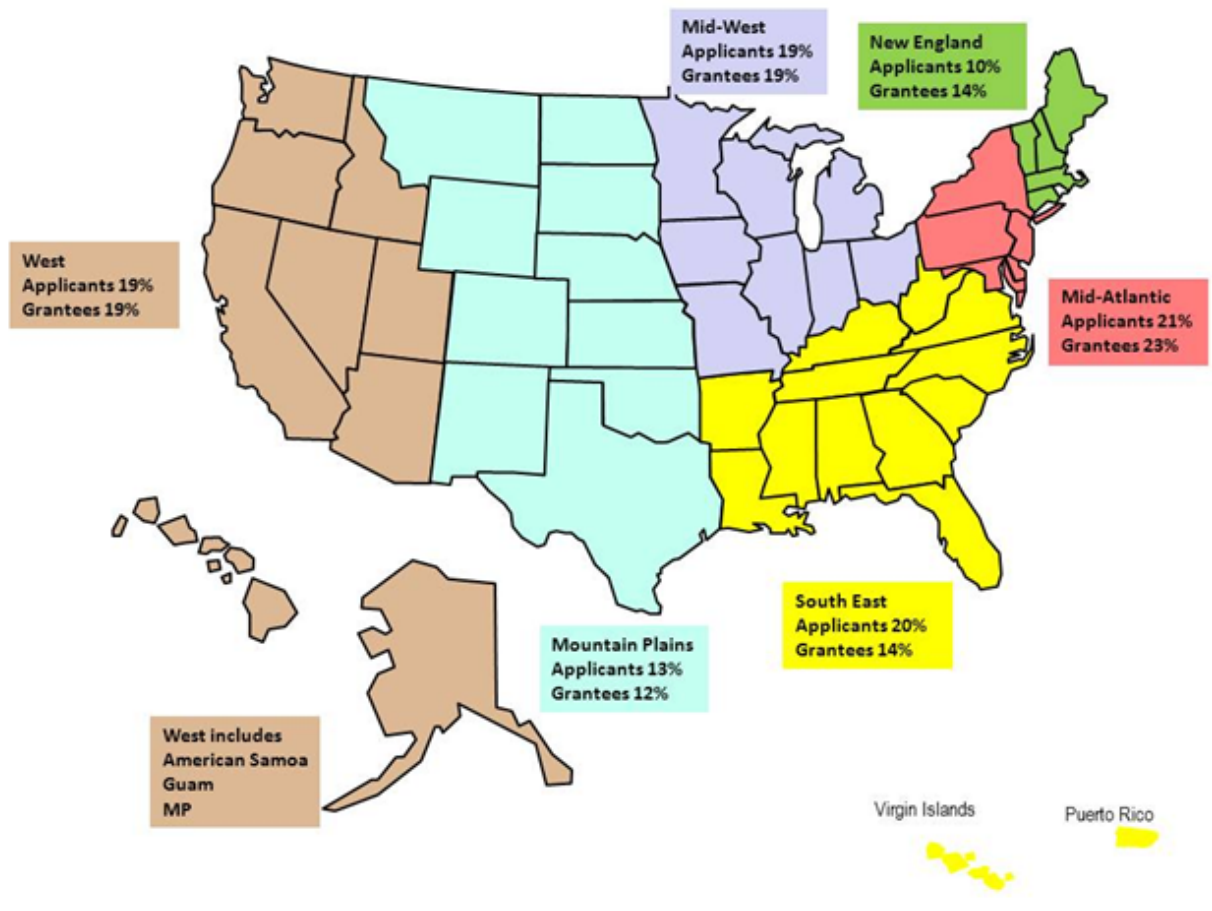
Museum Discipline Group	% of Applicants n=1817		% of Grantees n=837	
	Historic Sites/History/Historic Societies	32%	History: 32%	32%
Art Museums	22%	Art: 22%	23%	Art: 23%
General/Specialized/Other Museums	20%	General/ Children's: 26%	15%	General/ Children's: 22%
Children's/Youth Museums	6%		7%	
Science/Technology Museums	5%	Science-Based: 21%	5%	Science-Based: 22%
Aquarium/Zoos	5%		4%	
Natural History/Anthropology	4%		6%	
Arboretum/Botanic Gardens	4%		5%	
Nature Centers	3%		2%	

Source: Institute of Museum and Library Services, Museums for America Grant Program Administrative Data, FY 2004- FY 2010

IMLS has conducted outreach activities, such as information sessions at conferences and meetings, in the six geographic regions determined by the American Association of Museums. Those regions are used throughout this evaluation to identify patterns related to geographical distribution. Applicants represented the Mid-Atlantic, Southeast, Midwest, and West regions nearly equally, with each contributing between 19% and 21% of all applications. Applicants represented the Mountain Plains and New England regions by 13% and 10% respectively. Grantee distributions largely followed applicant distributions geographically, as seen in Exhibit II-2.

**Exhibit II-2: Percent of Eligible MFA Applicants and Grantees
by Regional Location, FY 2004 – FY 2010**

n=1817 applicants, 837 grantees



For purposes of this analysis, museum size was defined by distributing the pool of eligible MFA applicants equally into groups of small, medium-sized, and large museums by order of their operating budgets within each museum discipline. Exhibit II-3 shows the percentage of applicants and grantees by museum size.

One in four small-museum applicants have been funded at least once, compared with two out of five large-museum applicants. Additional analysis finds the annual operating budgets of both MFA applicant and grantee museums ranged from as low as \$1,000 to as high as \$217 million. However, comparison of the median annual operating budgets of applicants (\$.9 million), grantees (\$1.3 million), and unfunded institutions (\$.72 million) suggests that institutions with larger operating budgets are more likely to be granted an MFA award.

Exhibit II-3: Percent of Eligible MFA Applicants and Grantees by Museum Size, FY 2004 – FY 2010

Museum Size	% of Applicants	% of Grantees*
	n=1817	n=837
Small	33%	25%
Medium	33%	36%
Large	33%	39%

* Statistically Significant p ≤ .05

Source: Institute of Museum and Library Services, Museums for America Grant Program Administrative Data, FY 2004 – FY 2010

Further analysis of the distributions of applicants by region, museum discipline, and size suggest regional patterns. Most notable is that the New England region had a particularly large number of applications from history museums (contrasted with the West, which had the smallest number of applications from history museums). The Mid-Atlantic had a disproportionate number of applications from large museums (contrasted with the greater number of small museums in the Mountain Plains region). Exhibit II-4 presents the distribution of disciplines and museum sizes within each region.

Exhibit II-4: Percent of Eligible MFA Applicants by Museum Discipline and Size Within Region, FY 2004 – FY 2010

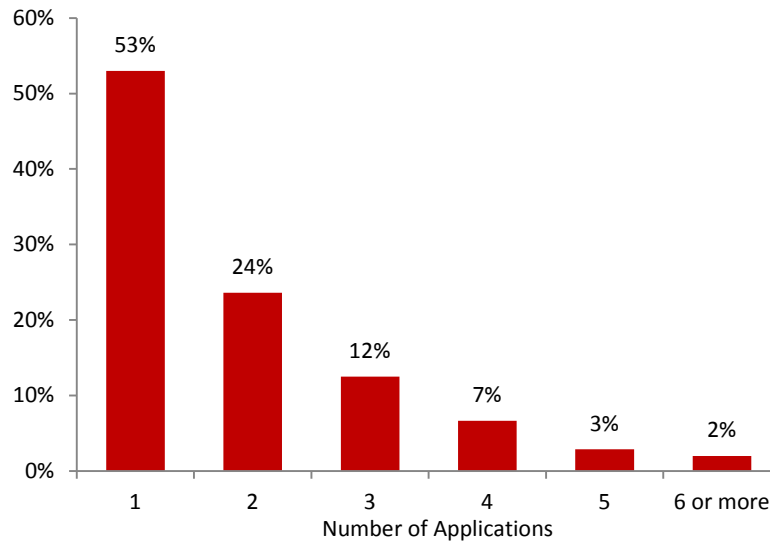
	Mid-Atlantic n=363	South East n=358	West n=344	Mid-West n=341	Mountain Plains n=229	New England n=182
Museum Discipline Group	%	%	%	%	%	%
Historic Sites/History/Historic Societies	36%	34%	22%	28%	31%	42%
Art Museums	25%	20%	20%	21%	24%	19%
General/Specialized/Other Museums	21%	19%	23%	18%	22%	14%
Children’s/Youth Museums	4%	6%	7%	9%	4%	6%
Science/Technology Museums	3%	8%	5%	6%	5%	3%
Aquarium/Zoos	3%	5%	7%	5%	5%	3%
Natural History/Anthropology	2%	3%	8%	4%	5%	4%
Arboretum/Botanic Gardens	3%	4%	5%	4%	1%	4%
Nature Centers	3%	2%	2%	5%	2%	5%
Museum Size						
Small	26%	33%	36%	35%	46%	25%
Medium	34%	34%	32%	33%	31%	37%
Large	40%	32%	32%	32%	24%	37%

Source: Institute of Museum and Library Services, Museums for America Grant Program Administrative Data, FY 2004 – FY 2010

Repeat Applicants

Just over half (53%) of the 1,817 institutions in the MFA applicant pool have submitted one proposal; nearly one in four applied twice. Exhibit II-5 shows the percent of museums that applied for MFA grants one or more times.

**Exhibit II-5: Percent of Eligible Applicants by
Number of MFA Applications, FY 2004 – FY 2010**
n=1817



Source: Institute of Museum and Library Services, Museums for America Grant Program Administrative Data, FY 2004 – FY 2010

Reapplication patterns drawn from quantitative data suggest applicant differences by museum discipline. While history museums constitute the largest group of MFA applicants, most history museums (60%) have submitted a single application since the program’s inception. By contrast, art museums, aquarium/zoos, and children’s museums represent a large portion of “repeat applicants”. Twenty percent of museums in these disciplines submitted two applications, and approximately one third have submitted three or more applications since 2004.

Interviews conducted with profiled grantees offer some insight into application patterns. For example, the greater frequency of repeat applications from children’s museums may be due to their interdisciplinary nature, which may make IMLS the best option for federal funding.

Additional analysis of repeat applications suggests that while small museums averaged a single MFA application, medium-sized and large institutions have averaged two applications.

Application and Funding Patterns

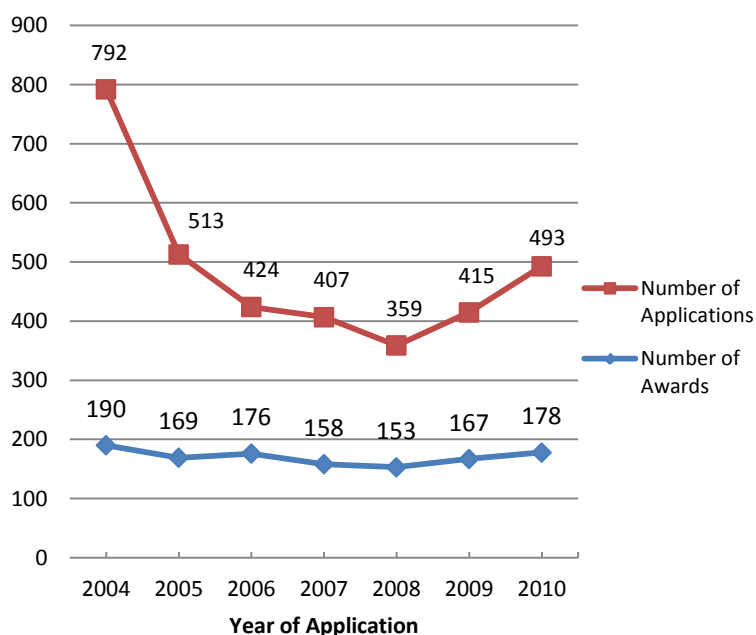
A total of 3,403 MFA eligible applications were submitted to IMLS from 2004-2010. Apart from a peak in applications in the first year and a dip at the time of the switch to grants.gov, the size of the applicant pool appears to have remained fairly consistent. Outside of the initial year of applications, IMLS has received an average of 435 applications a year and the funding rate has varied between 33% and 43% (38% on average). Exhibit II-6 shows the numbers of applications and awards.

In its first year, MFA program received 792 eligible applications. Over a third (36%) of those

applying museums did not submit subsequent applications; they include a disproportionate number of small museums.

The lowest number of eligible applications (359) occurred in 2008, coinciding with the inception of the electronic submission requirement. IMLS program staff suggested that the federally-mandated switch to grants.gov for submission of all applications was challenging for many museums unfamiliar with the logistics of downloading, entering, and submitting online forms. It is likely that the technical demands of online submission deterred many museums from applying; the number of applicants has since rebounded, but not without some shifts in the applicant pool, discussed below.

Exhibit II-6: Number of Eligible Applications and Awards By Year



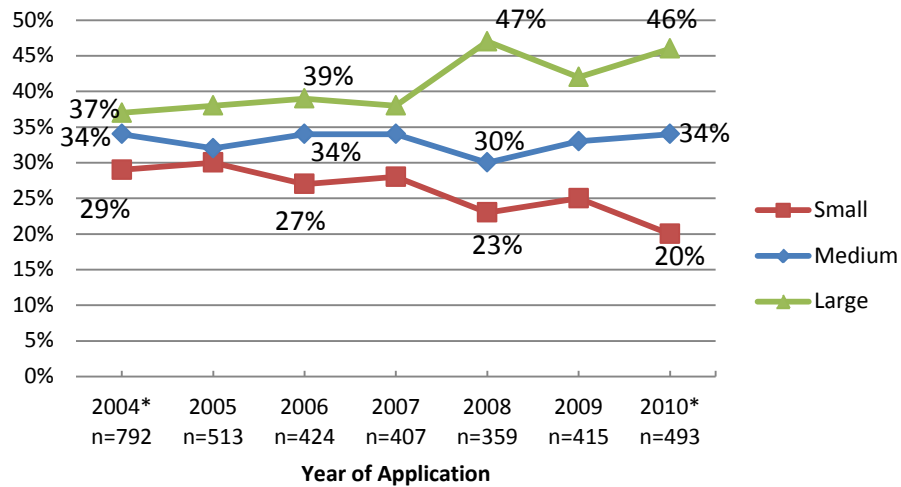
MFA Award Amount (inflated to 2010 dollars) by Year			
Year	Total MFA Awarded Amounts (in millions)	Average MFA award (in thousands)	Median MFA award (in thousands)
2004	\$18.8	\$98.9	\$85.8
2005	\$18.7	\$110.5	\$112.0
2006	\$18.2	\$103.8	\$108.7
2007	\$18.3	\$115.6	\$138.4
2008	\$17.0	\$111.2	\$125.9
2009	\$19.5	\$116.6	\$138.6
2010	\$19.6	\$109.8	\$131.1

Sources: Institute of Museum and Library Services, Museums for America Grant Program Administrative Data, FY 2004 – FY 2010 and Bureau of Labor Statistics Consumer Price Index Conversion.

Source: Institute of Museum and Library Services, Museums for America Grant Program Administrative Data, FY 2004 – FY 2010

Although the MFA program has consistently received a greater number of applications from larger museums since its inception, the proportion of applications coming from small, medium-sized, and large institutions was relatively consistent for the first four cycles of MFA funding. However, in the fifth cycle (2008), coincident with the requirement of electronic submission, the proportion of applications from larger museums increased over both medium-sized and small museums. The proportion of applications from small museums has continued to decline overall, as seen in Exhibit II-7.

Exhibit II-7: Percent of Eligible Applicants by Museum Size, By Year



* Statistically Significant $p \leq .05$

Source: Institute of Museum and Library Services, Museums for America Grant Program Administrative Data, FY 2004 – FY 2010

Survey data suggest that small museums may have fewer resources for completing an application. Large museums frequently employ a dedicated grant writer, but small museums typically rely on key staff members to write grant proposals, straining other aspects of museum operations. When asked about who wrote their most recent MFA application, 56% of respondents from large museums reported dedicated grant writers compared to only 22% of respondents from small museums.

Survey respondents from small museums more often indicated difficulty in downloading and submitting an electronic application than large museum respondents (downloading 24% small, 13% large; submitting 47% small, 33% large). Staff at some small profiled museums reported the 1:1 cost sharing requirement, which is mandated by statute, as an obstacle.

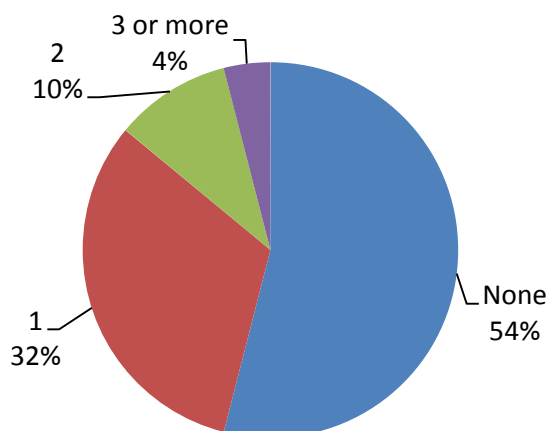
The distribution of MFA applicant museums by discipline has been consistent throughout the 2004 – 2010 period.

Award Rate Patterns

Forty-six percent of MFA applicants have received at least one grant; the regional distribution has been relatively consistent, except for New England, where the award rate was higher—most likely linked to a greater frequency of reapplications from this region; one out of three New England museums have applied three or more times to the program.

A small number of grantees have received several MFA awards. Exhibit II-8 shows the percentages of applicants receiving none, one, or more awards.

**Exhibit II-8: Percent of
Eligible Applicants by Number of Awards, FY 2004 – FY 2010**
n=1817



Source: Institute of Museum and Library Services, Museums for America Grant Program Administrative Data, FY 2004 – FY 2010

Larger museums were more likely to have received funding for at least one application submitted to the MFA program (35% small; 49% medium-sized; 54% large).

Findings suggest that the experience of preparing and submitting an MFA application is valuable both for future MFA submissions and applications to other funders. Twenty-nine percent of first-time MFA applicants are funded. Many unfunded applicants use their developed application, in concert with IMLS feedback, to reapply to IMLS or to apply to another funder. The average funded applicant museum receives its first grant after 1.5 applications.

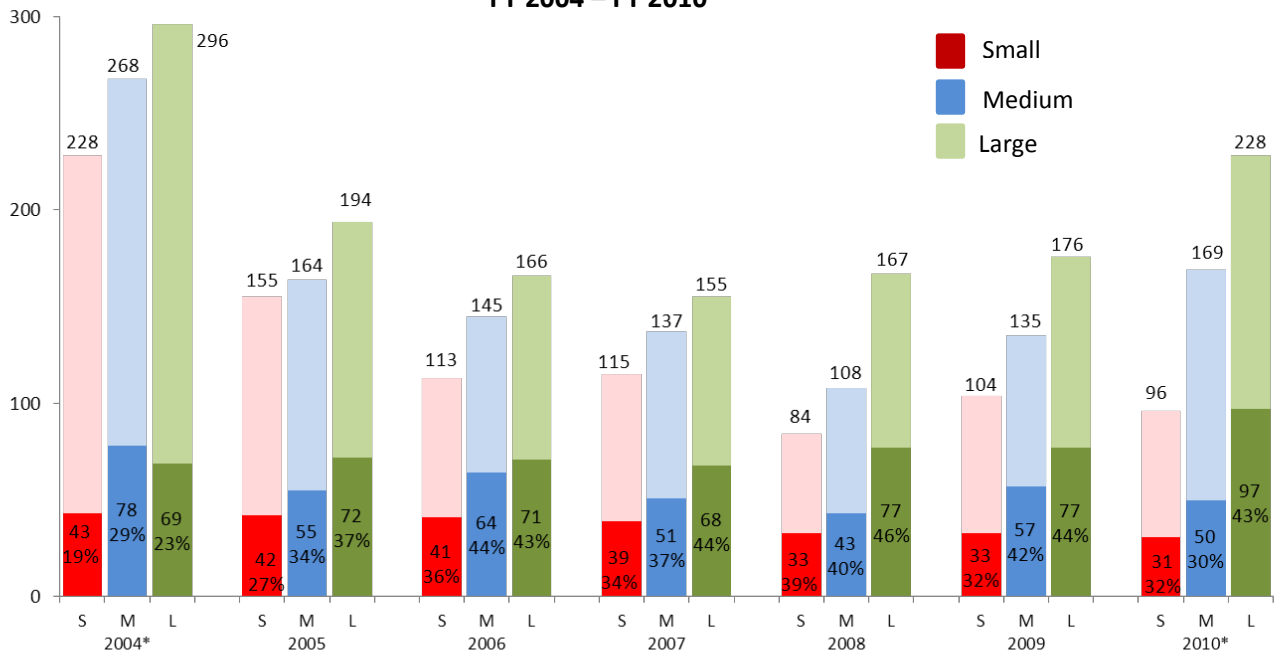
Survey respondents indicated that the MFA application process had a positive effect; eight in ten reported that the process of applying improved their ability to apply for other, non-IMLS funding. More than 60% of museums that sought other funding for their projects were successful. The majority of evaluation survey respondents from museums with unfunded projects from 2007–2010 believed their application was given full and fair consideration by the IMLS review process.

Survey data also show that the more often a museum applied to the MFA program, the more likely respondents “strongly agreed” that the information and resources provided by IMLS to assist in the application process were valuable. Experience in applying *and* using IMLS resources was seen as a positive influence for funding.

Exhibit II-9 below presents the total number of applicants and awards within museum size by year. The award rate is indicated under the number of awards. With the exception of 2004 and 2010, there were no significant differences between museum size award rates. Further analysis of the pool of applicants in 2010 helps to explain this difference. Of the large

museums applying to MFA in 2010, almost 60% were “third time applicants” compared to only 27% of the small museums. In turn, 50% of small museum applicants were “first timers”, whereas only 20% of the large museum applicants were “first timers.” Findings suggest that the award rates increase as the number of application attempts increases; this holds true regardless of museum size. Additional discussion of these findings is presented below.

Exhibit II-9: Total Number of Applications and Awards Within Museum Size by Year of Application, FY 2004 – FY 2010

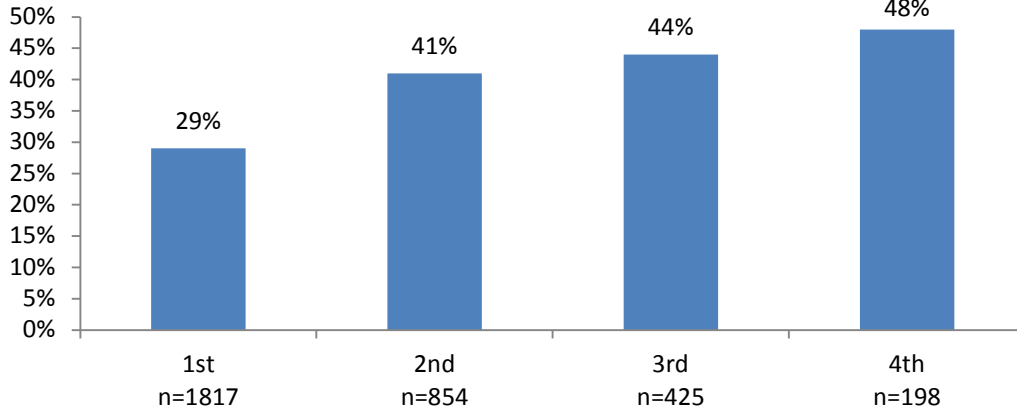


*Statistically Significant $p \leq .05$

Source: Institute of Museum and Library Services, Museums for America Grant Program Administrative Data, FY 2004 – FY 2010

The data shows that award rates for repeat applicants increases with each subsequent attempt. Approximately 30% of first time applicants were funded compared to almost half of the fourth attempt applicants. Exhibit II-10 below presents the percent of museums funded by order of application (first, second, third, or fourth application).

Exhibit II-10: Award Rate by Application Number, FY 2004 – FY 2010*

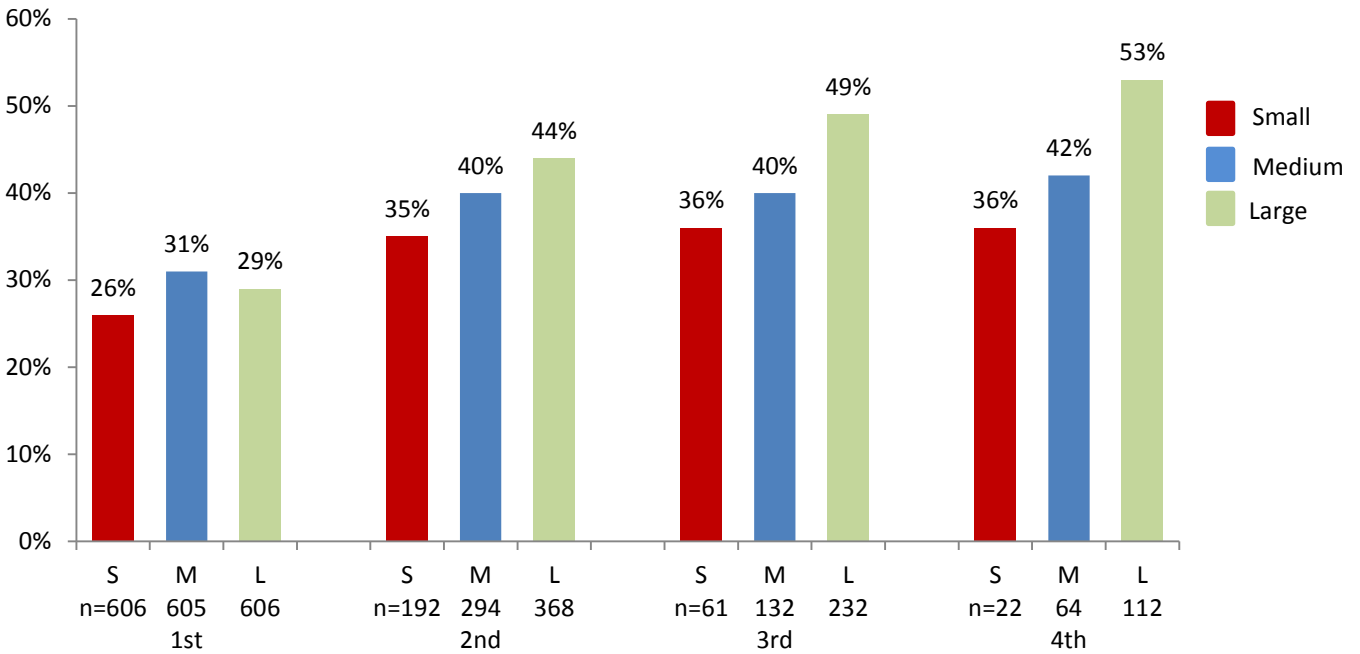


* Statistically Significant $p \leq .05$

Source: Institute of Museum and Library Services, Museums for America Grant Program Administrative Data, FY 2004 – FY 2010

These statistically significant differences were also seen within small, medium, and large size museums depicted in Exhibit II-11. The award rates for small and medium size museums appear to taper off after the second application and the rates increase by approximately 10%.

Exhibit II-11: Award Rate by Application Number Within Museum Size, FY 2004 – FY 2010*



*Statistically Significant $p \leq .05$

Source: Institute of Museum and Library Services, Museums for America Grant Program Administrative Data, FY 2004 – FY 2010

Grant Categories

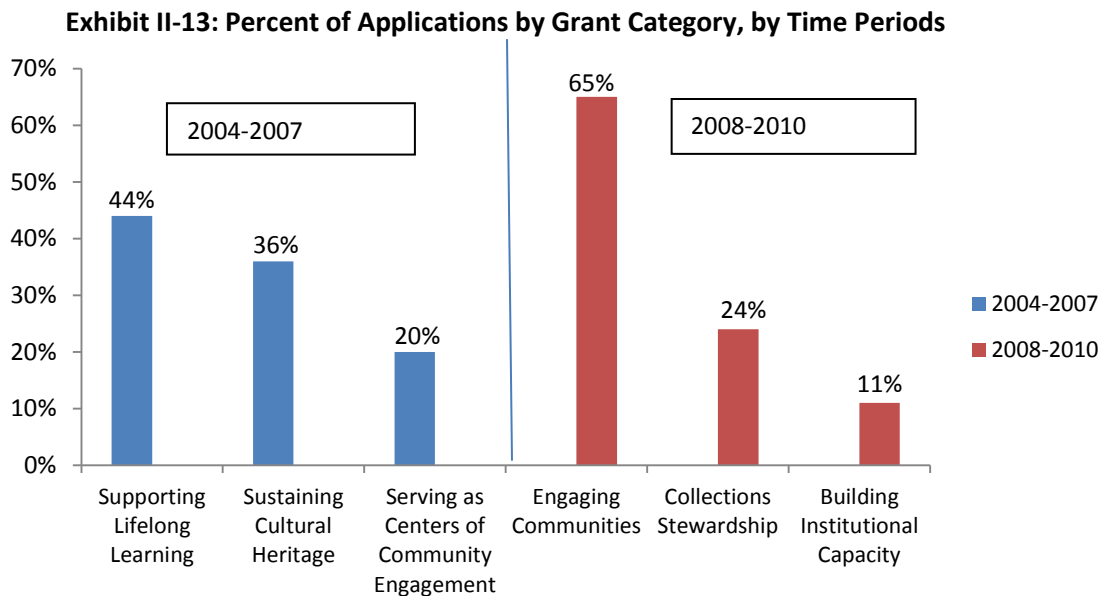
Over the course of the MFA program, IMLS has employed two different sets of grant categories. In the program’s initial years (2004-2007), applicants were invited to submit proposals to one of three categories: “Supporting Lifelong Learning,” “Sustaining Cultural Heritage,” and “Serving as Centers of Community Engagement.” Applications received during this period were relatively evenly divided among the three categories. In order to provide more clarification for applicants on the distinction between grant categories, new categories were introduced in 2008. Exhibit II-12 presents the new MFA grant categories and how they are defined.

Exhibit II-12: MFA Grant Category Definitions as of 2008

Category	Descriptions
Engaging Communities (Education, Exhibitions, and Interpretation)	<p>This category encompasses the broadest range possible of educational activities by which museums share collections, content, and knowledge to support learning. Projects may include, but are not limited to, the following:</p> <ul style="list-style-type: none"> • Classes and presentations • Creation of digital content for programmatic purposes • Curricula development • Exhibition design/fabrication • Exhibition development/implementation • Integration of technology • Interpretive strategies • Programming and education for Adults, Families, Underserved communities, Youth (pre-K through grade 12) • Public programs • Publications • Research for program/exhibit development • Web site content and design
Building Institutional Capacity (Management, Policy, and Training)	<p>This category supports projects and activities that serve to improve the infrastructure of museums to better serve their communities. Projects may include, but are not limited to, the following:</p> <ul style="list-style-type: none"> • Financial management • Personnel administration • Planning (institutional, maintenance, emergency/disaster) • Policy development • Staff training and development • Technology enhancements

Category	Descriptions
Collections Stewardship (Management of Collections)	<p>This category supports all activities that museums undertake to maintain and improve the management of museum collections in order to fulfill the museum’s public service mission. Projects may include, but are not limited to, the following:</p> <ul style="list-style-type: none"> • Collections planning • Collections security and safety • Database development/enhancements • Digitization of collections • Mapping for living plant collections (not to include surveys) • Registration/cataloguing • Research/documentation • Risk assessment

This shift produced a large number of applicants to “Engaging Communities,” and smaller numbers to other categories. Exhibit II-13 presents the percentage of applications submitted to each grant category within the two grant category time periods.



Source: Institute of Museum and Library Services, Museums for America Grant Program Administrative Data, FY 2004 – FY 2010

Aside from shifts in the overall distribution of grants between the two sets of categories, the most notable finding was the preponderance of history and natural history museums submitting proposals to “Sustaining Cultural Heritage.” A similar pattern appears in the newer category, “Collections Stewardship,” applications to which are dominated by history, art, and natural history museums. Very few or no applications in this category were submitted by Children’s and Science museums, Aquariums, and Nature Centers. Both the “Sustaining Cultural Heritage” and “Collections Stewardship” categories serve collections-based institutions, and offer opportunities for collections management projects that involve

minimal or no direct audience engagement. The proportion of applications submitted to each grant category was consistent across small, medium, and large museums.

Museums do sometimes revise and resubmit an unfunded application. Because project titles can differ from one application to another, it is difficult to follow the application progress of a particular project. However, it is possible to follow a museum's reapplications within particular grant categories.

Data suggest that one in four institutions resubmitted an unfunded project during a subsequent grant cycle to the same grant category, and about a third of these resubmissions were ultimately funded. Despite the smaller number of reapplications to Collections Stewardship, funding rates were highest for applications resubmitted in this category; more than half were funded following two or three subsequent tries.

Summary

The MFA program serves a range of museum disciplines, but receives the largest number of applications from history museums. The Mid-Atlantic, Southeast, West and Mid-West regions each account for approximately 20% of the museum applicants; the remaining 23% of applicants were from the New England and Mountain Plains states combined.

The MFA program began in 2004 with 792 applicants. Since then, applicant numbers have ranged from a high of 513 in 2005 to a low of 359 in 2008. The 2008 dip in applications coincided with the introduction of the online submission process through grants.gov. The most recent applicant pool in 2010 comprised 493 applicants.

Over time, a larger proportion of applications have come from large museums. Survey feedback suggests that the application process is more burdensome for small museums, where applications are more typically prepared by executive directors; large museums often have dedicated grant writers and consequently may submit a greater number of applications.

Over half of the responding museums applying to the MFA program have applied more than once; on average, museums have applied twice. Large museums and museums in New England were more likely to submit multiple applications. Large museums have increasingly garnered a larger percent of grants, while smaller and mid-sized museums have seen decreases in their percentage of awards.

Slightly less than half of the total applicant pool has received MFA funding. Twenty percent of funded applicants have received funding for all (one or more) of their applications. While large museums are more likely to be funded, there is no difference by museum size in the percentage that received funding for *all* of their applications.

On average, museums receive their first award after one-and-a-half submissions. The more often a museum applies to MFA program, the greater the likelihood that it will be funded in subsequent tries. This may reflect applicants' increased knowledge of and skill in the application process. Data indicate that one in four unfunded projects is resubmitted during a subsequent grant cycle. About a third of these resubmissions are ultimately funded.

Section III: Project Implementation

Introduction

Taken together, the 2004 – 2010 MFA projects offered opportunities to deepen audience understandings of heritage, whether the focus is on cultural, artistic, historic, natural, or scientific content. The number, range, and overlap of activities described in this section suggest the many varied ways in which Museums for America (MFA) projects are implemented.

In requiring applicants to articulate the strategic role of a proposed project in terms of their core mission, the MFA program funds museum projects with the potential to support the ability of museums to advance the goals and objectives of their long-range plans and to grow as institutions. Interviews with a subset of MFA grantees suggested the unique opportunity the MFA program provides museums. Interviewees cited the flexibility of the program’s guidelines and the breadth of allowable activities which museums could propose. The latitude afforded museums in designing projects that speak to individual institutional needs, framed in terms of their missions and strategic goals, resulted in a diverse group of projects.

Survey data presented in this section indicate the breadth and number of activities conducted under MFA funding. Survey respondents identified activities conducted in association with their projects from a list of 49 activities; their responses give some indication of the number and range of activities MFA projects entailed. Grantees reported conducting activities in each of the following areas:

- 63% conducted programming activities;
- 60% conducted organizational development activities;
- 54% conducted technology activities;
- 51% conducted exhibition activities; and
- 34% conducted digitization or collections activities.

IMLS is unique in that it understands; the only federal opportunity that understands the importance of museum work and the way we do it. You can go to IMLS for everything. The program is critical to us surviving; there aren't other grants out there focused on museums and on engaging communities. —Pratt Museum, Homer, AK

The great thing about the MFA program is the flexibility that it allows. It allows the institution to be creative in the way it develop its own programs that respond to specific goals. I think that is a real strength of this program.—Chicago Botanic Garden, Glencoe, IL

In nearly three-quarters of the surveyed museums, grant resources were leveraged through partnerships and other arrangements with individuals and institutions as part of the project implementation.

This section highlights activities conducted as part of MFA funding from 2004 to 2010. Findings draw on survey data from 537 respondents who completed information about their institution's first completed MFA project.¹ These projects fell into nearly equal numbers of projects that lasted one, two, and three years.

I liked [the MFA Program] because it allows you to be creative and we were able to build in a lot of things that were helpful into this one project. And so, I really like that and it helped us to do things that the community wanted to see done; providing access - it was really a good project, a good program. And it was something that was doable for a small museum like us.
—Akwasasne Cultural Center,
Akwasasne, NY

Survey findings are augmented by in-depth data drawn from a qualitative study of twenty-six profiled projects.² Brief descriptions of actual projects are provided throughout this section to showcase the highly individualized projects conducted under MFA funding and the distinct focus and mix of activities involved. In addition, the highlighted projects illustrate project development and implementation processes relevant to their audiences and to their institutional needs.

The complete supporting data tables for this section are available in Appendix D Table III-1 – III-30.

Primary Activities

Survey respondents were asked to identify the area of greatest resource allocation from a list of activity areas. Projects have been characterized in terms of five primary activity areas: Programming, Exhibitions, Digitization/Collections³, Technology/Online resources (referred to hereafter as Technology), and Organizational Development. These primary activity areas offer a way of understanding the relative importance of activities within a single project.

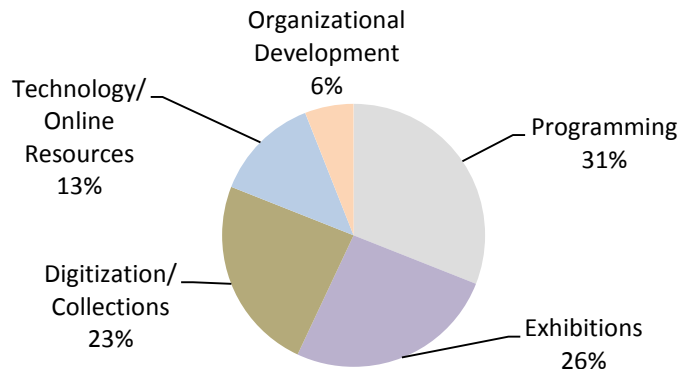
Almost one in three projects allocated the greatest amount of resources to Programming, and about one quarter of projects focused their resources on Exhibitions or Digitization/Collections projects. Exhibit III-1 presents the distribution of MFA projects by primary activity area.

¹ Respondents were asked to provide information about their first, rather than later, projects in order to produce a pool of data which allowed examination of project effects as they played out after several years.

² RMC developed brief profiles based on interviews and reports for 26 IMLS projects, six of which were then studied extensively, including two-day site visits.

³ Collections and digitization have been combined into a single category because of the overlap in projects and relatively small numbers in each category, which provided weaker statistical results when examined as separate categories.

Exhibit III-1: Percent of Projects by Primary Activity Area, Sample FY 2004 – FY 2009 (n=537)
(based on area of greatest resource allocation)



Source: Institute of Museum and Library Services, Museums for America Grant Program Evaluation Survey, 2011

Analysis by museum discipline reveals that aquariums/zoos, children’s/youth museums, nature centers, and science technology museums were more likely to conduct Programming projects. Arboretum/botanic gardens and general or specialized museums tended to carry out Exhibitions projects, and history museums and natural history/anthropology museums most often conducted Digitization/Collections projects. This distribution of primary activity areas is not surprising given the very different natures of museum disciplines. In particular, the concentration of Digitization/Collections projects within certain museum disciplines reflects the fact that other disciplines tend not to be collections based. See Exhibit III-2.

Exhibit III-2: Percent of Projects by Museum Discipline and Primary Activity Area, Sample FY 2004-FY 2009

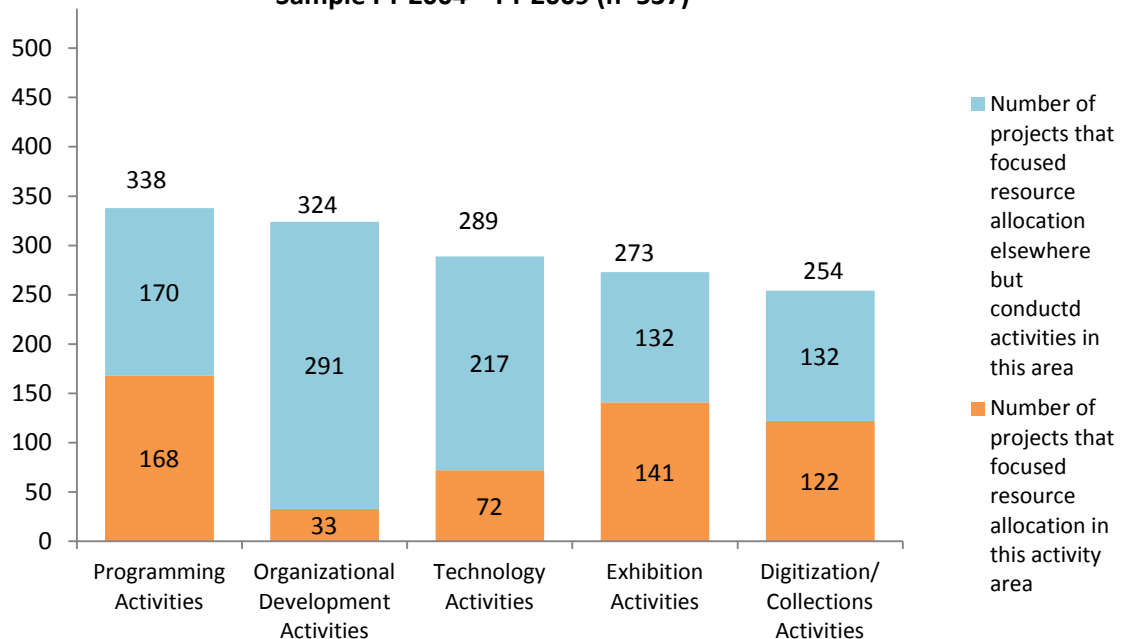
Primary Activity Area	Museum Discipline								
	Art Museums (n=128)	Historic Sites/History Societies (n=157)	Aquarium/Zoos (n=27)	Arboretum/Botanic Gardens (n=25)	Children's/Youth Museums (n=44)	Science/Technology Museums (n=33)	Natural History/Anthropology (n=32)	Nature Centers (n=13)	General/Specialized/Other Museums (n=78)
Programming	35%	23%	48%	28%	45%	42%	28%	46%	23%
Exhibitions	16%	28%	30%	32%	43%	36%	19%	38%	26%
Digitization/Collections	30%	31%	0	24%	0	0	34%	0	23%
Technology	14%	14%	7%	12%	7%	9%	16%	8%	19%
Organizational Development	5%	4%	15%	4%	5%	12%	3%	8%	9%

Source: Institute of Museum and Library Services, Museums for America Grant Program Evaluation Survey, 2011

Breadth of Activities

While projects had a core focus, as identified by resource allocation (primary activity area), they typically comprised a broader range of activities. For instance, 338 institutions conducted some kind of programming activities, although 168 (50%) grantee respondents reported that the majority of resources went toward programming. Notably, 324 projects involved organizational development activities, yet only 33 (10%) of those projects had most of the project resources allocated toward organizational development activities. The relationship between activities and resource allocation is shown in Exhibit III-3 below.

Exhibit III-3: Distribution of Project Activities by Resource Allocation and Activity Type
Sample FY 2004 – FY 2009 (n=537)



Source: Institute of Museum and Library Services, Museums for America Grant Program Evaluation Survey, 2011

Most MFA projects (85%) spanned several activity areas (e.g., programming, exhibitions, technology) and more than a third entailed four to six activity areas. For instance, Exhibitions projects sometimes involved the installation of new technologies and Digitization projects often included development of curriculum materials. Overall, museums conducted an average of twelve different activities as part of a single MFA-funded project, although the range was from a single activity to 41 different activities.

The diversity of activities supported by MFA grants can be seen in both the number and range of grant-related activities and in the cross-over of activities within projects. The following discussion examines the different activity areas, including the frequencies of the 49 different activities presented to survey respondents. (Respondents could choose multiple activities.) The discussion below draws from grantee interviews to cite specific examples that highlight the kind and range of project activities conducted.

Programming

Three hundred thirty-nine of the 537 respondents (63%) indicated that their MFA project involved some kind of programming activity—general programming activities, educational activities (on-site at museums or in educational institutions such as schools or colleges), and performance and broadcast activities. Respondents reported the following rates of programming activities:

- 97% conducted educational programming (n=329);
- 92% conducted general programming (n=312); and
- 32% conducted broadcast or live programming (n=108).

Programming activities generally entailed creating new programs and materials. Most commonly these efforts also involved developing museum-based educational programs and interpretative programs and materials, followed by demonstrations and workshops, lectures, and training sessions. Just over half of respondents reported creating curriculum guides; just under half developed in-school programs. In a separate survey item, respondents indicated that half of all in-school and afterschool education programs and internship opportunities were new and half were continuations of existing programs.

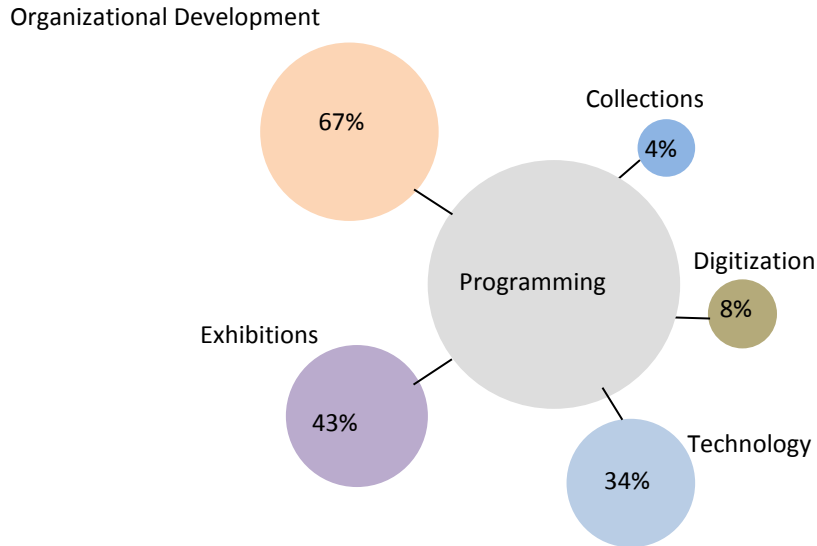
Primary Activity Area: Programming.

Thirty-one percent of all survey respondents identified Programming as their area of greatest resource allocation. As the exhibit below shows, among those respondents, 67% also conducted organizational development activities, 43% engaged in exhibitions activities, 34% in technology activities, 8% in digitization activities, and 4% in collections activities.

Exhibit III-4: Percent of Projects by Types of Programming Activities Conducted

Activity Groups	Activity	Percent of institutions that conducted programming activities (n=339)
Educational Programming	Develop on-site education programs	84%
	Develop training sessions	57%
	Create curriculum guides	52%
	Develop in-school education programs	47%
	Create internships, mentoring or apprenticeships opportunities	45%
	Develop after-school programs	33%
	Develop classes or institutes	33%
	Organize conferences	15%
General Programming Activities	Develop interpretive programs or materials	75%
	Develop demonstrations and workshops	68%
	Offer lectures	50%
	Host community discussions	35%
Performance or Broadcast	Produce live performances	27%
	Produce broadcasts	11%

Exhibit III-5: Percent of Projects with Programming as the Primary Focus by Other Activity, Sample FY 2004 – FY 2009 (n=168)



Source: Institute of Museum and Library Services, Museums for America Grant Program Evaluation Survey, 2011

Organizational development activities were more frequently reported as part of Programming projects than activities in other areas (see Exhibit III-6). More than half of Programming projects supported research and evaluation activities, including conducting surveys. Other activities included training interpreters, volunteers, and docents; hiring a consultant for activities such as planning or producing materials; and training staff in the use of new technology or online resources. About 30% hired or contracted with outside services to coordinate or direct the program, or help in planning or designing the project.

Typical exhibition-related activities conducted in conjunction with Programming projects included developing concepts for new exhibits, as well as planning and fabricating new exhibits. Almost one-quarter of

Programming projects upgraded or expanded current exhibits, for example, making them more accessible. The most common technology activities accompanying Programming projects involved updating or creating new websites for projects and purchasing technology equipment.

Museum Size and Grant Award. Large and medium-sized museums conducted the greatest portion of Programming projects (36% and 39%, respectively); small museums conducted 26% of Programming projects. Similarly, museums supported by large awards (\geq \$100,000) were associated with 53% of Programming projects; those that received medium-sized awards

Exhibit III-6: Other Activities Conducted in Projects Focused Primarily on Programming (n=168)

Organizational Development Activities	
Research and evaluation	52%
Training interpreters or docents	48%
Hire consultant	39%
Training in use of technology	38%
Contract for services	32%
Hire part-time staff	33%
Hire full-time staff	29%
Create/expand interpreter program	29%
Exhibitions Activities	
Develop concept for new exhibit	30%
Fabricate new exhibit	30%
Plan new exhibit	29%
Research new exhibit	27%
Upgrade current exhibit	23%
Technology Activities	
Update or create website	24%
Purchase equipment	17%

(\$50,000 - \$99,000) were associated with 28%; and museums receiving small awards (<\$50,000) with 19% of Programming projects.

Case Study: Corona Plaza: Center Of Everywhere

QUEENS MUSEUM OF ART, NEW YORK, NY

The **Queens Museum of Art** (NY) used MFA funds to advance its ongoing collaboration with the neighboring community of Corona, Queens through the introduction of thought-provoking and challenging contemporary art. Earlier engagement with the community, guided by a community organizer employed by the museum, discovered meeting space and healthcare as high needs in Corona, where large numbers of Spanish-speaking immigrants from the Caribbean and Central and South America have settled in recent decades. In response, the museum made space available for theater and dance groups and community-curated exhibits and began a series of health-oriented street fairs that attracted large audiences.

Corona Plaza: Center of Everywhere took the street fairs and community engagement to a new level, creating a two-year, six-festival series to engage residents in celebrations of art, music, food, and culture centered in Corona Plaza, a small park beneath a much-used subway stop. In addition to showcasing community talent, the festivals offered health screenings, immigration assistance, art workshops, registration for classes—and they introduced contemporary, site-specific art created to reflect the Corona community. For example, projects gathered recipes from the many nationalities represented in Corona, created a cartoon mascot called “La Coronita,” and installed large, thin lenses that literally offered a new perspective.

The community organizer created a coalition of local citizens and civic groups with the aim of bringing positive change to the community; eventual partners in Corona Plaza included several health agencies, including the local hospital, the New York City Parks Department, local businesses and several major corporations, and numerous churches, sports groups and civic organizations.

Attendance numbers at the street festivals exceed 2,500 people at each; some 1,500 people received health screenings and 900 signed up for free or low-cost health insurance. Over the course of Corona Plaza and since, the Museum has grown its Spanish-speaking staff from about 3% to more than 20% and expanded its art therapy and educational programs, offering an array of popular arts and technology courses in multiple languages. To measure longer-term impacts, the Museum is working with consultants on a social network map, to identify how the Museum advances and figures in increasingly complex and social networks.

Building on Corona Plaza, Queens Museum of Art secured new funding to underwrite *Corona Studios*, a project that supports an international performance artist’s residency and studio space in Corona to collaborate with community members on questions of immigration.

Exhibitions

Exhibitions activities, conducted by 273 (51%) of the 537 respondents, included tasks related to developing new exhibits, upgrading or expanding current exhibits, and creating traveling exhibits.

Of projects involving exhibitions:

- 89% developed or created a new exhibit (n=243)
- 49% upgraded or expanded a current exhibit (n=140)

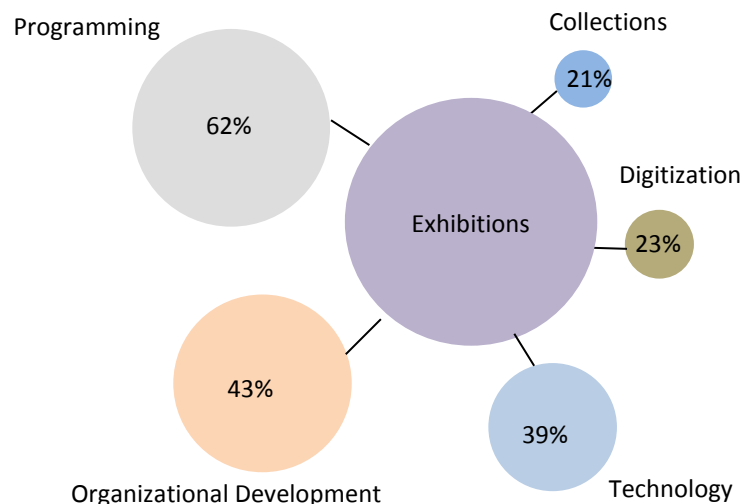
Over four-fifths of museums that conducted exhibitions activities involved one or more of the following: planning a new exhibit; developing a concept for a new exhibit; fabricating a new exhibit; or researching a new exhibit. Half of the projects upgraded or expanded a current exhibit work, adapting exhibitions to integrate new hands-on activities or expanding exhibit accessibility for students with special needs.

Exhibit III-7: Percent of Projects by Types of Exhibitions Activities

Activity Groups	Activity	Percent of institutions that conducted exhibitions activities (n=273)
New Exhibit	Planned a new exhibit	81%
	Develop concept for new exhibit	79%
	Fabricate a new exhibit	80%
	Research new exhibit	78%
Current Exhibit	Upgrade/expand current exhibit	49%
Traveling Exhibit	Create traveling exhibit	20%

Primary Activity Area: Exhibitions. Twenty-six percent of survey respondents indicated that their institutions devoted the greatest amount of MFA grant resources to Exhibitions activities. Exhibit III-8 shows that of those museums, 62% also conducted programming activities, 43% conducted organizational development activities, 39% technology activities, 23% digitization, and 21% collections activities.

Exhibit III-8: Percent of Projects with Exhibitions as the Primary Focus by Other Activity Areas, Sample FY 2004 – FY 2009 (n=141)



Source: Institute of Museum and Library Services, Museums for America Grant Program Evaluation Survey, 2011

Programming activities conducted as part of at least half of Exhibitions-focused projects included developing on-site educational programs and interpretive programs or materials. Other programming activities included developing demonstrations and workshops, conducting lectures, creating curriculum guides, developing in-school programs, and providing training sessions.

Organizational development activities conducted as part of Exhibitions projects included contracting for services such as the design or fabrication of exhibits, developing and conducting research and evaluation activities, and training interpreters in the content of the exhibit and in strategies for engaging audiences.

Technology-related activities entailed updating or creating new websites for projects, purchasing technology equipment for exhibits, and creating online access to information about the exhibition.

Museum Size and Grant Award. Large and medium-sized museums conducted Exhibitions projects in equal numbers (38% each); small museums conducted the remaining 23% of Exhibitions projects. Fifty-seven percent of the Exhibitions projects were conducted under the largest award size (\geq \$100,000). The remaining Exhibitions projects were divided nearly equally between museums supported by medium-sized awards (23%) and small awards (20%).

Exhibit III-9: Other Activities Conducted in Projects Focused Primarily on Exhibitions (n=141)	
Exhibitions Projects—Related Activities	
Programming Activities	
Education programs	55%
Interpretive programs	53%
Demonstrations or workshops	41%
Lectures	40%
Curriculum guides	35%
In-school programs	32%
Training sessions	30%
Community discussion groups	26%
Afterschool programs	21%
Classes	19%
Organizational Development Activities	
Contract for services	34%
Research and evaluation	33%
Training interpreters or docents	31%
Training in use of technology	29%
Hire consultant	27%
Create/expand interpreter program	17%
Technology Activities	
Update or create website	23%
Purchase equipment	23%
Create online access	15%

Case Study: *The Star Spangled Center*

MAGIC HOUSE, ST. LOUIS CHILDREN'S MUSEUM, ST. LOUIS, MO

The St. Louis Children's Museum, **Magic House**, was awarded an MFA grant to create the *Star-Spangled Center* exhibit, where visitors can learn about the duties and responsibilities of the three branches of government. The focal point of the Museum's \$15 million capital expansion, the Center featured a domed Rotunda space, a Legislative Chamber, a Courtroom, and a scaled-down but detailed replication of the Oval Office. MFA funding enabled Magic House to design and fabricate the exhibit areas; produce interpretive exhibits on American history and government; pilot, evaluate, and implement civic education programming for school groups, involving role-playing in the different exhibit spaces; and develop assessment tools to evaluate the exhibits' and related materials' effectiveness.

Guided by the museum's education advisory committee and a review of services being provided by other museums in the region, Magic House realized a need for civic education opportunities. While civic education standards are included in school curricula, they are not part of state-wide assessments, and are often overlooked. Magic House's new exhibit space was designed to provide highly-engaging role playing opportunities not available in the classroom, at once meeting the needs of local schools and addressing an academic content area that they felt was broadly, and vitally, important: ensuring that young people grow up appreciating the American system of democracy and the importance of their participation.

The educational programs are designed for students in kindergarten through eighth grade. They include programs on American symbols for younger students, and on how a bill becomes a law for older students, involving them in role-playing as legislators, as well as a range of mock trials tailored to different age groups. Debate topics are selected to engage older school-age students in issues meaningful to them, including healthy choices for lunch programs, wearing seat belts on buses, and allowing skateboards on sidewalks. State curriculum standards provided a starting point for content development.

Staff note that Magic House would have pursued the project with other funders had they not received Museums for America funding. However, the MFA grant allowed them to coordinate the development of exhibits, programs, and evaluation tools—a task complicated by piecemeal funding. They also used the MFA's outcomes based planning tools in shaping implementation. Both steps made for a more cohesive project.

Technology/Online Resources

Two-hundred and ninety museums participated in technology/online resources activities, including developing new media-based products, purchasing and installing hardware or software, and conducting collections and database work.

Of the projects involving technology and online resources:

- 74% developed media-based products (n=216);
- 73% purchased or upgraded hardware/software (n=211); and
- 61% managed collections database or accessibility (n=176).

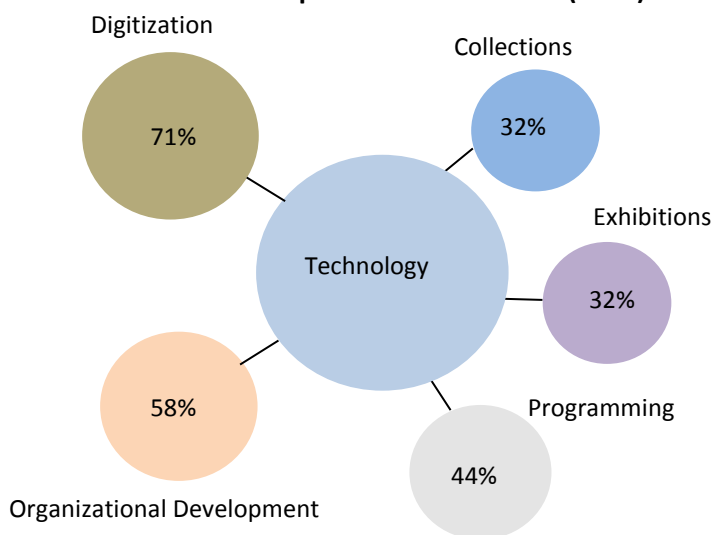
The most frequently conducted activities were updating or creating a new website, purchasing technology, and creating access to online collections.

Technology Projects. Thirteen percent of respondents indicated that their museums had devoted the greatest amount of MFA funding primarily to Technology activities. The exhibit below shows the relationship between Technology projects and other areas in which activities were conducted. Technology-focused projects had the greatest cross-over with other activity areas; each area was touched on by at least 32% of these projects. Seventy-one percent of Technology-focused projects also entailed digitization activities; 58% involved organizational development, 44% programming, 32% exhibitions, and 32% included collections activities.

Exhibit III-10: Percent of Projects by Types of Technology Activities Conducted

Activity Groups	Activity	Percent of institutions that conducted technology activities (n=290)
Development of media-based products	Update or create new website	61%
	Create online exhibition	19%
	Develop high-tech interactive exhibition	17%
	Create an audio tour	16%
Hardware and software purchase and installation	Purchase technology	66%
	Upgrade, purchase, or install new software	43%
Collection and database management and accessibility	Create online access to collections	53%
	Develop searchable online database	39%
	Consolidate multiple databases	21%

Exhibit III-11: Percent of Projects with Technology as the Primary Focus by Other Activity Areas, Sample FY 2004 – FY 2009 (n=72)



Source: Institute of Museum and Library Services, Museums for America Grant Program Evaluation Survey, 2011

Digitization activities occurred most often with Technology projects and involved creating new digital content, converting non-digital content to digital content, repurposing digital content, and digitizing collections. Twenty percent of responding museums engaged in Technology projects managed to digitize more than half of their collections.

Typical organizational development activities involved contracting for services, hiring a consultant, training staff in the use of new technologies, and supporting research and evaluation activities.

Programming activities associated with Technology projects included developing education programs, demonstrations or workshops, interpretive programs, curriculum guides, and in-school programs; and training sessions designed for staff.

Technology projects also included some exhibition activities, including fabricating new exhibits, developing new concepts for exhibits, conducting research, and planning for new exhibits.

The overlap of technology projects with collections activities was seen in conducting inventories of

Exhibit III-12: Other Activities Conducted in Projects Focused Primarily on Technology (n=72)

Digitization Activities	
Create new digital content	63%
Convert to digital content	53%
Repurpose digital content	50%
Digitize collections	42%
Organizational Development Activities	
Contract for services	43%
Training in use of technology	39%
Hire consultant	33%
Research and evaluation	32%
Hire part-time staff	21%
Programming Activities	
Education programs	33%
Demonstrations or workshops	32%
Interpretive programs	32%
Curriculum guides	26%
Training sessions	26%
In-school programs	25%
Community discussion groups	22%
Lectures	22%
Internships or apprenticeships	19%
Classes	17%
Exhibitions Activities	
Fabricate new exhibit	25%
Research new exhibit	24%
Plan new exhibit	24%
Develop concept for exhibit	24%
Upgrade current exhibit	21%
Collections Activities	
Inventory collections	22%
Implement new management system	22%
Create guides	21%
Create new management guidelines	21%

collections, implementing new collections management systems, creating public collections materials, and creating new collections management procedures.

Museum Size and Grant Award. Large institutions conducted the greatest portion (58%) of Technology projects; the remaining projects were nearly equally divided between medium-sized institutions (22%) and small institutions (19%). Fifty-eight percent of Technology projects involved museums supported by large (\geq \$100,000) grants, 28% involved medium-sized awards, and 14% involved small ($<$ \$50,000) awards.

Project Profile: *ARTReach: Experience Mali*

PENINSULA FINE ARTS CENTER, NEWPORT NEWS, VA

The **Peninsula Fine Arts Center** used MFA funding to produce *ARTReach: Experience Mali*, expanding an existing exhibit about the West African nation of Mali into educational performances and, ultimately, distance learning modules aligned with Virginia learning standards for third-grade students. Museum staff collaborated with Young Audiences in Virginia, a group that specializes in bringing performance groups to schools, and the Newport News school district to craft an accessible, engaging distance learning experience. Feedback from early iterations prompted Museum staff to focus on shorter, on-demand, arts-focused presentations to meet school needs more effectively. The Peninsula Fine Arts Center has embraced distance learning, and the program director and curator attributes the MFA project with helping the institution “get out of our own building and out in the community in a way we hadn’t before.”

Project Profile: *The Seal Rescue Clinic*

MYSTIC AQUARIUM, MYSTIC, CT

A relatively small project with a large impact, the **Mystic Aquarium** turned its seal rescue clinic into an exhibition space. Staff installed video cameras, microphones and monitors to allow visitors to observe and communicate with clinic staff engaged in caring for injured seals. The project brought the formerly “backstage” activities into the foreground, extended the Aquarium’s conservation mission, and gives visitors a better understanding of the work done at the aquarium as well as issues related to seal rescue.

Digitization/Collections

Exhibit III-13 shows the types of digitization and collections activities conducted by MFA grantees. The percent of projects which conducted digitization and collections activities follows:

- 36% of projects conducted digitization activities (n=193); and
- 32% of projects conducted collections activities (n=173).

Museums that carried out digitization activities most frequently created new digital content and repurposed existing digital content. Nearly three-quarters converted non-digital content (e.g., audiotaped recordings, photographs) to digital content. Seventy percent of responding museums digitized collections materials (photographs, textiles, maps, etc.).

Of museums that digitized collections as part of their MFA grant, nearly a third digitized at least half of their collection, while over two-fifths digitized less than 10%.

Of responding museums engaged in collections activities, nearly eight out of ten conducted inventories, such as cataloging and documenting holdings. About half planned to create public collection guides or new collections management guidelines. More than two-fifths had implemented new collection management systems or moved their collections.

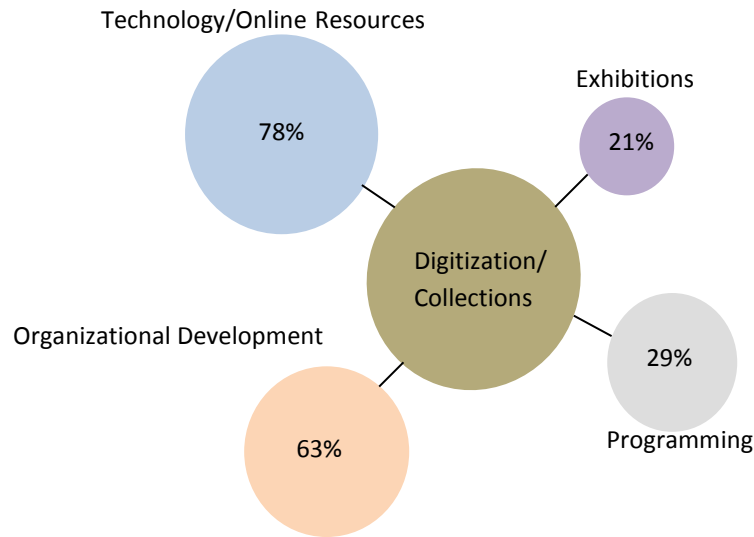
Digitization/Collections Projects. Twenty-eight percent of survey respondents indicated that their institutions invested the greatest amount of the MFA funding primarily to Digitization/Collections projects.

The following exhibit shows that among those museums, 78% also carried out technology activities, 63% engaged in organizational development activities, 29% engaged in programming activities, and 21% in exhibitions activities.

Exhibit III-13: Percent of Projects by Types of Digitization and Collections Activities Conducted

Digitization Activities	Percent of institutions that conducted digitization activities (n=193)
Create new digital content	82%
Convert non-digital content to digital content	74%
Digitize Collections	70%
Repurpose digital content	59%
Collections Activities	Percent of institutions that conducted collections activities (n=173)
Conducted inventories which included cataloging and documentation	79%
Planned on creating public collection	51%
New collections management guidelines	51%
Implementing new collection management systems	44%
Moving their collections	42%

Exhibit III-14: Percent of Projects with Digitization/Collections as the Primary Focus by Other Activity Areas, Sample FY 2004 – FY 2009 (n=122)



Source: Institute of Museum and Library Services, Museums for America Grant Program Evaluation Survey, 2011

Not surprisingly, technology activities most often accompanied Digitization/Collections Projects: 78% of museums that focused on Digitization/Collections projects also carried out technology-related activities, such as creating online access to collections, purchasing technology equipment, developing searchable online databases, and upgrading, purchasing, or installing new software.

Organizational development activities involved training staff in the use of the new technology and hiring part-time staff or consultants.

Programming and exhibitions activities included providing internships or mentoring opportunities, developing interpretive programming, offering training sessions, and developing new exhibits including research and planning associated with new exhibits.

Museum Size and Award Size. Digitization/Collections projects were fairly evenly divided among large, medium-sized, and small museums, with 39% conducted by large museums, 33% by medium-sized museums, and 28% by small museums. Almost half (48%) of Digitization/Collections projects were supported by large awards (\geq \$100,000), 30% by medium-sized awards (\$50,000 - \$100,000), and 22% by small awards ($<$ \$50,000).

Digitization/Collections Projects—Related Activities (n=122)

Technology Activities

Create online access	61%
Purchase equipment	56%
Develop database	50%
Upgrade or purchase software	44%
Update or create website	35%
Consolidate databases	25%
Create online exhibition	15%

Organizational Development Activities

Training in use of technology	47%
Hire part-time staff	37%
Hire consultant	30%
Train interpreters or docents	29%
Contract for services	26%
Hire full-time staff	25%
Research and evaluation	21%
Develop management plans	22%

Programming & Exhibitions Activities

Internships or apprenticeships	21%
Interpretive programs	19%
Education programs	16%
Demonstrations and workshops	16%
Training sessions	15%
Research new exhibits	15%
Plan new exhibit	15%

Case Study: Johnson County's Photographic History on the Web

JOHNSON COUNTY MUSEUM, SHAWNEE, KS

An MFA grant enabled the **Johnson County Museum**, a half-century old history museum in suburban Kansas City, Kansas, to create www.JoCoHistory.net, a Web-accessible archive that contains nearly 30,000 photographs, atlases, and aerial and architectural photographs from the mid-1850s to the present. Working with the much larger Johnson County Library, the Museum used MFA funds to scan its collection of photographs and help support computer hardware and software necessary for the website, which continues to be operated by the library.

Intended for browsers and non-professional users, jocohistory.net is organized according to topics of general interest, such as place names, babies, and sports teams. A comments feature built into the website from the beginning invites users to contribute their own information about photographs, from sharing memories to identifying unknown people and places represented in the collection. In addition to comments, many community members have offered physical treasures, such as fifty years-worth of a suburban newspaper and a comprehensive photographic record of all county cemeteries.

While the Johnson County Museum focuses on original resources, the Library maintains a large collection of published materials, including all of the local newspapers on microfilm as well as an obituary index. The partnership has allowed both institutions to broaden their collections and their audiences.

Holdings on the website continue to expand through relationships with other local institutions, such as the Olathe Public Library, Kansas School for the Deaf, the county archive, and local historical societies. Digitization has served as a preservation function for the photography collections of all participating organizations by avoiding the need for physical handling. Today, a county agency that funds historical projects supports the continuing project.

In response to a needs assessment that revealed low levels of knowledge and use of primary historical sources, Museum staff also created online curriculum guides for teachers of grades four through twelve; each uses historic photographs to engage students in exploring a topic of strong local interest through research and imaginative writing.

The key measure of the project's success is the number of website visits, close to one million views monthly. The museum's monthly newsletter, now online, has 6,000 readers, up from 800 readers of the print version. The completion of the digitization project provides an important historical foundation for the museum's current focus on recent history, specifically the County's rich suburban history.

Organizational Development

324 museums conducted organizational development activities as part of their MFA grant. These activities were related to management, training, and resource development at the organizational level, in addition to engaging additional staff or outside services.

Of those projects involving organizational development:

- 87% conducted training or developed management/research plan (n=283)
- 93% hired new staff /recruited volunteers or contracted for services (n=300)

Activities most frequently conducted in connection with organizational development were providing training for staff, volunteers, and/or docents, and supporting a research and evaluation program, which can include visitor experience research as well as program evaluation.

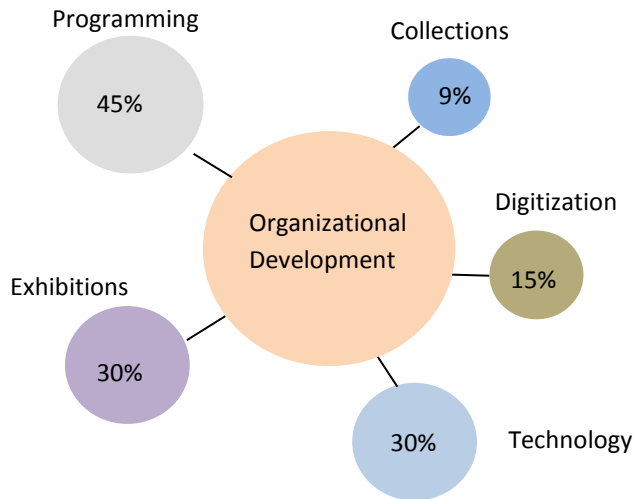
Organizational Development Projects. Only 6% of all respondents indicated that MFA funding had gone primarily to Organizational Development projects, although organizational development activities were a significant part of most project-related activities.

The exhibit below shows that of respondents who implemented Organizational Development projects, 45% also conducted programming, 30% engaged in exhibitions, 30% in technology, and fewer than 20% conducted digitization or collections activities. Whereas the other project types all involved at least one other activity area conducted by 60% or more of projects, the pattern of secondary activity areas for Organizational Development projects suggests the most even distribution of activities.

Exhibit III-15: Percent of Projects by Types of Organizational Development Activities Conducted

Activity Groups	Activity	Percent of institutions that conducted organizational development activities (n=324)
Organization, management and training of existing staff	Provide staff, volunteer, and /or docent training	65%
	Support a research and evaluation program	64%
	Develop key management plans	27%
Hiring of new staff, or contracting for services	Hire a consultant	57%
	Contract for services	55%
	Hire part-time staff	44%
	Hire full-time staff	33%
	Create or expand interpreter, docent or volunteer program	32%

Exhibit III-16: Percent of Projects with Organizational Development as the Primary Focus by Other Activity Areas, Sample FY 2004 – FY 2009 (n=33)



Source: Institute of Museum and Library Services, Museums for America Grant Program Evaluation Survey, 2011

Programming activities conducted as part of Organizational Development projects involved developing education programs, providing staff training or professional development related to programming, conducting demonstrations and workshops, and developing interpretative programs or materials.

Exhibitions-related activities entailed upgrading or expanding current exhibits, especially making current exhibits accessible to diverse audiences, and conducting research for new exhibits.

Technology activities undertaken as part of Organizational Development projects involved updating and creating new websites, purchasing new equipment, and upgrading or installing new software.

Museum Size and Grant Award. Large museums conducted more than half (55%) of Organizational Development projects; medium-sized museums conducted 30% and small museums 15%. These projects were also more frequently undertaken with larger awards than the other project types. The majority of Organizational Development projects (70%) were undertaken by museums that received large (\$100,000-\$150,000 or above) awards, with 18% of Organizational Development projects supported by medium-sized awards, and the remaining 12% underwritten by small (<\$50,000) awards.

Exhibit III-17: Other Activities Conducted in Projects Focused Primarily on Organizational Development (n=33)

Programming Activities	
Training sessions	39%
Education programs	39%
Demonstrations and workshops	36%
Interpretive programs	33%
Curriculum guides	27%
Community discussion groups	21%
Internships or apprenticeships	18%
Exhibitions Activities	
Upgrade or expand current exhibit	24%
Research new exhibit	18%
Develop concept for new exhibit	15%
Plan new exhibit	15%
Technology Activities	
Upgrade or create website	18%
Purchase equipment	18%
Upgrade or purchase software	18%

Project Profile: *The Fine Art of Service*

MUSEUM OF FINE ARTS, BOSTON, MA

The **Museum of Fine Arts** received MFA funding for an institution-wide professional development project focused on the visitor experience. The museum created a Training and Development Manager position, developed new visitor service training modules, instituted a rewards and recognition program, and conducted professional development training programs as part of an effort to put the visitor experience “front and center” for all museum staff and volunteers. The Director of Member and Visitor Services explained, “Customer service was not a clear priority ten years ago but is now part of the culture of the museum.”

The Fine Art of Service sought consistent and superior service by all frontline staff, including guards, ticketing, and gift shop personnel, to increase the sense of welcome visitors felt. Preparations for opening the museum’s new Art of the Americas wing in fall 2010 brought with it increased attention to the visitor experience, which further helped motivate the initiative. *The Fine Art of Service* improved both the staff’s understanding of customer needs, facilitating the hiring of staff specifically to act as greeters and to manage lines for the opening of the new wing.

The Fine Art of Service continues to shape the Museum’s institutional culture; the original program is required for new staff and volunteers and has generated new curricula and resources, such as training in visitor accessibility. It has also propelled other initiatives focused on the visitor experience, such as a 2010 initiative to use e-communications for customer feedback, generating more than 500 responses to 2,500 emails sent in the first week. The new service standards are part of all employees’ performance standards, advancing the museum’s mission of world-class visitor service.

Partnerships

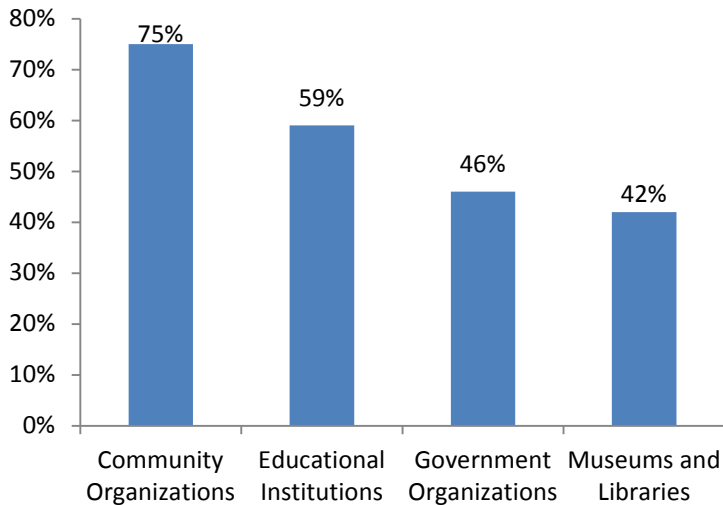
Effective partnerships enable museums to expand their capacity through additional resources, expertise, or connections. Seventy percent (70%) of surveyed museums reported engaging with partners to implement MFA projects. Of that 70%, 40% worked with one or two partners, 27% reported working with three or four partners, and more than 30% involved five or more partners.

Responding museums were asked to identify the types of partner organizations involved in their MFA projects. On the survey, partnerships were defined as any outside organization which expended cash or in-kind resources such as goods and services on the project.

Respondents identified a range of community organizations; formal educational institutions;

government organizations; and museums and libraries as partners in their projects. Exhibit III-19 presents responses by category of partners.

Exhibit III-18: Percent of Projects Involving Partners by Type of Partner, Sample FY 2004 – FY 2009 (n = 377)



Source: Institute of Museum and Library Services, Museums for America Grant Program Evaluation Survey, 2011

Among museums that worked with partners, survey respondents most frequently identified community organizations as partners. Those community organizations were most often arts and culture groups, followed by local businesses, youth organizations, local media, and family service organizations. Community organizations identified as partners by fewer than 10% of respondents included environmental/preservation/scientific groups, individuals, foundations, and legal services.

Education partnerships most frequently took place with elementary schools, followed by 4-year colleges and secondary schools. Fewer than 15% of respondents identified community colleges, school districts, or educational services as partners.

Museums that worked with government organizations partnered with state agencies, city governments, and local government agencies.

Of those museums that partnered with other museums or libraries, about two-fifths of museums partnered with libraries. About one third worked with history-based museums and science-based institutions (including science, nature, and natural history)⁴ and nearly 20% worked with art museums.

Exhibit III-19: Percent of Projects by Categories of Partners*	
Community Organizations (n=276)	
Arts and culture	42%
Local businesses	30%
Youth organizations	30%
Local media	23%
Family service organizations	20%
Civic organizations	16%
Nonprofit organizations	12%
Senior services	11%
Community health	10%
Schools and Education Services (n=260)	
Elementary schools	59%
Four-year colleges	48%
Secondary schools	41%
Community colleges	12%
School districts	12%
Government Organizations (n=143)	
State government	46%
City government	44%
Local government	41%
Museums or Libraries (n=159)	
Libraries	43%
History-based museums	33%
Science-based museums	31%
Art museums	18%
*Percentages reflect the portion of responses within <i>that category</i> of	

⁴ Others included: 11% science /technology museum, 10% nature centers, 8% arboretum/botanic gardens, 8% zoo; 6% aquarium, 2% planetariums, 7% natural history/anthropology museums.

Smaller museums were more likely to engage partners; 75% of small and medium-sized museums surveyed reported working with one or more partners, compared with 64% of large museums. Regardless of size, almost three quarters of all surveyed museums partnered with community organizations and at least half partnered with educational institutions.

Grant size did not appear to make an appreciable difference in the number or kind of partnerships formed. Overall, museums supported by medium-sized and large grants were slightly more likely to work with partners than those receiving small awards. Museums that received large grants were slightly more likely to form partnerships with community organizations, while museums with small grants were slightly more likely to work with other museums or libraries.

Among the 30% of surveyed museums that did not work with partners, 38% were history museums. More than half (51%) of museums that did not work with partners were large museums and were more likely to be implementing Digitization/Collections projects.

Exhibit III-20 shows variations in partners associated with primary activity areas.

Exhibit III-20: Percent of Projects by Primary Activity Area and Partnership Status and Types, Sample FY 2004 – FY 2009

Partners	Types of Projects				
	Programming (n=153)	Exhibitions (n=106)	Digitization/ Collections (n=55)	Technology (n=43)	Organizational Development (n=19)
Working with partners	91%	75%	45%	60%	58%
Of those partnering, had 3 or more partners	71%	67%	30%	40%	63%
Partner Types					
Community Organizations	79%	83%	49%	65%	84%
Educational Institutions	79%	55%	27%	40%	53%
Government Organizations	48%	57%	36%	37%	26%
Museums and Libraries	38%	47%	45%	37%	53%

Source: Institute of Museum and Library Services, Museums for America Grant Program Evaluation Survey, 2011

Almost all surveyed museums that undertook Programming projects worked with partners, and over half of museums that undertook Exhibitions, Technology and Organizational Development projects engaged partners. Most of these projects tended to involve three or more partners. Digitization/Collections projects, however, were less likely to entail partners; those that did work with partners tended to involve one or two organizations.

Over half of Programming, Exhibitions, and Organizational Development projects established partnerships with educational institutions. Between 45-53% of Exhibitions, Digitization/Collections, and Organizational Development projects worked with museums and libraries.

Qualitative Findings on Partners, Advisors, and Others

Interviews with profiled grantees suggest that museums often work with a range of collaborators, including both formal and informal partners. Formal Partnerships may include drafting Memoranda of Understanding to define roles, responsibilities and budgets. Museums also worked with advisors and advisory committees, on both consulting and on a voluntary bases. Among the specific partners mentioned during grantee interviews were content experts, educational advisors, corporate partners, public health partners, local art councils, ethnic organizations, community organizations, high school vocational programs and others.

Some partners had narrowly defined functions, while others involved long-term relationships that continued to evolve over the course of the project. Sometimes partnerships helped museums define their particular niche or value to the community.

Project Profile: *ExploraHouse*

KIDSCOMMON CHILDREN’S MUSEUMS, COLUMBUS, IN

The **KidsCommon Children’s Museum** reached out to the local waste management company as a partner for its new *ExploraHouse* exhibit about architecture, construction, and green building choices. The waste management company provides educational programming tied to a school water cycle component, and offers programs on-site at the museum and at a vegetative bioswale water filter constructed at the local landfill.

Project Profile: *Thomas Jefferson’s Libraries, an Annotated Bibliographic Database*

MONTICELLO/JEFFERSON LIBRARIES, CHARLOTTESVILLE, VA

An MFA grant enabled **Monticello/Jefferson Libraries**, with a staff of two, to link its online resources on Jefferson’s booklists with those of other collections on early American history. Partnerships with the Library of Congress, the Massachusetts Historical Society, and the University of Virginia led to joint hostings of scholarly events, sharing artifacts for exhibitions, and broadening awareness of Monticello and the Thomas Jefferson Library in the larger American historical and cultural environment.

A number of profiled museums described working with networks of educators they specifically convened or with networks of informal educators in the community. Particularly when projects involved programming or materials such as curriculum guides aligned with state K-12

educational standards, networks of scholars and school-based advisors who served as consultants or on educational advisory committees were valuable resources, helping museums refine their educational programming to address school needs.

While survey data suggest that partnerships were less likely in Digitization/Collections projects, interviews revealed some strong connections between museums and community organizations and libraries. This enabled smaller institutions to increase online access to their collections through partnerships with resources often established by larger institutions.

The Use of Evaluation

Among questions asked of survey respondents, “support a research and evaluation program, including conducting surveys” was an option under organizational development activities; 39% of survey respondents indicated they undertook such work.

Interviewees were also asked about the use of evaluation in conducting their projects. Their responses suggest that grantees employed a wide range of evaluation practices, typically to inform project development.

Several interviewees used the IMLS outcomes-based planning materials, including the logic model, several for the first time, and found it useful in shaping goals and guiding project development. The consensus among these interviewees was that it was a lengthy, but valuable process. For instance, project principals for **KidsCommon Children’s Museum** in Columbus, IN, worked with a planning and evaluation consultant who used the IMLS evaluation tools in creating an evaluation plan for them remarked: “That was huge for us. The whole concept of evaluations – we understood the importance but didn’t really understand how to go about that. Having that tool provided by IMLS helped us”. Staff at the **Denver Museum of Science and Nature** also used logic models and outcomes based planning for the first time and found the experience not only positive, but cost-effective. They were able to use an outside evaluator more efficiently because they had already done the foundational work and began the discussion with a coherent logic model in place.

Formative evaluation played a strong role in understanding audiences to develop new programming, such as *Watershed Moments* at the **National Aquarium in Baltimore** and the *Star Spangled Center* at **Magic House**, the St. Louis Children’s Museum. For example, in addition to testing the evolving program for visitor engagement and comprehension, early evaluation conducted for *Watershed Moments* focused on increasing project developers’ understanding of visitors’ conservation-related behavior and identifying new behaviors that visitors were most likely to adopt. Projects shaped by educators, such as staff at *Traveling Ecosystems*, *ARTreach Mali* and *Hands on History*, used a mix of surveys, teacher forums, advisors, and focus groups to pilot-test and solicit feedback from teachers and students on new exhibits, programming, and materials such as curriculum guides.

Visitor tallies, website hits and use of comments to capture attendance numbers, were fairly common among profiled projects. Some museums captured information about visitors' ages, zip codes or ethnicity, particularly when a museum sought to engage a specific community population.

Several grantees worked with an outside evaluator. In some cases, this experience was an opportunity to expand their evaluation practices, such as designing surveys to gather feedback on particular school programs offered, rather than using a universal feedback form. Several adopted the online Survey Monkey tool to this end, and have expanded the use of this and other survey tools to other museums offerings. These surveys generally are used to track satisfaction and learning gains. In a few cases, more extensive methods were used to measure learning gains, such as *Hands on History*, conducted by the **Mission Inn Foundation** in Riverside, CA, and *Traveling Ecosystems*, conducted by the **Round Lake Nature Museum** in Round Lake, IL, both of which used pre- and post-tests of student learning.

The Museum of Fine Arts in Boston, Massachusetts has implemented feedback surveys on all staff development training conducted for the *Fine Art of Service* project. Interviews and visitor observations were also used by a limited number of museums.

While many interviewees clearly understood the utility of evaluations in refining projects, gauging their success, and informing future directions, evaluation posed challenges for museums. Some noted their own lack of knowledge of evaluation practices; others noted the cost. Hiring an external evaluator who could take the lead in evaluation design, data analysis and staff training in evaluation methods, particularly data collection, was a strategy some museums used to stretch their budgets and increase internal capacity.

A subset of interviewees described another set of challenges presented by projects with ambitious community goals, such as increasing citizen engagement or environmental stewardship, or engaging community members in contemporary art. Projects such as the **National Aquarium's Watershed Moments**, which engaged audiences in watershed protection, or the **Queens Museum of Arts' Corona Plaza: Center of Everywhere**, which involved the multi-national immigrant community of Corona, Queens in art and community-building, museum staff struggled to identify meaningful short-term indicators in the context of projects' long-term goals.

Implementation Challenges

Survey respondents reported that nearly all proposed projects were completed as planned. A small number of respondents (15%) also reported conducting unplanned activities, such as upgrading an existing exhibit, taking inventory of a museum's collection, or developing or maintaining an online database. Not infrequently these challenges resulted in an extended

MFA project timeline. Qualitative data offer a view of some challenges overcome in project implementation.

New technologies challenged several profiled museums. Sometimes museums learned the hard way that cutting-edge technology was not always the most effective way to create meaningful engagement. For instance, after trying touch-screens as part of *Bug Buddies*, its insect engagement project, staff at the **Lincoln Children's Zoo** (Lincoln, NE) learned that not only did the technology frequently fail, but that children often tap touch screens just because they can. Live facilitators, trained in visitor engagement, proved more successful in involving children. Staff at the **Magic House** (St. Louis, MO) also learned how hard children can be on equipment. Technology installed as part of the *Star Spangled Center* went through several iterations before staff identified microphones that could withstand constant use, and replaced a centralized audio system with simple in-room controls so that volumes could be adjusted locally. In entering the world of distance learning, the **Peninsula Fine Art Center** (Newport News, VA) learned that bandwidth issues created obstacles for Web streaming of live performances. They ultimately decided to tape the programming and make it available on demand to educators. The creation of a completely new online resource for Thomas Jefferson's booklists proved to be challenging for staff at **Monticello/Jefferson Libraries** (Charlottesville, VA) in terms of developing a working methodology and bibliographic procedures and finding the right technology. Constructing a system that could last into the future involved staying current with emerging hardware and software. The museum ultimately switched from a database driven system to a cloud approach. Staff expressed appreciation for IMLS' understanding of the exigencies of such a project.

Projects that introduced new content areas or sought to reach new populations, not surprisingly, posed challenges. For the **Chicago Botanic Garden** (Glencoe, IL) understanding the optimal combination of skills, experience, and personalities to staff a functioning urban farm and conduct meaningful dialogue with the young people hired to work on the *Green Youth Farm* required several staffing changes to reach an effective balance. And sometimes projects were simply overambitious. The **Pacific Asia Museum** (Pasadena, CA) had hoped its efforts to reach the local Chinese community would include website materials accessible in Mandarin as well as English; the technological logistics proved insurmountable and were complicated by limited staff time and resources to translate all the materials. Wall signage explaining aspects of a Chinese textiles exhibit are in both English and Mandarin.

Staffing changes challenged several profiled museums. **Genesee Country Village and Museum** (Mumford, NY), for example, lost its CEO, five key staff members, and some advisors during the grant period, complicating efforts to maintain consistent records and complete the work on time. The project was nevertheless completed under an extended timeline. Training volunteers to facilitate visitor engagement at **COSI Toledo's Science Café** was an issue, given the short-term nature of their tenures; one solution has been a log book in which all facilitators record details of experiments' successes and opportunities for improvement.

Some interviewees credited the prestige of the grant itself with allowing MFA projects to be prioritized even in times of staff upheavals; others noted that the clarity of the MFA proposal and the documentation required throughout the grant period served to guide and orient them to their strategic goals as they negotiated challenges.

We had a lot of transition during the grant. Because of the grant, people unfamiliar with collections were able to see what we do. It gave the project gravitas—that the work needs to get done. That was useful. — Chester County Historical Society, West Chester, PA

In a few cases, other activities at the museum – such as the opening of a major exhibit – interfered with planned implementation of the MFA project. Scheduling was an issue for the *ExploraHouse* exhibit, which was still under construction at the **KidsCommons Children's Museum** in Columbus, IN, when the exhibit opened. Staff incorporated the building process into the exhibit, erecting low walls and cutting peepholes so that visitors could observe the construction.

Partnership challenges were another area mentioned by interviewees. The **Johnson County Museum** (Shawnee, KS) could not have completed its digitization project without the collaboration of the Johnson County Library, which hosts the photo archive. However, the museum found that the work cultures of the museum, with a staff of seven, and of the library with a staff of 300, were very different. At first, museum staff were concerned about the slower pace at which a large bureaucracy moves, but ultimately came to appreciate the value of documentation and resources available through partnership with a much larger organization.

Summary

Survey findings show that the MFA grant program has supported a wide range of museum activities across six broad areas: programming, exhibitions, digitization, collections, technology/online resources, and organizational development. Three-fifths of respondents reported activities in programming and organizational development; more than half reported exhibitions or technology activities. One-third reported conducting collections or digitization activities.

The MFA program is unique among federal funding for museums in the flexibility it offers. Underwriting a broadly diverse pool of projects, MFA projects are complex, often involving

numerous, and overlapping, areas of activities. Qualitative findings revealed an appreciation by grantees for the kind of interdisciplinary, flexible, and even experimental approach that the MFA supports.

Because so many projects involved multiple activity areas, analyzing projects by area of primary activity (identified with resource allocation) offers a powerful way of categorizing MFA projects. The greatest allocation of resources went to Programming, Digitization/Collections, and Exhibitions projects, each representing slightly more than one-quarter of respondents. Technology represented about 12% and Organizational Development less than half of that.

Survey findings suggest some patterns of overlapping activities between Exhibitions and Programming projects, although Exhibition projects involved programming activities more often than Programming projects involved exhibition activities. Technology projects were very frequently associated with digitization activities, and in turn the combined category of Digitization/Collections projects frequently involved technology activities. Organizational Development projects had lower levels of activities in other areas, although it is notable that Organizational Development projects were most associated with programming activities, and Programming projects were most associated with organizational development activities. Indeed, organizational development activities were part of all project types undertaken, ranging from 43% to 67% of activities.

Organizational Development, while a small area of resource allocation, was a large area of reported activity. Despite the focus of the project, museums also often were involved in training or hiring staff, working with consultants, developing management plans, and other organizational development activities.

That 70% of all surveyed museums worked with partners—encouraged, but not mandated by the MFA program—suggests the power of staff collaborative skills as well as the potential reach of projects beyond their museum walls. Qualitative data suggests that grantees work with a wide range of outside partners and advisors in a variety of roles.

Qualitative findings offer further insight into the variety and complexity of project activities. With the caveat that the selection of profiled projects was deliberate and showcases many exemplary features of successful grants, grantees noted that the MFA funding allowed them to create institutionally relevant projects in a wide range of content areas and strategies of engagement.

Evaluation activities varied; many grantees found the IMLS outcomes-based evaluation tools useful, and many conducted evaluations, largely in the service of refining projects in development. Grantees shared some of the difficulties faced related to evaluation including: prohibitive costs, lack of internal evaluation capacity and challenges presented by projects with expansive goals, such as increased civic engagement or community-wide engagement in art.

Grantees faced other challenges in implementing their projects. They included difficulties in employing new technologies, coping with staff turnover, adapting to scheduling changes, exploring new content areas, and testing new audience strategies.

Overall, the data suggest a diverse and rich pool of projects conducted as part of the MFA program from 2004 – 2010. The varied projects, often spanning multiple activity areas, were individually tailored to museums' mission and strategic goals. Grantees expressed appreciation for the flexibility they were afforded in creating projects relevant to their needs and implementing them in ways consistent with their long-term goals.

Section IV: Program Effects

Introduction

The MFA program contributes significantly to strengthening grantee institutions. It provides technical support during the application and implementation processes, as well as financial support to museums as they pursue strategic goals and fulfill their missions. Museums' achievements were variously related to: offering new educational opportunities in programming, exhibitions, and collections-based activities; engaging diverse audiences; creating opportunities for new forms of engagement; and enhancing museums' ability to advance their work through a range of increased knowledge, skills, and capacities.

*Inquiry is so important...it is a proven methodology for engaging people in science. For us, **this project set us down that path** for our team to think that way....It did actually have legs throughout the museum...it engaged the whole institution. – Denver Museum of Nature and Science, Denver, CO*

Interview data suggest that, at its best, the Museums for America program provided grantees with the resources and focus to “turn a corner” in relation to work identified as central to strategic goals and missions. Qualitative data provide examples of museums that overcame technical and logistical challenges to transition to new digital formats or spent precious development time testing strategies for deepening their engagement with their audiences. Museum staff worked across departments in these projects, resulting in better alignment of museum and mission. Other projects prompted an institutional re-thinking of its strategic plan or mission, sometimes creating ripple effects throughout the institution.

Findings related to the effects of the MFA Program were strong across projects, regardless of

The grant was hugely valuable to us in defining, scoping out the value of, and need for [the project], identifying the raw materials and kinds of expertise that we needed to move ahead with Jefferson's books. So pulling that together – it was essential seed money. We would not have gotten it further off the ground. [The award] was just enough to give us progress, commitment and excitement to pursue it.” – Monticello/Thomas

museum discipline or size or the award amount received. While larger institutions and recipients of larger grants sometimes indicated greater abilities to leverage resources or extend programming, smaller institutions more frequently registered gains in new audiences, museum reputation, and other areas.

This section presents data on the effects of MFA grants drawn from surveys and interviews. Survey data present the wide-

ranging effects of MFA projects on grantees in terms of audience, programming, museum reputation, partnerships, and most strikingly, institutional and staff capacity. These effects occurred not only in areas related to an MFA project but often were institution-wide. Interviews and case studies offer grantee perspectives on the significance of the MFA project for their institutions and examples are intended to suggest the depth of these effects.

Survey findings are predominantly drawn from 464 responding museums and based on their earliest (2004 – 2009) funded project. Open- and closed-ended survey questions were designed to capture the breadth of effects of MFA grants. In addition to these data, a small number (n=140) of respondents were identified as having received their Museums for America grant between 2004 and 2006. For these projects, a minimum of three years had elapsed since the project was completed, making investigation of somewhat longer-term effects possible. These grantees were asked to describe any post-grant effects of their MFA projects on both their organization and communities served.¹

Survey data presented in this section include a broad range of effects. Some concern effects on museums by the MFA project with a clear connection to a museum's goals and mission; others speak more broadly to increases in a museum's overall strength, such as changes in the reputation or increased capacities in fundraising. Effects are presented in terms of Audience, Programming, and Organizational Capacity.

The complete data tables for this section are available in Appendix D Table IV-1 – IV-30.

Effects Overview

Frequencies compiled for each set of survey items provide an overview of the reported effects on MFA grantees related to their projects (for example, frequencies of audience effects were based only on institutions that reached out to external audiences). Nearly all grantees reported positive organizational capacity effects as a result of their MFA grant project, followed closely by effects in other areas. Areas in which respondents registered at least one positive effect:

- Any organizational effects: 98% (n=464);
- Audience effects: 93% (n=442);
- Partnership effects: 93% (n=325);
- Programming effects: 91%(n=363); and
- Museum profile effects: 89% (n=464).

¹ In an attempt to understand why particular effects persist in some cases and not others, the authors compared the museum and grant characteristics of those reporting longer term, post-grant effects in each area with museums that did not report effects in that area. These factors have been noted only when they produced statistically significant differences in effects results.

Serving Broad Audiences

Findings suggest that MFA projects serve a broad diversity of American audiences. Single projects were often designed to reach multiple audiences, as seen in data collected on audience groups and ages served by a project.

Audience Group: When analyzed in terms of audience types, findings suggest that general audiences comprised the most frequently served group followed by museum staff, targeted community members and professional audiences.

The distribution of audiences served by projects is as follows:

- 83% served general audiences (n=446);
- 68% served museum staff (n=367);
- 54% served targeted community members (n=281); and
- 46% served professional audiences (n=246).

The general audience category includes students (74%), youth (65%), and adult learners (57%). Approximately half of all surveyed projects also identified families, parents, or seniors as among the audiences served. Project activities also frequently served museum staff: 58% of projects served paid staff; 46% served unpaid staff /volunteers; and 29% served administrators.

Between a quarter and a third of respondents identified serving at least one unique community, as follows: 34% served residents of specific neighborhoods or communities; 34% served low-income citizens; 24% served people with disabilities; and 23% served specific racial or ethnic communities.

Forty-four percent of projects served professionals, and 10% served policymakers (i.e., state or local governments, departments, or agencies). Complete data appear in Exhibit IV-1.

The number of audience groups served by a single project ranged from one to 16, with an average of seven different audience groups served by a single project.

Audience Groups	Audience	%
General Audiences	Students	74%
	Youth	65%
	Adult learners	57%
	Families	51%
	Parents	50%
Museum Staff	Seniors	45%
	Paid staff	58%
	Unpaid staff / volunteers	46%
Targeted Community	Administrators	29%
	Residents of particular neighborhoods or community	34%
	Low income citizens	34%
	Persons with disabilities	24%
Professional Audiences	Specific racial/ethnic communities	23%
	Professionals	44%
	Policymakers	10%
	Not group-specific	20%

Age: Another way of examining museum audiences is by age groups, distinguished here as adult and family visitors, and school-aged children.

The distribution of ages served by projects is as follows:

- 92% served adult and family groups (n=491); and
- 72% served school-age children grades K-12 (n=385).

Adults ages 26 – 64 comprised the audience served by the largest number of MFA-funded projects (69%), followed by multi-age families (66%). A relatively small number (29%) of survey respondents reported that their MFA project served preschoolers.

Between 50% and 60% of projects served one or more groups of school-aged children as well as both younger and older adults: 57% served children in grades K – 5, 56% in grades 6 – 8 and 53% in grades 9 – 12, as well as post-high school young adults, ages 18 – 35 (56%) and seniors 65 and older (54%). Exhibit IV-2 presents these data.

Exhibit IV-2: Percent of Projects by Age Groups Served (n=534)

Age Groups	Age	%
Adult and Family Groups Served	Adults 26-64	69%
	Multi-age family	66%
	Post high school young adults 18-25	56%
	Seniors 65 and older	54%
	Preschool	29%
School-Aged Children Served	Grades K-5	57%
	Grades 6-8	56%
	Grades 9-12	53%

Individual projects served anywhere from one to eight age groups, with an average of four.

Audiences served varied somewhat by a project’s primary activity area.

Projects with a primary focus on exhibitions tended to reach the largest number of audience categories, whether examined by audience type or age. Nearly all Exhibitions projects (91%) served multi-age families; 77% served elementary and middle school aged children, and 74% served adults. Between half and three-quarters reached seniors (70%), young adults (64%), high school aged children (63%), and preschoolers (50%).

Programming projects also revealed strong rates of engagement with general audiences; they most frequently reached students (80%), youth (74%), and families (54%). Projects with a primary focus on programming were the only group in which half or more of MFA projects served low-income communities.

Digitization/Collections projects were notable for the extent to which they served museum staff, both paid (84%) and unpaid/volunteers (60%). These projects also frequently reached students (62%) and professionals (55%). Qualitative data suggest that professional audiences likely included scholars, independent researchers, and genealogists.

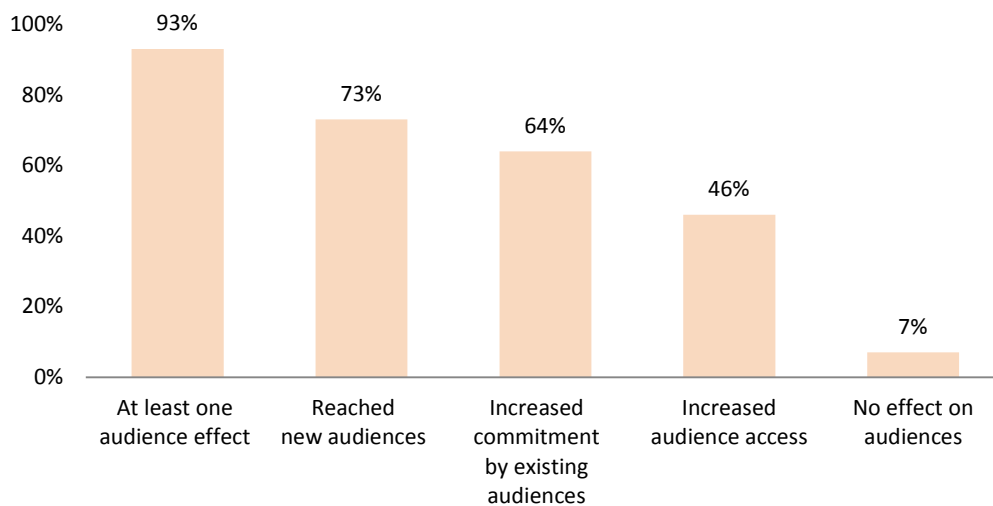
More Technology projects reached adult and older student groups (68% – 88%) than children in middle-school or below (15% – 60% for this range of age groups).

Nearly all (94%) respondents indicated that their grant project served external audiences. The remaining 6% of projects (a total of 32) served museum staff only and tended to focus on Digitization/Collections (16%) or Organizational Development (18%).

Audience Effects: Changes in Audience Engagement

Ninety-three percent of responding museums that reached out to external audiences as part of their MFA projects registered at least one positive effect on their audiences. A large percentages of projects reached new audiences, such as youth, minorities, and families (73%) and experienced increased commitment by existing audiences (64%); nearly half (46%) also increased audience access to museum resources through strategies such as expanded hours and mobile programming. Exhibit IV-3 shows audience effects overall.

Exhibit IV-3: Percent of Projects Serving Community Audiences by Audience Effects, Sample FY 2004 – FY 2008 (n=442)



Source: Institute of Museum and Library Services, Museums for America Grant Program Evaluation Survey, 2011

Projects with a primary focus on Programming, Exhibition, or Technology had the greatest frequencies of effects related to new audiences and increased audience commitment. In contrast, respondents with Digitization/Collections and Organizational Development Projects were most likely to indicate that audience effects were not relevant to the grant, suggesting the internal focus of many of these projects, for example conducting research for future exhibits or shoring up current assets. Exhibit IV-4 shows audience effects by areas of primary activity.

**Exhibit IV-4: Percent of Projects Serving Community Audiences by
Primary Project Area and Audience Effects, Sample FY 2004 – FY 2008**

Audience Effects	Programming (n=149)	Exhibitions (n=128)	Digitization\ Collections (n=85)	Technology\ Online Resources (n=59)	Organizational Development (n=21)
Reached new audiences	88%	74%	51%	73%	52%
Increased commitment by existing audiences	65%	69%	55%	71%	48%
Increased audience access	49%	30%	60%	63%	19%
No effect on audiences	2%	8%	14%	3%	14%

Source: Institute of Museum and Library Services, Museums for America Grant Program Evaluation Survey, 2011

In a separate survey item, respondents were asked to characterize their efforts in sustaining new audiences as “not at all successful,” “somewhat successful,” or “very successful.”

Ninety-nine percent indicated that their institutions had been at least somewhat or very successful in sustaining new audiences; 49% characterized their efforts as “very successful.”

A higher percentage of respondents from small museums (73%) indicated increased commitment by existing audiences compared with respondents from medium-sized and large museums (62% each). Grant size also had an influence on audience commitment. Museums supported by large grants (\$50,000 – \$150,000) registered increased audience commitment based on institution size: small (56%), medium (66%), and large (67%). There were no discernable patterns by museum or grant size in reaching new audiences or increasing audience access.

Audiences: Post-Grant Effects

Just under two-fifths (39%) of the 140 respondents with projects three or more years past completion commented on longer-term audiences effects, such as reaching new audiences, increasing visitation, and receiving greater numbers of requests for materials. Comments included,

The program helps us reach and impact low-income children and families that we typically had difficulty accessing. The [project] format combining in-class programming with field trips and free Museum memberships works so well that it has become the model for future Museum educational programs.

We are seeing an increase in memberships and greater usage ... in part due to the MFA project.

We have formed new relationships with underserved groups in our community such as lower income schools, Senior Centers and Nursing Homes. This grant really allowed us to get out into the community more and offer more FREE programming to schools and seniors especially.

Other comments indicated museums were able to increase access to and awareness of their museum through new technologies, for example,

Website redesign ... continues to lead to invaluable access for museum visitors.

Because the library catalogue is available through a statewide consortium ... many new users find us and our collections.

We have a rich online, publically accessible database of information on our most important art objects.

One comment reported an unanticipated audience effect as work originally envisioned evolved under changing economic circumstances:

While the MFA grant improved the quality of our tours it did not result in increased on-site school attendance. As with many museums, we have seen our on-site programs steadily decline. However, the grant did have the unanticipated impact of continuing to strengthen our school outreach efforts. Our outreach efforts continue to grow and now serve more students through school outreach than we serve at the Museum.

Engaging Diverse Audiences

Interviewees from profiled projects suggest the myriad audience goals museums set for their projects and the extent to which they achieved those goals. Some projects sought to widen an audience base, as in the case of some profiled children's museums that developed projects and programming intended to serve children into the middle-school years, expanding their audience range from the more usual preschool or elementary school visitors. Others developed new exhibit components or programming for a specific audience, such as the *Multiple Intelligences Inclusion Project*, conducted by the **Connecticut Children's Museum** (New Haven, CT). Staff created an audio CD and textured maps, transcribed children's picture books into Braille, hired sign-language interpreters, and developed field trips to engage children with disabilities in exploring different learning modes. The design of a

signature architecture and building exhibit, such as *ExploraHouse* at the **KidsCommon Columbus Children’s Museum**, needed to ensure that the exhibit, which involved gross motor skills, had value even for children with physical disabilities. By integrating a series of cameras, monitors, and sound tubes, staff enabled students to explore the two-story exhibit space despite physical impairments that prevented their entering the actual space.

Interviewees associated with profiled Digitization/Collections projects described the greater audience access the projects provided, including, in addition to online access, ways in which MFA funding helped to unify collections or made searches across multiple collections easier.

Project Profile: *Linked Electronic Collections Access Catalogue*

CHESTER COUNTY HISTORICAL SOCIETY, WEST CHESTER, PA

An MFA project linking the museum’s collections, library, and photo archives of the **Chester County Historical Society** has allowed genealogists, researchers, interest group members, and casual visitors to browse the collections electronically, without the assistance of a librarian, and to search across all three collections areas. Staff noted an increase in requests from drop-in visitors to see artifacts in the museum. The project also enabled visitors to engage more deeply with collections. Visitors are able to conduct more focused searches; the Society’s sampler collection, for example, is well-known among embroidery guilds, and visitors can study photographs in the database and request staff to pull items they are most interested in. The linked archive allows genealogists and other researchers to draw connections between historical periods and objects in the collection, creating a stronger sense of place. Visitors, too, can add their own knowledge and research to the database.

Several profiled museums were involved in extended initiatives to engage a particular audience, efforts in which the MFA grant project was one piece in a broader, long-term engagement, for example, initiatives aimed at bringing contemporary performance art, ethnic material culture, and urban agriculture to various community and youth groups. Grantees noted that these endeavors often resulted in increased understanding of their communities and the targeted audiences.

Project Profile: *Chinese Textile Collections Access*

PACIFIC ASIA MUSEUM, PASADENA, CA

The **Pacific Asia Museum** received an MFA grant to create a digital catalogue of its collection of approximately 1,000 Chinese textile, costumes, and accessories from all levels of Chinese society. The catalogue offered public access to a rarely exhibited, fragile collection; its attendant online educational module provided important socio-historical context. Part of the museum's Chinese Community Initiative, staff worked with an Advisory Council of prominent members of the local Chinese American community to identify key Chinese cultural resources (collections of Chinese ceramics, jade, and textiles) and increase access, particularly by Chinese citizens to these resources. *Rank and Style: Power Dressing in Imperial China* included an exhibit, public tours, lectures, and family-oriented workshops, performances and activities developed by the Museum's volunteer Chinese Arts Council. The exhibit also had significant interest from textile artists, scholars, and collectors in southern California. The project deepened the museum's connection with the Chinese community, an interviewee said: "there was a sense that the museum took the Chinese Art in the collection seriously and was willing to prioritize it amongst other various demands on our attention." Through the involvement of textile experts, staff members also received professional development that increased their appreciation of the finely worked textiles in their collections.

Case Study: North Lawndale Career Training Program

CHICAGO BOTANIC GARDEN, GLENCOE, IL

The **Chicago Botanic Garden (CBG)** received an MFA grant to expand its successful urban agriculture program, the Green Youth Farm, to North Lawndale, Chicago, a once-flourishing neighborhood that suffered intense damage from rioting in the 1960s.

Building on existing volunteer work with North Lawndale's Neighborhood Housing Services (NHS) to plant trees and improve the neighborhood, CBG created a Green Youth Farm on land beside NHS. NHS provided office space for the program, and the Chicago Botanic Garden employed about 20 young people to grow organic produce on an empty quarter-acre lot. In addition to training students in all aspects of farming, from planting to conducting market surveys and selling produce at a farmers' market, CBG staff engaged students in weekly "Straight Talk" sessions where teams of five students met with a staff member to discuss "positives" and "deltas" (improvement areas) from the previous week and study a social and environmental justice curriculum.

Students regularly took field trips to the Garden grounds themselves, where they studied gardening and cooking with CBG staff and sold their produce to the Garden's café. Over the winter, students worked on entrepreneurial projects, such as a tool-sharpening service. Students described the effects of their participation in terms of job responsibilities, better eating habits, and openness to new experiences. Students who succeeded in the program were invited back in (higher) paid crew leadership positions.

Given the complexity of the project, which involved intensive youth development work and managing a successful urban farm, Garden staff credited the MFA program with "taking a chance" on an ambitious and still-evolving project.

The Garden's director of education described the MFA project as helping define CBG's "mission and commitment to communities around youth education, workforce training, and development of local food systems. It's now in our strategic plan." The Green Youth Farm initiative has also prompted CBG to transition its fruit and vegetable garden to organic and to source organic food, including that grown at Green Youth Farms, for CBG's café.

Garden staff increased their capacity to meet the youth development needs of the program, some becoming credentialed youth development specialists. The success of *Green Youth Farm* program expanded the Garden's reputation. National and international media have covered it and its role in addressing food issues.

The North Lawndale Youth Farm continues with support from local foundations and national funders. CBG has expanded the program to include a third Green Youth Farm, a Junior Green Youth Farm, Windy City Harvest, which trains adults in urban agriculture, and Cook County Boot Camp, which allows low-risk offenders to serve time farming. CBG's newest project is a Native Seed Nursery.

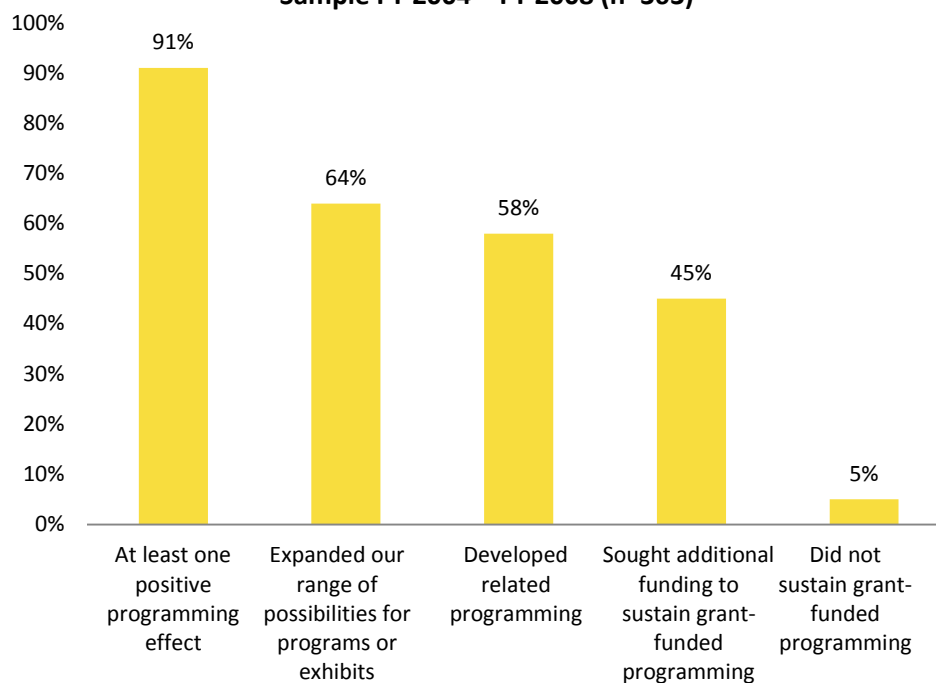
Programming Effects: Sustaining and Expanding Programming

Consideration of programming effects offers various points of entry into understanding the extent to which programming has been sustained, expanded, or served as a foundation for further activities.

Ninety-eight percent of respondents indicated that they had been at least “somewhat successful” in continuing MFA programming; 62% characterized their efforts as “very successful.” Respondents from museums with projects focused on Technology most frequently characterized programming effects as very successful (71%). The larger the award, the more likely a museum deemed itself “very successful” in continuing programming (large awards 69%, medium-sized 62% and small awards 46%). There was little variation in reported successes in project continuation across museum sizes.

Ninety-one percent of respondents indicated a positive change in at least one area related to programming; 64% reported that the MFA project had expanded the range of possibilities for programs or exhibits their museums could undertake. Fifty-eight percent of respondents indicated that they were able to develop related programming that expanded the value of the grant-funded project. Nearly half sought additional funding to sustain the MFA project. Exhibit IV-5 shows results for survey items related to programming effects.

Exhibit IV-5: Percent of Projects Involving Programming/Exhibition Activities by Programming Effects, Sample FY 2004 – FY 2008 (n=363)



Source: Institute of Museum and Library Services, Museums for America Grant Program Evaluation Survey, 2011

Museum size and grant size were factors in how frequently institutions developed related programming. Large and medium-sized institutions were more likely to develop related programming (66%, 57%) than were smaller museums (48%). Similarly, larger grants were associated with greater frequency of reports of additional programming created (small grants 47%, medium-sized 56% and large 64%). However, neither museum nor grant size were factors in expanding the range of programming possibilities.

Museums supported by grants of \$50,000 or more were more likely to seek additional funding (51% for medium-sized and 49% large awards) than were museums that received less than \$50,000 (26%). Differences by museum size were negligible.

Programming: Post-Grant Effects

Grantee comments about longer term programming effects often described programs that were sustained or expanded. For example:

We were able to develop educational programs that continue today.

The MFA project allowed for a permanent afterschool program ... and has expanded over the last four years.

The extent to which the IMLS funding enabled us to grow and stabilize our educational programming was unexpected, as was the enhancement of the whole organization's stability.

Other comments noted the development of related programming, as in:

We are implementing some of the design concepts developed as part of the projects in producing an inaugural exhibit.

We have succeeded doing other projects with art students based on the model created through this grant.

A few respondents reported that an MFA-funded program had become a model program within and outside their organization:

It has become the model for future museum educational programs.

It has set a framework for the sanctuary and for future interpretive work.

The project led to models for design and implementation of programs ... that continues to inform development in this area.

Project Profile: *Project Curiosity*

DENVER MUSEUM OF NATURE AND SCIENCE, DENVER, CO

The **Denver Museum of Nature and Science's** *Project Curiosity* used an experimental design process to enrich the museum's exhibits and programs by pilot-testing strategies for stimulating visitor curiosity and supporting educators in teaching through inquiry methods. The project addressed a part of the Museum's mission—to inspire curiosity—that a strategic planning process revealed was not well addressed. Bringing together staff from Education, Information Technology, Graphics, Research, Collections, Volunteers, and the Museum shop—staff who do not usually collaborate in developing projects—the museum developed a suite of new activities, programs, exhibit signage, and online resources that use curiosity as an entry into the inquiry process. Staff commitment to both inquiry-based learning and the role of curiosity in motivating audiences has deepened: "There were many spin-offs after *Project Curiosity*, because people started thinking about, how do we make people curious?" explained the Director of Youth and Teacher Programs. Other exhibits and programs were modified as staff learning about inspiring curiosity grew. The curiosity theme extended beyond the initial grant goals and period. In addition to the continuing exhibit components, activities, and programs (now funded out of operating budgets), and modifications to other exhibits and programs, summer and family camp-in programs have also been conducted under the theme of curiosity.

Profiled Projects

Interviewees confirmed survey findings that developing a new content area, designing audience engagement and learning strategies, or digitizing fragile collections frequently had value beyond the original activities. They described successful, enduring projects that were written into an operating budget or financed through additional funds from IMLS, other agencies, foundations, or corporate sponsors, or by partnerships that offset costs.

Not all programs were sustained as such. Some profiled projects involved an experimental design process that allowed museums to test a variety of programs and approaches. In such cases, formative evaluations or simple attendance numbers determined which programs the museum continued to offer. For example, the **Pratt Museum** (Homer, AK) used a trial and error process similar to that used by *Project Curiosity* described above to develop new programs. While many aspects of the grant-funded programs continue today, others were phased out, such as an on-site after-school program for middle school students which was initially very popular and one of very few offerings for this age group in the community. Subsequently, however, a number of other opportunities for this age group became available and low attendance numbers prompted museum staff to focus on alternative offerings rather than continue the program.

In other cases, interviewees described programs or exhibits that were intentionally developed as short-term, “springboard” projects or reported that they were unable to sustain programming as originally designed because of economic forces, such as the decline in funds available for school trips.

Case Study: *Watershed Moments*

NATIONAL AQUARIUM IN BALTIMORE, BALTIMORE, MD

The **National Aquarium** received an MFA grant to develop *Watershed Moments*, an auditorium program aimed at conveying environmental practices to improve public stewardship of the Chesapeake Bay. The project used front-end evaluation to shape the message and format of the final program, which mixed live presentations, video clips, audience interaction on the auditorium stage, and “Stewy” the sturgeon temporary tattoos; it concluded with a group pledge to commit to certain conservation behaviors.

A key factor was the flexibility of MFA funding in allowing an experimental approach to program development. The National Aquarium team began the development process with a clear idea of the desired outcome—activating visitors’ potential to make a difference in the health of the watershed—but didn’t know what the final product or visitor experience would be. The MFA funding was unique in underwriting an extensive front-end, evaluation-driven process that shaped not only the content but the format of the final experience.

The program was designed to transform audience behavior, targeting families with children between six and 12 years old, selected because of their impact on parents’ choices; a large number of Aquarium visitors fit this demographic. Evaluations suggested that visitors found the presentation interesting and informative, left with a greater understanding of a watershed, and rated the importance of learning ways to protect the watershed highly. In a follow-up study, a majority of participants indicated they were engaged in either continuing conservation behaviors they had earlier adopted or in taking on some behaviors introduced in *Watershed Moments*.

The introduction of a revenue-producing 4D program in the theater used by *Watershed Moments* has meant that the program is no longer offered to general visitors, although it is offered to school groups by appointment. However, the project crystallized a series of actionable messages that staff have continued to use to frame and enhance exhibits and visitor experiences throughout the Aquarium, explained the project’s director. *Watershed Moments* spoke directly to the Aquarium’s mission to inspire people to enjoy, respect, and protect the aquatic world and to its long history of conservation. The project was fundamental in moving the Aquarium toward a strategic commitment to developing and understanding transformative experiences intended to change behaviors. “We now have an entire strategic initiative on creating transformative experiences, and we are looking at how do you know transformation has happened, how do you measure them, so in some ways we can be a resource for others,” the director of visitor experiences said.

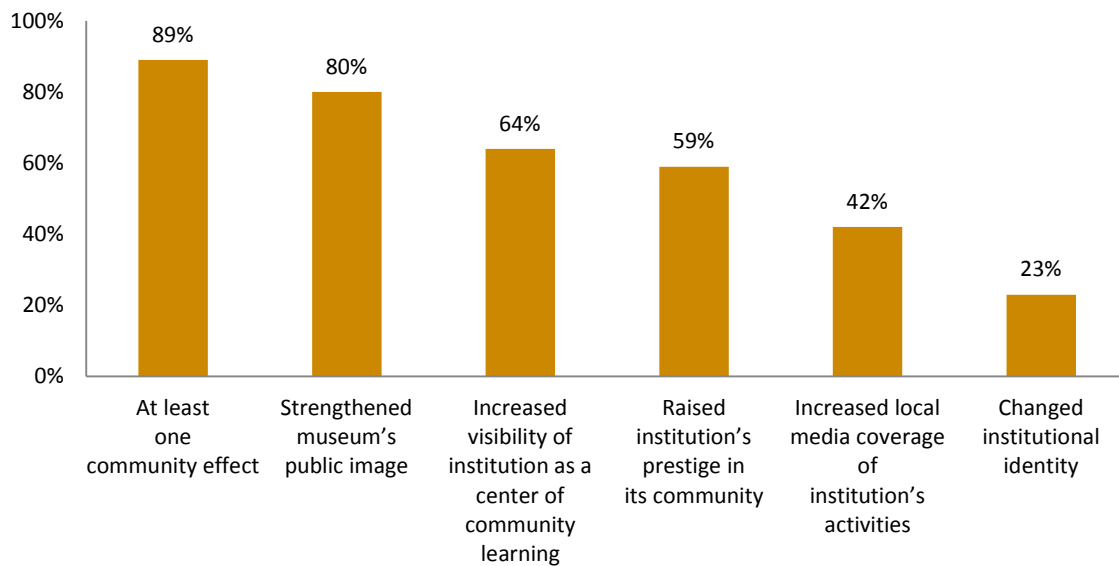
Organizational Capacity Effects: Building Stronger Museums

Strengthening museums' organizational capacity is a central goal of the Museums for America program; it refers to the development of and access to internal skills and knowledge that shape a museum's ability to conduct its work. Organizational capacity may expand through renewed staff commitment to the museum's mission, gains in a variety of staff capabilities, and increased access to external resources that can be leveraged to accomplish museum goals. Findings on organizational capacity changes are presented in terms of effects on Museum Reputation, Partnerships, and Institutional and Staff Capacities.

Museum Reputation Effects: Enhancing Museum Profile and Visibility in the Community

On surveys and in interviews respondents were very positive about how the MFA grant affected their institution's profile in the community. Eighty-nine percent of respondents indicated the project had strengthened their museum's profile in the community in at least one way. 80% of respondents indicated that MFA grant activities had strengthened the museum's public image and 64% indicated that the grant had increased their institution's visibility as a center of community learning. Fifty-nine percent of respondents reported that the MFA grant had raised their institution's prestige in its community, while 42% reported media coverage as a result of the MFA project. Nearly a quarter (23%) of respondents indicated the grant was instrumental in changing their museum's identity. Complete data appear in Exhibit IV-6.

Exhibit IV-6: Percent of Projects by Community Effects, Sample FY 2004 – FY 2008 (n=464)



Source: Institute of Museum and Library Services, Museums for America Grant Program Evaluation Survey, 2011

In general, projects with a primary focus on Programming and Exhibitions had the greatest frequency of report effects on museum profiles. They were followed by projects with a Technology focus. Although reporting low numbers in other effects areas, projects focused on Digitization/Collections frequently generated a stronger public image due to the MFA grant.

The smaller the museum, the greater the MFA project's impacts on the museum profile. For instance, 87% of respondents at small museums indicated that the grant strengthened their institution's public image, compared with 70% of respondents at large institutions. Seventy-one percent of respondents at small museums indicated the grant raised their prestige in the community, and 52% indicated greater local media coverage. Larger museums reported lower numbers: 46% of respondents at large institutions reported strengthening their public image as a result of the grant, and 35% reported increased local media coverage.

Grant size was not a consistent factor in effects on museums' profile in the community.

Post-Grant Effects on Museum Profile

Comments by survey respondents affirmed quantitative findings on the value of MFA projects in raising their museums' profile in the community; the greater percentage of respondents from small museums noting this effect also affirm quantitative findings. Comments credited the MFA project with strengthening their museum's public image, increasing recognition, and raising community awareness of the museum, for example:

Our community has a greater awareness of us as an organization and as a resource.

Our community status/profile has greatly increased in part due to the new exhibits made possible by MFA. We are seeing an increasing membership and greater usage on poor weather days in part due to MFA project.

The project raised our profile in our community and helped families and schools better understand our mission of providing family literacy focused programs and exhibits.

Comments also described increased attention museums received from professional communities and media coverage. In some cases, museums' higher profiles became opportunities for community engagement.

Profiled Projects

Several interviewees noted that the MFA grant had increased awareness of their museums by both general and professional audiences. For instance, the director of the **Maryhill Museum of Art** (Goldendale, WA) said, "It was an honor to receive it, and it gave us a certain kind of

prestige, I think to the museum, especially among people who knew what the IMLS was.” Others also noted ways in which the grant had been instrumental in securing additional funding. The director of the **Denver Museum of Nature and Science** (Denver, CO) explained, “Being a part of an IMLS grant and being successful, has provided the opportunity for us to be successful with others. Reputation in the field has been very important. ... We use this as something we’ve been successful with when we write other proposals.”

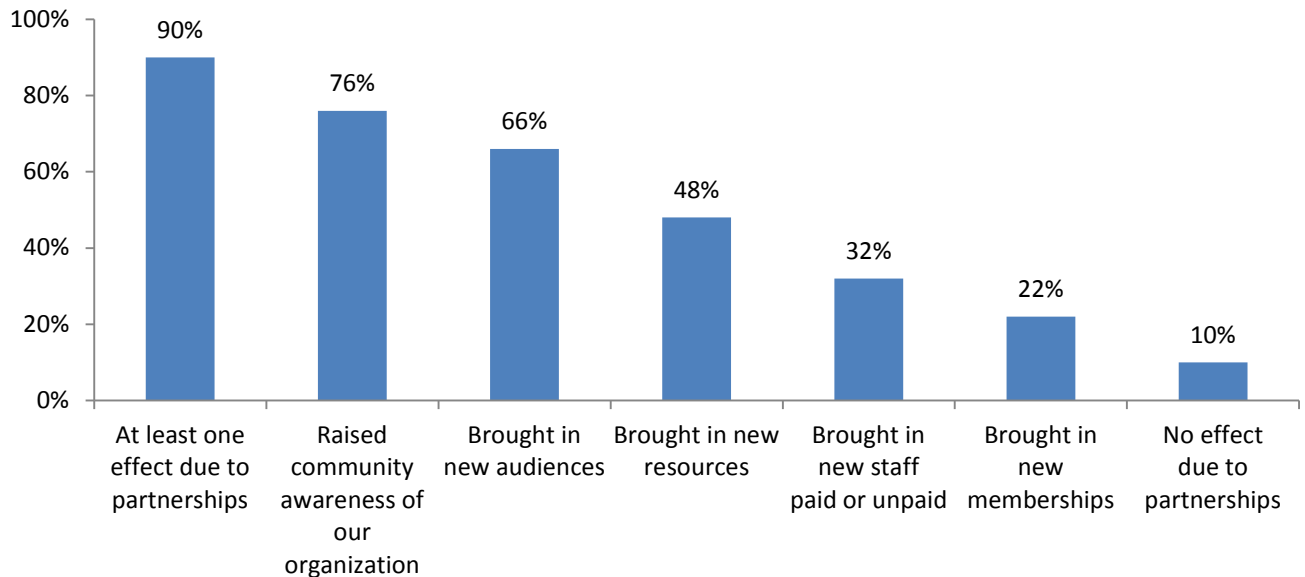
Interviews also indicated that the quality of the projects had sometimes generated positive community attention. Others noted the recognition earned through work completed. The Maryhill director noted, “We still have people who tell us how much that exhibit meant to them. And this was back in 2006 so that was four years ago. ... They don’t always remember the name, but they say, ‘that farm exhibit that you had was really cool’.”

Partner Effects: Advancing Projects through Partnerships

IMLS encourages, but does not require MFA grantees to work with partners, recognizing that these partnerships often have great value in leveraging institutional resources and supporting a museum’s ability to reach strategic goals. Survey data from the seventy percent of respondents who indicated they had worked with at least one partner reinforces the view that partnerships can be instrumental in advancing a project. Data also suggest ways in which the effects of these relationships help build institutional capacity.

Responses to survey questions about the effects due to partnerships formed in connection with an MFA-funded project indicate the high value of partnerships in bringing in new audiences and leveraging resources. More than 90% of respondents at museums that partnered with other organizations for an MFA project reported some kind of partnership benefit to their institutions, most frequently by raising community awareness of the museum and bringing in new audiences. Many respondents also reported that partnerships provided access to new resources not otherwise available. A smaller number of respondents reported partnership benefits in terms of new staff members, volunteers, or new memberships. Exhibit IV-7 presents response frequencies in terms of partnership benefits.

**Exhibit IV-7: Percent of Projects Involving Partners by Effects Due to Partnerships,
Sample FY 2004 – FY 2008 (n=325)**



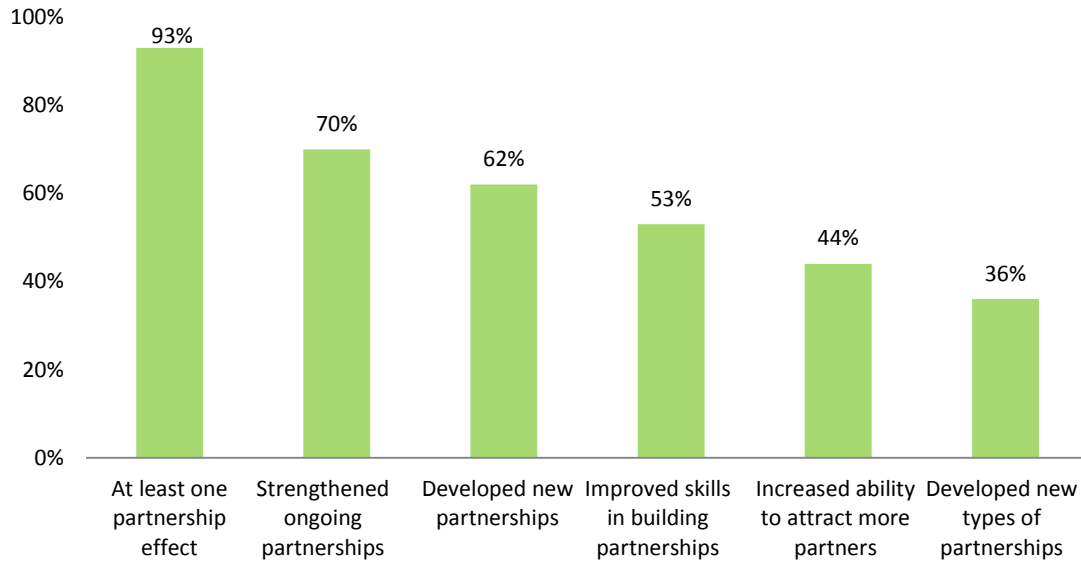
Source: Institute of Museum and Library Services, Museums for America Grant Program Evaluation Survey, 2011

Museum size was a factor in partnerships effects in some cases. For example, respondents at small museums more often reported increased community awareness through partnerships (small: 84%; medium-sized: 82%; large: 65%) and greater success in reaching new members (small: 31%; medium: 25%; large: 13%). Award size appeared to play a role in museums' access to new resources as a result of partnerships. Over 50% of respondents at museums supported by MFA grants of \$50,000 or more reported that partnerships gave them increased access to new resources, compared with 30% of respondents at museums supported by MFA grants of less than \$50,000. Grant size did not have a notable difference in the frequency of other partnership effects, such as bringing in new audiences or raising community awareness of the organization.

Partner Effects: Building and Sustaining Partnerships

Partnerships can also be viewed in terms of their value for future museum activities, and building new or shoring up existing partnerships appear to expand resources for future initiatives. Ninety-three percent of respondents from MFA projects involving partnerships indicated that the partnerships produced some kind of positive benefit in this regard. These benefits frequently involved strengthening existing partnerships (70%) and forming new partnerships (62%). About half of survey respondents reported improving their partnership-building skills; lower numbers reported increases in their ability to attract more partners. Exhibit IV-8 below shows partnership effects by frequency of responses.

**Exhibit IV-8: Percent of Projects Involving Partners by Partnership Effects, Sample FY 2004 – FY 2008
(n=325)**



Source: Institute of Museum and Library Services, Museums for America Grant Program Evaluation Survey, 2011

Projects with a primary focus on Programming and Technology showed the highest rates of strengthening ongoing relationships, while projects focused on Exhibitions and Organizational Development more frequently involved developing new types of partnerships. Digitization/Collections-focused projects generally showed lower frequencies of effects in these areas.

Small museums appear to have benefitted most from partnerships. The MFA grant had the greatest impacts on strengthening ongoing partnerships for smaller museums (78%), followed by medium-sized (73%) and large museums (62%). Small museums also showed the greatest improvement in partnership-building skills (58%), followed by medium-sized (57%) and large museums (46%).

Award size appears related to several partnership effects. As grant size increased, so did the ability to attract more partnerships (small awards: 36%, medium-sized awards: 42%, large museums: 48%), and the frequency of new types of partnerships (small awards: 25%, medium-sized awards: 34%, large awards: 41%). However, there was little variation by grant size on strengthening ongoing partnerships.

Partnerships: Post-Grant Effects

Thirty-five percent of the 140 respondents with projects completed at least three years earlier reported positive partnership effects, describing these effects in terms of strengthening or

sustaining ongoing partnerships and developing new partnerships, for instance with after-school programs or for specific purposes such as “promoting resources collectively.”

Further analysis suggests that partnerships made a difference in the number of longer-term effects. The number of areas of longer-term effects mentioned in comments by respondents who worked with partners was compared with those of respondents who did not work with partners; 41% of respondents with partnerships reported effects in three to six effects areas (e.g., audience, organizational capacity) compared with 19% of respondents without partnerships. Some comments addressed the effects of those partnerships, such as:

Able to foster long-term relationships with civic government and community-based organizations.

Loans to other museums [have] been enhanced.

Sustained partnerships with county library and local history organizations.

Other comments spoke to new capacities for building and maintaining partnerships:

Experience from the grant helped us forge strong relationships.

We learned we need to develop systems for sustaining relationships.

Profiled Projects

Interviews confirmed survey data on the value of partnerships for leveraging resources and accomplishing goals. They further suggest the depth of experience many grantees gained in building and sustaining partnerships. For instance, interviews suggest that the MFA grant helped museums clarify “how and why to partner,” in the words of the **Johnson County Museum** director. The former director of the **Pratt Museum** asserted that when partners find “mutual goals and individual activities that are integral to the project” both receive mutual benefits; this mutuality is key to sustainability.

Case Study: *Kachemak Bay: An Exploration of People and Place Educational Programming*

PRATT MUSEUM, HOMER, AK

Partnerships were essential for the small staff of the **Pratt Museum**. The MFA-funded *Kachemak Bay: An Exploration of People and Place Educational Programming*, which essentially entailed professionalizing the Pratt's education department, involved a host of collaborative relationships that strengthened the museum and re-positioned it for the future. The grant's timing was crucial, arriving one year after the opening of the Alaska Islands and Ocean Visitor Center, a joint venture of the Alaska Maritime National Wildlife Refuge (operated by the U.S. Fish and Wildlife Service) and the Kachemak Bay Estuarine Research Reserve, (operated by the National Oceanic and Atmospheric Administration and the Alaska Department of Fish and Game). The MFA grant enabled the Pratt, the Fish and Wildlife Service, and other organizations, to define their roles as mutual and complementary at a moment when the Pratt Museum feared becoming overshadowed by the large federal agencies and the new visitor center.

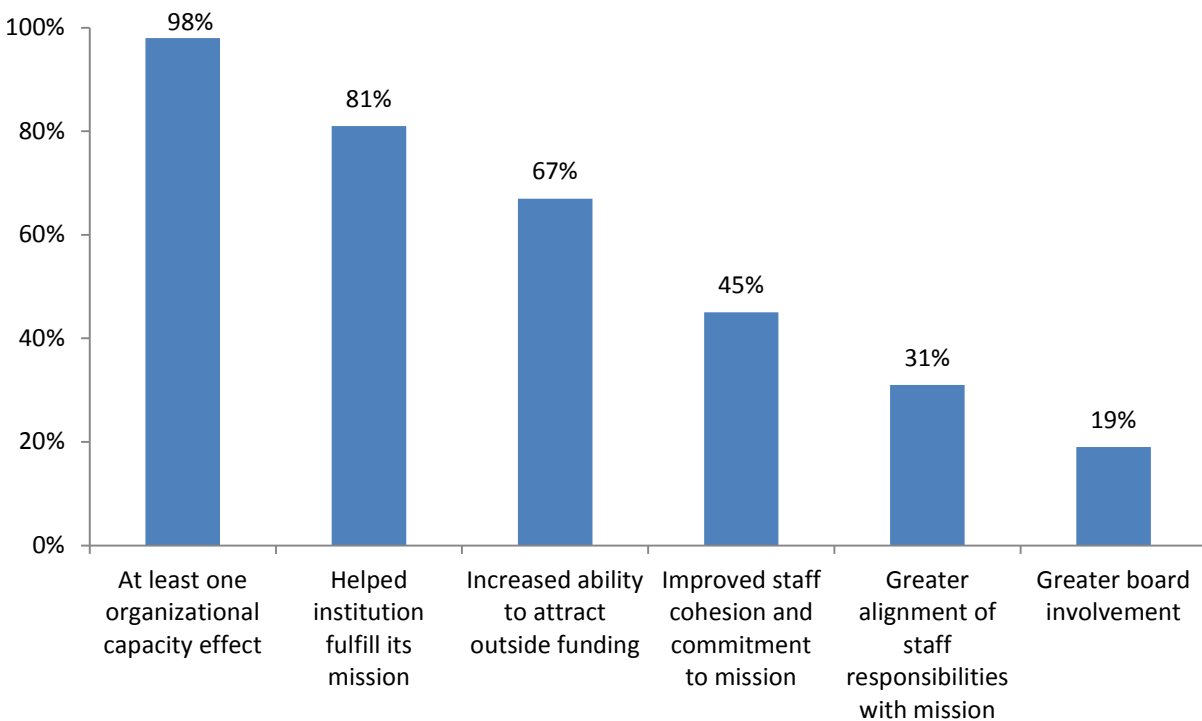
As part of the *Kachemak Bay* education project, the Pratt Museum and the Lake Clark National Park entered into a partnership that continues to grow and develop. Initiated by a shared interest in brown bear behavior and stewardship, the partnership offers visitors to the Pratt a virtual park experience, allowing them to observe bear behavior via cameras placed in the park and broadcast to the Pratt; the exhibit is facilitated by National Park Service staff. The partnership continues to expand, and now includes collaboration with and funding by the Park Service to conduct the Pratt's summer internship program, which engages selected students in highly supervised museum intern positions; the internship includes a week-long camping trip to study brown bear behavior and stewardship.

Strong partnerships with Native communities enable the Pratt to serve more inaccessible audiences and expand programs with Native communities and villages. The centerpiece of this programming is the biennial Native Gathering, begun in 2006, that celebrates and honors Native Alaskan traditions and includes local gatherings of tribal members, dancers, and drummers to share food and culture in several communities. A culminating weekend gathering in Homer, *Tamamta Katurlluta – A Gathering of Native Tradition*, features a vessel landing and beach ceremony, a community potluck with native foods, and sports, dance, and cultural performances. With MFA funding, the Pratt developed new activities such as a Native Olympics and initiated conversations between youth and elders focused on engaging youth members, who have now become regular attendees of the events. Work continues with Native communities on this and other projects through shared expertise, resources, and even participating in tribal activities such as summer camp programs.

Institutional Capacity Effects

Respondents were asked to indicate, from a list of effects, all the ways the MFA grant affected their organizational capacity. Ninety-eight percent of respondents indicated that the grant had a positive effect in at least one area of organizational capacity. Approximately four-fifths (81%) of museum respondents, regardless of project type, except for Organizational Development, reported that the grant resulted in better fulfilling their mission, as in meeting certain benchmarks. Sixty-seven percent of respondents reported that the grant helped attract additional funding; smaller numbers indicated improvements in staff cohesion and commitment to the mission (45%), greater alignment of staff responsibilities with the museum's mission (31%), and greater board involvement (19%) as an effect of the MFA grant on their museum. Complete findings appear in Exhibit IV-9.

Exhibit IV-9: Percent of Projects by Institutional Capacity Effects, Sample FY 2004 – FY 2008 (n=464)



Source: Institute of Museum and Library Services, Museums for America Grant Program Evaluation Survey, 2011

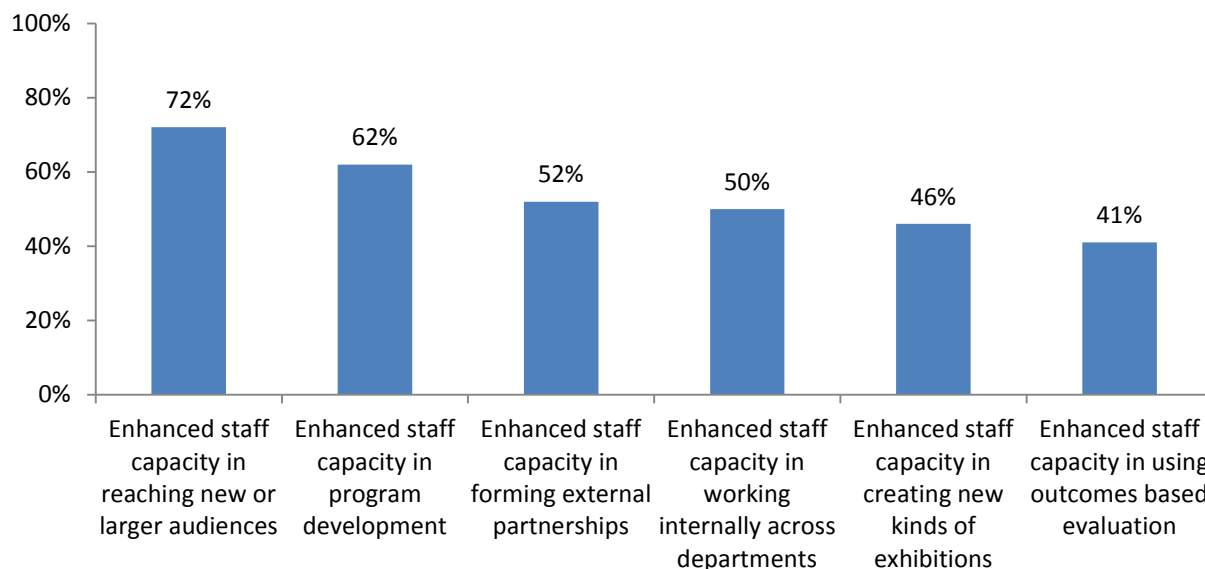
Grant size also appeared related to several organizational development effects, such that the larger the grant, the broader the organizational capacity effect. For instance, 86% of responding museums that received a grant in the largest award category indicated that the grant helped fulfill their mission, compared with 72% of respondents whose museums received the smallest sized grant. A similar pattern was seen in ability to attract outside funding, enhanced staff capacity in reaching new or larger audiences, ability to form external

partnerships, working internally across departments, and using outcomes-based evaluation methods.

Staff Capacity Effects

Seventy-two percent of survey respondents reported enhanced staff capacity in reaching new or larger audiences, followed by enhanced staff capacity in program development (62%), and increased capacity to form external partnerships (52%). Fifty percent of respondents reported increased staff capacity to collaborate across departments, with lower numbers reporting enhanced staff capacity to create new kinds of exhibition and increased potential for using outcomes-based evaluation. Exhibit IV-10 presents complete findings.

Exhibit IV-10: Percent of Projects by Staff Capacity Effects, Sample FY 2004 – FY 2008 (n=464)



Source: Institute of Museum and Library Services, Museums for America Grant Program Evaluation Survey, 2011

Museum size did not appear an important factor in staff capacity effects, with the exception of staff capacity to work across departments; it appears that as museum size increased, the value of the MFA grant in increasing communication internally across departments also increased: 60% of respondents at large museums reported such effects, followed by 47% of respondents at medium-sized museums, and 35% of respondents at small museums.

Organizational Capacity: Post-grant Effects

Sixty-nine percent (69%) of the 140 respondents indicated through comments on the survey that the MFA award had a longer-term effect on their museum’s organizational capacity.

All (100%) of the projects focused primarily on Organizational Development reported longer-term effects, as did 75% of projects focused on Digitization/Collections/Technology projects.

About 62% of projects focused on Programming, Exhibitions, reported longer-term organizational effects.

The most frequently mentioned longer-term organizational effects in survey respondents' comments were increases in the museum's ability to attract outside funding, further fulfillment of mission, and enhanced staff capacity to form community partnerships and engage with communities. Comments include:

[Enabled staff] to raise additional support to underwrite these programs.

[positioned staff] to apply for a challenge grant.

Opened the door to over \$1m in other funding.

Comments related to strengthening the institution's mission include:

Facilitated greater understanding and access to our collections for staff.

Helped us achieve our long-range plan regarding collections and exhibitions.

Empowered our community service mission.

Digitization organization and access to collections have improved across the board.

Solidified the organization's commitment to serving people with disabilities and transformed the language the organization uses.

A few comments reported increased partnership-building and greater community involvement capacity:

Learned a lot about what it takes to engage in dialogue around controversial topics and subject areas.

Learned how integral interactive elements are to attract and retain visitors.

Profiles

Every discussion of a MFA project touched in some way on how it expanded grantees' internal capacity through new or enriched content knowledge and a broader repertoire of pedagogical approaches (such as creating and extending opportunities for new types of interactivity, the use of storytelling techniques), expanding the roles of museum facilitators, and hands-on, inquiry-based programming. Interviewees also described deepening their understanding of their audiences and how best to engage them. This sometimes involved very

specific elements, such as incorporating kinesthetic elements in addition to signage to engage visitors in diorama content, or entailed a better understanding of how to serve a particular audience group. Staff at the Kidscommons **Columbus Children’s Museum** (Columbus, IN), for example, described how the grant project increased their capacity to engage older children (ages 8 – 12) and to work with children and parents in intergenerational settings.

In some cases, projects documented cultural and national heritage, preserving and re-interpreting cultural assets for the future and thus enriching the museum’s resources. The **Akwesasne Cultural Center** (Akwesasne, NY) received a small MFA grant to further its understanding of its Native Akwesasne basket collection through interviews with Mohawk basket-makers and elders and a visit to the Canadian Museum of Civilization, where Cultural Center staff and other tribal members met with Canadian Museum staff and examined the museum’s extensive collection of more than 100 baskets. The **USS Constitution Museum** (Charlestown, MA) received an MFA grant to conduct research on the lives of the ship’s crew members during the War of 1812. Detailed research about the lives of nearly 1,200 “ordinary” crew members now serves as a solid foundation for new and existing exhibits and programs, providing a means of engaging visitors through real-life stories.

Other projects generated increases in staff capacity. Interviewees described projects that entailed the creation of new staff positions or brought about new criteria for hiring, based on aligning staff capabilities with current museum initiatives. Yet others had increased staff capacities through professional development. In some instances, staff capacity was increased by engaging all departments to achieve goals central to the institution. For example, the assistant curator of the **Pacific Asia Museum** (Pasadena, CA) noted, “We knew it was a project that couldn’t be achieved just by the collections department or just by curatorial or just by education. It really involved all the departments coming together and working on a very equal footing to make this a success.”

**Project Profile: *Our History Revealed: A Master Plan
for Interpreting 19th Century American Life***

GENESEE COUNTRY VILLAGE AND MUSEUM, MUMFORD, NY

The **Genesee Country Village and Museum** used a 2004 MFA grant to create a comprehensive master interpretive plan to integrate its 19th century structures, artifacts, fine art, gardens and landscapes into a single, intellectually consistent resource. The grant was instrumental in helping the privately held 700-acre institution transition from a highly idiosyncratic collection of 68 historical buildings, sporting and wildlife art, furniture, and other artifacts amassed by the museum's founder, to a unified, living history museum, with a historical and geographical focus on rural village life in 19th century western New York State. Under the MFA grant, museum staff engaged experts in relevant academic subjects such as education, abolition, and women's history, to help develop a new master interpretive plan for the disparate collection of buildings and artifacts and to train staff in historical content. Recognizing the lack of expertise in "the visitor experience" in this initial set of advisors, the museum entered a concurrent strategic planning process with the assistance of a museum consultant.

The Senior Director of Programs and Collections noted that the academic consultants "opened eyes and minds to different ideas," expanding staff knowledge and commitment to the collections. And while staff have not yet developed exhibits and programs related to slavery, abolition, and the Underground Railroad, they have widened their network of contacts and increased their own knowledge and contacts related to agriculture, women's history, and Native American cultures. Further, the opportunity to develop both a strategic and master plan paved the way for additional funding. The museum refers to both of these documents in new requests and regards them as invaluable in providing context and validating their clearly thought-out, board-approved master plan.

This re-visioning resulted in a change in the institution's mission, which now explicitly focuses on how places change over time, depicting earlier village life in western New York and illuminating how the past affects people's lives today, elements not featured in the previous mission. The shift allows for not only a clearly defined thematic focus, but a hands-on, living history approach to visitor experience. While a phased plan and timeline are incomplete, staff have "a vision of what we want the historical village ... to be."

Mission and Strategic Plans

Qualitative data offer details on the ways in which MFA grants intersect with an institution's mission. At the most basic level, interviewees validated the close fit between the projects and mission. Speaking of the *Bug Buddies* MFA project at the **Lincoln Children's Zoo** (Lincoln, NE), the director said, "It is pure mission. I'd sooner get rid of a couple of animal exhibits than to eliminate Bug Buddies." Other interviews further suggested ways in which the MFA-granted projects enhanced, strengthened, and advanced an institution's mission in a dynamic co-evolution of mission and museum itself. "It feels like every time we successfully achieve the mission, it's advanced. We bring the mission to a new community or a new group of visitors that also advances the mission. I think this project delivered on both," noted the assistant curator of the **Pacific Asia Museum** (Pasadena, CA) of its *Chinese Textile* project experience.

Qualitative data also affirm museums' successes in meeting key benchmarks and aligning their work with their mission. The director of education at the **Chicago Botanic Garden** (Glencoe, IL) noted that the MFA project has helped define its mission and commitment to youth education, workforce training, and local food systems and is incorporated in its strategic plan. At the same time, the MFA project has changed how the Garden itself operates: the fruit and vegetable garden is now completely organic and organic food is sourced for the Garden's on-site café.

MFA funds often saw use in exploring and expanding programming related to an undeveloped aspect of an institution's mission and, in some cases, ultimately led to refining and focusing the mission. In other instances, departments within the institution not usually engaged in mission-based work were brought into the fold.

In some cases, fulfillment of a strategic goal prompted a re-assessment of mission, as was the case for the **Children's Museum of Oak Ridge** (Oak Ridge, TN). With renovation of its *Appalachian Heritage Project* complete and its collections inventoried, digitized, and securely stored, the museum widened its mission to embrace environmental sustainability. That shift toward larger social issues is emblematic of a number of profiled museums that used MFA funding to address large social issues, from scientific literacy and critical thinking to civic engagement and environmental stewardship. While the benchmarks may be modest and measurable, many museums have set their sights on contributing to widespread societal transformation.

Summary

MFA grantees experienced a wide range of effects related to their MFA projects. Overall, findings suggest the broad audiences served, the rich programming produced, and ways institutions have been strengthened, providing a foundation for ongoing work. Data also suggest ways in which MFA grants help museums achieve strategic goals and advance their missions.

Audience

Conducting many and different kinds of activities allowed museums to reflect the multiple ways that people learn and, not surprisingly, MFA projects reached a wide range of visitor ages. Audiences sometimes varied by project focus, but students and youth were consistently among the top two audience age groups served. Exhibition-focused projects generally reached the widest range of general audience groups.

A strong majority of survey respondents reported positive impacts on audience development; nearly three quarters asserted they had attracted new audiences and just under two-thirds indicated greater audience commitment to their institutions. Nearly half of survey respondents reported having increased audience access through a variety of means, such as interactive websites and mobile programming, expanded hours and clearer signage, greater physical accessibility by people with disabilities, the sharing of resources, longer-term audience commitments, and a local community involvement.

Nearly all institutions that conducted projects for external audiences indicated they had been at least somewhat successful in retaining those audiences.

Programming

More than two-thirds of survey respondents reported that their museums had sustained or continued programming originally underwritten by the MFA grant. Nearly as many considered their museum's success in continuing programming as "very successful." Larger museums reported a greater capacity to undertake programming projects; a majority of survey respondents—from 90 to 98%—reported greater capacity to conduct related programming. Museums underwritten by larger MFA awards appeared more likely to have pursued additional funding. Qualitative data indicate that developing a new project adds value to an organization in terms of new skills, new knowledge domains, and new collaborative forms. Respondents noted that, as a result of conducting an MFA project, they thought differently about what was possible for them. For some institutions, the MFA grant helped underwrite a program that transformed how an entire institution operates.

Strengthening Organizational Capacity: Museum Profile, Partners and Institutional and Staff Capacities

Data on organizational capacity suggest that in almost all instances, the MFA experience strengthened museums as institutions. Survey findings on effects related to strengthening organizational capacity were strong across all areas.

Nearly nine in ten responding museums reported at least one positive effect on their institution's community profile, or reputation, as a result of an MFA grant, and nearly two-thirds reported their museums had greater visibility as centers of community learning. Particularly for small museums, an MFA grant conveys prestige and often opens doors to funding sources. At large museums, an MFA grant may be one of several funding streams, with an accordingly smaller effect on public awareness.

Of responding museums that indicated they worked with partners, nearly three-quarters reported they had strengthened existing partnerships, nearly two-thirds had formed new partnerships, and more than half had improved their skills in working with partners. As testament to the power of effective partnerships, three quarters of surveyed museums that worked with partners reported increased public awareness of their institution as a result of partnerships; just under half said partnerships gave them access to resources.

Larger awards appeared to generate broader effects on organizational capacity, although nearly all survey respondents reported that work related to an MFA-funded project had increased at least one aspect of their institutions' organizational capacity—mission alignment, access to funding, capacity to reach new audiences, or greater board involvement. Four-fifths of responding museums reported they had met benchmarks related to their mission and strategic plan. Nearly all museums emerged from the MFA experiences as stronger institutions.

Section V: Conclusion

Evaluation findings suggest that the MFA program supports a strikingly diverse pool of museum projects tailored to individual museum and community needs and underscore the program's value in supporting museums. The extraordinarily high response rate to the survey at the center of this study—more than 70% of grantees requested to complete the survey did—suggests the high value of the MFA program to museums and affirms their support of the program's aims.

Uniquely among federal funding for museums, the MFA program serves museums of all disciplines, sizes, and geographic locations. It supports the public service role of museums and seeks to build museums' institutional capacity, generating projects that address the interests and needs of their local communities while also advancing museums' strategic goals. As a result, MFA projects are characterized by diversity; they have involved broad social themes such as civic engagement and have also supported very specific work such as gathering oral histories of a unique community.

Projects typically involved numerous interrelated activities, for example, bringing exhibit design, program development, and evaluation activities to bear on a new audience offering, or combining research, collections management, and exhibit design to develop a new educational program. Interviewees spoke often of the trust they felt from IMLS in their ability to refine projects in order to meet a strategic goal.

Before turning to a discussion of survey findings regarding the value of the MFA program, we begin with a discussion of MFA applicants and grantees.

Serving the Museum Community

Comparison between the MFA applicant pool and the approximately 17,500 museums in the nation was not possible for this report; however, IMLS is developing *Museums Count*, a web-based census of museums which will for the first time provide consistent, reliable, and current data on the scope, size, and distribution of the U.S. museum sector. Once *Museums Count* is complete and the universe of institutions is determined, IMLS will be able to compare the population of MFA, and other grant program applicants and awardees, to the universe of museums and assess the agency's reach nationwide.

Findings from data about eligible applicants and MFA grantees nevertheless suggest that IMLS has successfully promoted the program and maintains an active pool of applicants from a variety of museum disciplines—including history, science, art, and children's museums, as well as general and specialized museums and zoos, aquariums, and botanic

gardens—and museum sizes. Applicants represent all six regions of the U.S. identified by the American Association of Museums.

In most cases, the distribution of awards and applications are consistent within each variable of discipline, museum size, and location. For instance, while history museums constitute the largest group of applicants, the award rates (comparing numbers of eligible applicants and awardees) within each discipline type are consistent. Similarly, while large museums do form a larger pool than smaller museums, funding rates are consistent regardless of museum size. Analysis of grantees permits the conclusion that the MFA program represents a wide range of museum disciplines, sizes, and regional locations and does not disfavor any particular group of museums. Further, a majority of sampled museums with unfunded applications concurred that the review process is fair.

The rigorous application process appears both as a benefit and a barrier. Data from applicants suggest that the application process itself helps museum staff clarify strategic goals (reported by 78% of sampled applicants) and secure other funding. More than half of the sampled unfunded projects were ultimately implemented, either in modified form or through other funding. However, survey respondents from small museums noted the burden of pulling key staff from everyday operations to develop grant applications and were less likely to re-apply than were respondents from larger museums. This is significant because the award rate among frequent applicants (those who have applied more than once), increases with each subsequent attempt. This may reflect increased experience with the application and review process, as applicants gain a better understanding of their readiness for funding of a particular project, as well as how best to prepare an application. On average, an applicant museum receives MFA funding after one and a half attempts.

Effectiveness of the MFA Grant Program

In requesting an evaluation of the Museum for America program's effectiveness to date, IMLS raised six foundational questions. These questions form the structure for the discussion of findings which follows.

What impact is there on communities served by the funded programs (i.e., the outcomes of education and exhibition programming)?

Audience effects were among the strongest reported by MFA grantees. Allowing applicant museums to design projects tailored to local audiences resulted in a broad variety of audiences served. MFA projects served a cross-section of the public, from professionals, adults, and seniors, to students, preschoolers, and members of specialized communities (defined by unique geography, socioeconomic levels, cultural or racial criteria, or disability status). Exhibitions were most often developed with multiple audiences in mind, while

programming projects often sought to engage specific audiences. Audience outreach included travel to serve off-site audiences, whether seniors or school groups, suburban, rural communities or inner-city audiences, and the use of distance-learning technologies. Young people—classroom students and out-of-school youth—were the largest groups served, followed by family groups, parents, and seniors. In some cases, an MFA project was one stage in an ongoing, long-term initiative designed to engage a particular community defined by location, ethnicity, or socioeconomic status.

Nearly three-quarters of sampled museums that reached out to public audiences reported reaching new audiences, and almost all had had at least some success in sustaining those audiences. Nearly two-thirds reported gains in their audiences' commitment to their museums, such as higher rates of volunteerism. Partnerships with community organizations and other groups proved valuable for bringing in new audiences for many grantees.

Grantee interviews suggest that projects are often informed by community or educational advisory groups; educational projects are aligned with state education standards. In exemplary cases, MFA projects have left lasting impressions on audiences, continue to be in demand as school group trips, and have frequently been stepping stones to further programming. More than half of projects that involved programming or exhibition activities generated additional related programming beyond the proposed MFA activities.

What degree of success have grantees had in growing or building their capacity to serve communities?

MFA projects are successful not only in reaching audiences through the programs conducted as part of a grant, but in growing an organization's ability to serve its communities.

Surveyed grantees reported strong gains in organizational capacities related to increases in staff capacity to reach new audiences and develop new programming. For example, 64% of surveyed grantees involved in programming activities reported increases in the range of possibilities for programs they could undertake. Two-fifths of respondents reported increased staff capacity to create new kinds of exhibitions. Interviews suggest that these capacities included gains in content area knowledge and increased access to outside expertise, and enhanced museums' capacity to engage audiences, whether through skills related to developing different kinds of programs or exhibits or through greater knowledge and use of strategies to engage audiences of different ages, learning styles, or levels of physical ability.

Many (70%) respondents reported enlisting partners in their projects, with strong effects on their capacity to serve audiences. Three-quarters of the surveyed museums that worked with partners indicated that those partnerships helped to raise community awareness of the organization, and one-fifth reported that the partners brought in new members. Partnerships also increased access to resources for about half of the surveyed museums, and access to new paid staff or volunteers for a third of the museums. In turn,

the majority of grantees that worked with partners indicated that the grant experience had strengthened existing partnerships or helped them to develop their partnership skills.

Another factor contributing to a museum's ability to serve a community lies in its reputation in that community. Eighty percent of grantees reported that their museums' public image was strengthened by the MFA grant; a somewhat smaller number indicated the grant had increased their visibility as a center of community learning. Interviewees were consistently enthusiastic about how the MFA project helped to strengthen the museum's relevance to its community. They cited enhanced community awareness and use of their institutions, particularly as they provided opportunities for greater engagement and more long-term interactions. These positive effects may have derived cumulatively from partnerships, the prestige of the IMLS award itself, and the programming and other activities funded by the grant.

In both surveys and interviews, grantees reported new capacities related to their ability to use evaluation to learn how audiences received projects. Many survey respondents reported greater staff capacity in using outcomes-based planning and evaluation. Interviewees spoke positively of IMLS-produced materials on logic models, outcomes-based planning and evaluation. The logic models especially helped grantees stay focused on their desired outcomes. Grantees also described increasing sophistication in their summative evaluation knowledge and growing skill in using online survey tools and tailoring questionnaires to particular museum experiences. These findings suggest the value of the MFA grant for increasing grantees' knowledge and use of evaluation to fulfill community interests and needs more effectively.

Museums entering longer-term engagements with local communities reported in interviews that they experienced a positive feedback loop through which they found that deeper engagement with a community led to deeper understanding of the community and thus an increased capacity for serving it.

To what degrees have museum grantees developed, sustained, or expanded their collections stewardship of cultural heritage?

The MFA program enabled museums to develop, sustain, and expand their stewardship of cultural heritage in a variety of ways, particularly related to audience access to collections, such as unifying collections both within a single institution and across multiple sites or making content available digitally. In addition to conducting inventories and creating new collections management plans, MFA grantees conducted archival research, collected oral histories, and entered dialogues with other museums staff concerning care and interpretation of their collections.

Thirty four percent of surveyed museums undertook some kind of digitization or collections activities. These activities, not surprisingly, were largely conducted by those museum types

prone to housing collections, especially art, history, and natural history/anthropology museums. While generally focused on providing new opportunities for audience access to collections, these activities often simultaneously helped to preserve the materials. Overall, nearly half of surveyed museums indicated that their MFA grant had increased audience access; numbers were highest among projects primarily involved in either technology and online resources or in digitization and collections.

In addition to using digital methods for increasing audience access to collections, MFA grantees are using digital means to expand the collections themselves, either digitizing non-digital materials or creating entirely new content. Of museums that digitized collections as part of their MFA grant, nearly a quarter digitized at least half of their collections and more than 80% created new digital content. Grantee interviews further suggest that some museums contributed to the stewardship of cultural heritage by conducting oral histories and research work that created new collections materials and documented existing collections. Other museums undertook research on their holdings that resulted in new approaches to exhibiting their collections.

How have programs been sustained after the grant period ended?

Survey findings suggest that MFA projects have a lasting impact beyond the grant project. Nearly all survey respondents reported having been at least “somewhat successful” in continuing MFA programming; three out of five characterized their efforts as “very successful.” Many projects were written into operating budgets and financed through additional grant monies from IMLS, or other agencies, foundations, corporate sponsors, or their costs were further offset by partners. In that somewhat limited sense, many projects were sustained.

“Success” and “sustainable” are not synonymous, however. In interviews, grantees noted that a grant’s value was not conditional on continuing a particular programming activity: changes beyond a museum’s control, such as cuts in funding for school trips, changing demographics, or the availability of other opportunities for a particular audience rendered some programs no longer relevant or affordable. A few MFA-funded projects profiled for this study did have limited life-spans, but overwhelmingly, interviewees stressed that the greater value of the grant was in lessons learned, new ideas generated, and deeper engagement in a content area or audience strategy that emerged from the MFA grant.

In some cases, MFA grants were designed as periods of experimentation, and project principals fully expected some efforts to flourish while others faded. Such projects were significant inasmuch as they met objectives, provided lessons, and raised new questions, in turn providing opportunities for deeper understanding and serving their audiences more effectively. Some projects, for example, were not continued as such, but the

learning associated with them became available institution-wide, infusing the content and messaging throughout museum operations.

Whether a project funded through an MFA grant continues, by whatever means, is therefore only one piece of the picture. Interviews with grantees suggest that another approach to project success is to ask, “What came next? What did this work inspire? What did the institution learn along the way? How did it enrich institutional and staff capacities?” A project could end and yet strengthen a museum’s ability to fulfill its mission or advance a strategic goal.

Sustainability, in the context of MFA projects, is multi-faceted, as intimately connected with institutional learning as it is with physical presence. Anecdotal information suggest that no learning associated with implementing an MFA project was wasted.

What is the impact of funding on the capacity building (training, policy implementation, or institutional management) of museum grantees?

Almost all (98%) of survey respondents reported positive effects from MFA funding on their institutional capacity, from improving staff cohesion and commitment to mission to aligning staff responsibilities more directly with their mission. Although only 6% of respondents identified organizational development as a focus of resource allocation, consistent with the MFA program’s goal of strengthening museums, 60% of respondents reported conducting organizational development activities, no matter what type of activity consumed most resources. The most commonly conducted organizational development activity was training of staff, docents or volunteers, conducted by 65% of sampled museums engaging in organizational development work, followed by research and evaluation activities. About a fourth of the surveyed grantees developed key management plans. These activities appear highly correlated with positive effects on organizational capacity.

Interviews suggested that in the strongest cases, MFA grants extended beyond the intended projects and audiences and had ripple effects throughout the museum. For example, some museum staff found that the success of a specific program prompted a re-thinking of other programming or rose to the level of an institutional theme that was infused throughout the entire museum, encompassing cafes and gift shops.

Survey data further suggest that MFA grants were valuable to museums in enhancing staff abilities to form effective collaborations both internally and with other organizations. More than half of all survey respondents reported increased skills in forming external partnerships and in working internally across departments.

The clarity of MFA goals, the ability to continuously integrate findings of formative (process) evaluation into project design, and the prestige of the national award helped grantees overcome project implementation challenges. Grantees stressed in both interviews

and survey comments that they felt trusted by IMLS in the process they used to shape projects in order to attain strategic goals.

Most of the surveyed museums reported that the MFA grant helped attract additional funding, another indication of enhanced organizational capacity. The successful completion of an MFA-funded project may give other funders confidence that they are investing in institutions with high standards of quality and accountability. Just under one-fifth of surveyed grantees reported greater board involvement as a result of an MFA project, which suggests greater attention to management and outcomes.

The fact that more than two-thirds of grantee respondents in a position to describe post-grant effects saw continued evidence of strengthened institutional capacity three years after the MFA project's completion suggests that benefits to museums have some lasting value.

What degrees of success have museum grantees had in achieving their strategic goals as a result of funding?

Museum grantees reported strong success in achieving strategic goals and advancing their mission along several indicators. Four-fifths reported success in meeting key benchmarks for strategic goals, and nearly half reported greater staff commitment to mission. Between a quarter and a third reported a closer alignment of staff responsibilities with mission and developed key management plans in the course of the MFA projects.

While strategic goals did not surface as much in interviews as did discussions of mission, interviewees consistently validated the close fit between their MFA projects and institutional mission. Many had to overcome challenges, particularly staff turnover, technology hurdles, and financial challenges; interviewees attributed the clear plans, well-articulated values, and connections with the strategic plan and mission articulated in their MFA proposals as valuable for ensuring success of their projects. Grantee interviews further suggest that in at least some cases, projects funded through the MFA program fulfilled and advanced a museum's mission, contributed to the development of new strategic goals and plans, and enabled museums to explore previously overlooked aspects of their mission and, in a few cases, even re-define their mission.

Summary and Recommendations

Evaluation findings suggest that the Museums for America program is highly effective in strengthening museums and serving communities. Given the overall success of the program, the following recommendations concern (1) expanding access to the MFA program, (2) sharing best practices, and (3) supporting museums efforts to evaluate programs to measure and affirm their public value.

Expanding Access to the MFA Program

The MFA application process itself appears to have a positive impact on all applicants, whether or not they receive funding. It is itself a valuable contribution to the museum field and could be available to more museums.

- IMLS might want to explore which outreach activities and delivery mechanisms are most effective in reaching potential applicants. Nearly 70% of surveyed MFA applicants were aware of IMLS outreach activities; and 47% received information about MFA from national, regional, and state museum associations.
- IMLS might consider offering greater assistance in navigating the online application system especially for small museums with less technical capacity.
- Because the funding rate for reapplications to the MFA program is strong, IMLS might encourage reapplication more explicitly.

Sharing Best Practices throughout the Project Life Cycle

Evaluation findings suggest that there are valuable lessons learned for museums that participate in the MFA program. IMLS is uniquely positioned to facilitate knowledge exchange and share best practices among applicants and grantees in the areas of project design, implementation and evaluation, not only to the benefit of institutions participating in MFA, but to share more broadly across the museum sector.

- IMLS could connect potential applicants to grantees who have demonstrated skill in effective project planning and who are more seasoned in the design and development of grant proposals. This could be particularly valuable for first time applicants to the program or to museums that are resubmitting a proposal.
- Throughout the project life cycle, some museums have struggled to conduct their MFA projects as comprehensively as originally proposed. IMLS might consider creating online platforms where cohorts of grantees at similar stages of development might share resources on project management, budgeting, outreach, evaluation and other planning areas in order to improve implementation and enhance evaluation skills.

Supporting Museums in Evaluation Practices that Measure and Affirm Public Value

Survey findings suggest that museums have benefitted from the outcomes-based planning and evaluation materials IMLS provides. Interviews revealed increasing expertise in process and summative evaluation and a strong interest in expanding evaluation knowledge and skills. IMLS has an opportunity to take a lead in developing templates museums could use to articulate indicators and impacts, and in facilitating field-wide conversations about measuring the cumulative impact of museum projects.

- The MFA grant categories—Engaging Communities, Collections Stewardship, and Building Institutional Capacity—clearly reflect the program’s goals and appear to help applicants direct their proposals accordingly. The diversity and number of project activities conducted suggest that while individual projects may touch on all three categories, the categories identify areas of emphasis and could be useful in tracking and documenting project outcomes. The categories could serve to structure templates or indicators of success for a range of museums within a given category. Tools such as implementation logs, structured in terms of major evaluation could facilitate reporting and help museums stay on track and make mid-course corrections as needed.
- IMLS might provide models for working with outside evaluators, or support museums in working with them, possibly through evaluation intermediaries. A subset of projects with a common theme might work with a single evaluator with expertise in that area.
- IMLS might consider strategies and indicators related to meeting broad, socially transformative goals that will necessarily encompass a longer time horizon than current evaluations. Interim evaluation measures—co-created by museums, IMLS, and other stakeholders—might help museums articulate stages of such social change or generate ideas for tracking impacts such as the growth of social connections (e.g., social network maps).
- IMLS might also look to expand thinking about assessing community-wide impacts in conjunction with activities conducted by other public institutions such as libraries. Such an approach might encourage greater collaboration between museums and other organizations.

The RMC study of Museums for America finds it a highly valued program. The extraordinarily strong survey response rate by grantees (70%) suggests its significance to individual grantees. IMLS is the sole federal funding source designed to improve museum service nationwide. The MFA program is representative of this inclusivity, charged with supporting all types of museums in building their institutional capacity for public service.

Through its rigorous application process and focus on strategic goals and plans MFA is a valuable tool, whether or not an institution receives funding, for clarifying goals and identifying internal strengths.

The process of conducting an MFA project has strong impacts on institutional capacity, not only in terms of immediate gains in staff knowledge and skills, but in longer-term influences on museum management, collections stewardship, engaging communities, and shaping future strategic directions.

IMLS can improve the Museums for America grant program by increasing awareness of the program across the museum field, providing additional venues for support in the

reapplication process and in facilitating the development of evaluation resources and networks that will enable museums within and outside of the MFA program to better articulate and measure the short and long-term program impacts in communities. The MFA program is a substantial resource for museums from application to well beyond the grant period as projects close, playing a valuable role in facilitating public access to museum services.

CODA

Perceptions and Effects of the MFA Application Process

Museums that applied to the MFA program between 2007 and 2010 (n=1124) were chosen to answer questions about their perceptions of the MFA application process in Survey Section B (refer to Appendix C for Survey Section B questions) in terms of their most recent application. This means that if an applicant museum submitted an MFA grant application in 2011, respondents were asked to reflect on that application. The response rate for this survey section was 66%. See Appendix D for complete description of the selected museum sample and respondents.

MFA Program Application Resources

IMLS supports potential MFA museum applicants with resources to aid in the application process. MFA program staff offer information sessions about the program and application guidelines at regional and national conferences. The IMLS website also contains a wealth of information, including sample MFA applications, schedules for applying, and contact information for program staff who are available to provide individual counseling by telephone or email. In recent years, IMLS has encouraged MFA applicants to use outcome-based project planning and evaluation and offers an online course supporting outcomes based planning and evaluation, implementation tips, and other materials related to strategic planning. In 2010 IMLS instituted audio conference calls and webinars as further supports for applicant museums. Local, regional, and national associations have also provided museums with information about the MFA program.

Survey respondents were asked if they were aware of these resources and whether they had participated in any of the activities or used the posted information. If respondents took advantage of the resources, they were asked to rate the helpfulness of those materials.

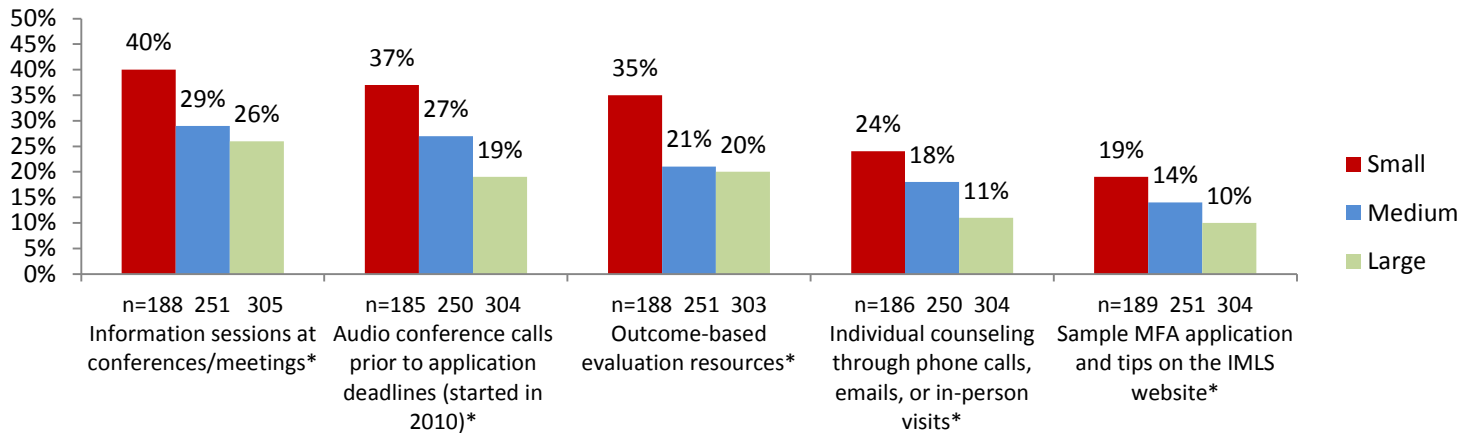
At least 70% of respondents were aware of IMLS outreach activities and MFA website resources, although only 47% were aware that national, regional, and state associations also make information about the MFA program available.

Among respondents who were aware of MFA resources, more than 95% reported the resources as somewhat or very helpful. Respondents most frequently took advantage of individual counseling or assistance through phone calls, emails, or in-person visits, and used the sample applications and website tips more frequently than other resources available. Respondents from small museums were significantly less likely to be aware of IMLS outreach activities and website resources than their peers at medium-sized and large museums and were

accordingly less likely to have participated in MFA application activities or used the resources.

Small museums were more unaware of MFA information sessions at conferences (40%), audio conference calls (37%), and outcome-based evaluation resources (35%) than were medium-sized and large museums (26-29%, 19-27%, 20-21% respectively). Exhibit CODA-1 presents the percentage of museum respondents *unaware* of the IMLS resources for applying to the program.

Exhibit CODA-1: Percent of Respondents Unaware of Resources by Museum Size



*Statistically significant $p < .05$

Generally, sixty percent or more of the respondents were *aware* of the information sessions provided by IMLS (see Exhibit CODA-2). However, respondents from the Southeast (40%) and Mid-Atlantic (33%) were most likely *not to have known* about the sessions. Exhibit CODA-2 shows the distribution of respondents unaware of the information sessions at conferences by the museums’ regional location.

Exhibit CODA-2: Percent of Respondents Unaware of IMLS Information Sessions by Region*

Region	n=	Percent Unaware of Information Sessions
Southeast	129	40%
Mid-Atlantic	152	33%
West	155	30%
Mountain Plains	88	27%
Mid-West	143	26%
New England	77	23%

*Statistically significant $p < .05$

Additional Analysis of Resource Use Include:

- Respondents from funded museums were significantly more likely to be aware of outreach activities and to have used IMLS resources than museums that were not funded. Differences between funded and unfunded museums' respondents on these questions were: information sessions (36% v. 29%), individual assistance (67% v. 53%), and evaluation resources (70% v. 58%).
- Similarly, museums with greater experience submitting applications to IMLS were significantly more likely to be aware of and use IMLS outreach activities and resources.
- Forty-seven percent (47%) of funded museum respondents indicated that the outcome-based evaluation resources were *very helpful*, compared with 31% of museums who were not funded. On the other hand, 65% of unfunded museum respondents said the evaluation resources were *somewhat helpful*, compared with 49% of those funded.
- Respondents from museums that submitted an application in 2011 were more aware of the audio conference calls and individual assistance than were those from museums that submitted applications earlier. (These resources were instituted in 2010.)
- Repeat applicants (83%) were more likely to have used the sample MFA applications and tips on the website than were first-time applicants (73%).
- No significant differences were found between museum leadership turnover (1, 2, 3 or more people holding leadership role since 2004) and the level of awareness of IMLS resources or the helpfulness of outreach activities and resources.

Effects of MFA Application Development

In communication with IMLS staff, MFA applicant museum staff have anecdotally reported the capacity-building effects of developing and submitting an application, an effect confirmed by survey respondents. Presented with a list of possible effects from their most recent MFA application experience respondents most frequently (80%) indicated that the application process was effective in helping them apply for other funding. This was followed by increasing awareness of their own resources or strengths (78% of respondents), and integrating outcomes-based planning in designing projects and evaluation processes (76%). Respondents from museums that received MFA funding at some point were significantly more likely to report effects than were museums that have never been funded—with the exception that significantly more museums that never received MFA funding were more apt to reframe a project to fit within IMLS guidelines than were those that received MFA funding. Exhibit CODA-3 presents the overall percentage of respondents indicating effects as well as the comparisons in results between those museums that have never received MFA funding and those that have received MFA funding.

**Exhibit CODA-3: Percent of Respondents Reporting Effects
of Application Process by MFA Funding Status**

	Never Received MFA Funding		Received at Least One MFA Award		Overall Respondents	
	n=	%	n=	%	n=	%
Improved ability to apply for other non-IMLS funding*	217	67%	490	86%	707	80%
Increased awareness of own resources/strengths*	223	66%	512	84%	735	78%
Adopted new ways of outcomes-based planning*	218	63%	501	82%	719	76%
Collaborated among departments/staff*	223	55%	510	76%	733	70%
Explored new external partnerships*	222	53%	509	67%	731	63%
Explored new technologies*	222	45%	510	68%	732	61%
Increased awareness of different programming*	219	52%	503	62%	722	59%
Reframed project to fit within categories of IMLS guidelines*	222	66%	509	54%	731	57%
Revised existing mission/strategic plan*	222	28%	513	38%	735	35%
Created mission/strategic plan for the first time	221	16%	512	13%	733	14%

*Statistically significant $p \leq .05$

Additional analysis of effects found:

- A greater number of respondents from small museums (48%) were significantly more likely to revise their existing mission or strategic plan than were respondents at large (30%) or medium-sized (32%) museums. More than three fourths (76%) of respondents from large museums noted increased effects on collaboration among departments or staff members, compared with medium-sized (69%) and small (60%) museums.
- Museums that received funding for their most recent application were significantly more likely to report that the application process affected their museums in multiple ways, compared with museums that did not receive funding.

The MFA grant program requires a 1:1 cost-sharing component for a proposed project. That is, the requested funding amount must be matched by an equal amount of non-IMLS resources (including monies and/or staffing costs). This cost-sharing component may affect the development of a proposed project in different ways. Survey respondents received a list of possible impacts due to the required 1:1 cost sharing and were asked to indicate how the cost sharing affected their most recent proposed project. More than half of respondents indicated the cost-sharing requirement influenced staffing costs (59%) and the scope of work (55%) for

their most recent MFA application. Exhibit CODA-4 displays the full findings.

Museums that submitted an application in 2011 were significantly more likely to mention that cost-sharing shaped the scope of their proposed projects and influenced non-labor costs than were museums that submitted applications in previous years.

Exhibit CODA-4: Percent of Respondents Reporting Cost-Sharing Requirement Impacts

Cost Sharing Requirement Affected:	n=	Percent of Respondents Agreeing
Staffing costs	729	59%
Scope of work	725	55%
The non-labor costs of the proposed project	709	45%
Duration of the proposed project	717	36%
Amount of time to raise the cost sharing funds	718	31%
Type of MFA grant	722	24%

Possible Barriers in Applying to the MFA Program

The process of submitting an MFA application includes developing a proposed project, obtaining or identifying the source of equal amount of cost shares, and composing a competitive application. Survey data suggest that lack of staff resources or cost-sharing can be barriers to application.

A greater percentage of respondents at small (65%) and medium-sized (56%) museums reported that their administrative leaders (executive directors) wrote their MFA applications, compared with respondents at large museums, 56% of whom reported they relied on grant writers. Comparing data from 2007 to 2011 suggest that large museums increasingly used dedicated grant writers (39% in 2007 – 09; 53% in 2010; 68% in 2011). In deciding whether or not to develop an application, large museums (17%) were less affected by the 1:1 cost sharing requirement than were medium-sized (22%) and small (30%) museums. The following survey comments from respondents at small museums reflect difficulties they face when applying to the MFA program.

The grants.gov process is very difficult. The process can be extremely daunting for small organizations with a small staff. It requires a significant understanding and comfort level with technology. The other option is to hire a consultant to apply for funding and most small organizations do not have the funds to pay for consultant services. It is likely this discourages many small organizations from applying to this excellent source of funding.

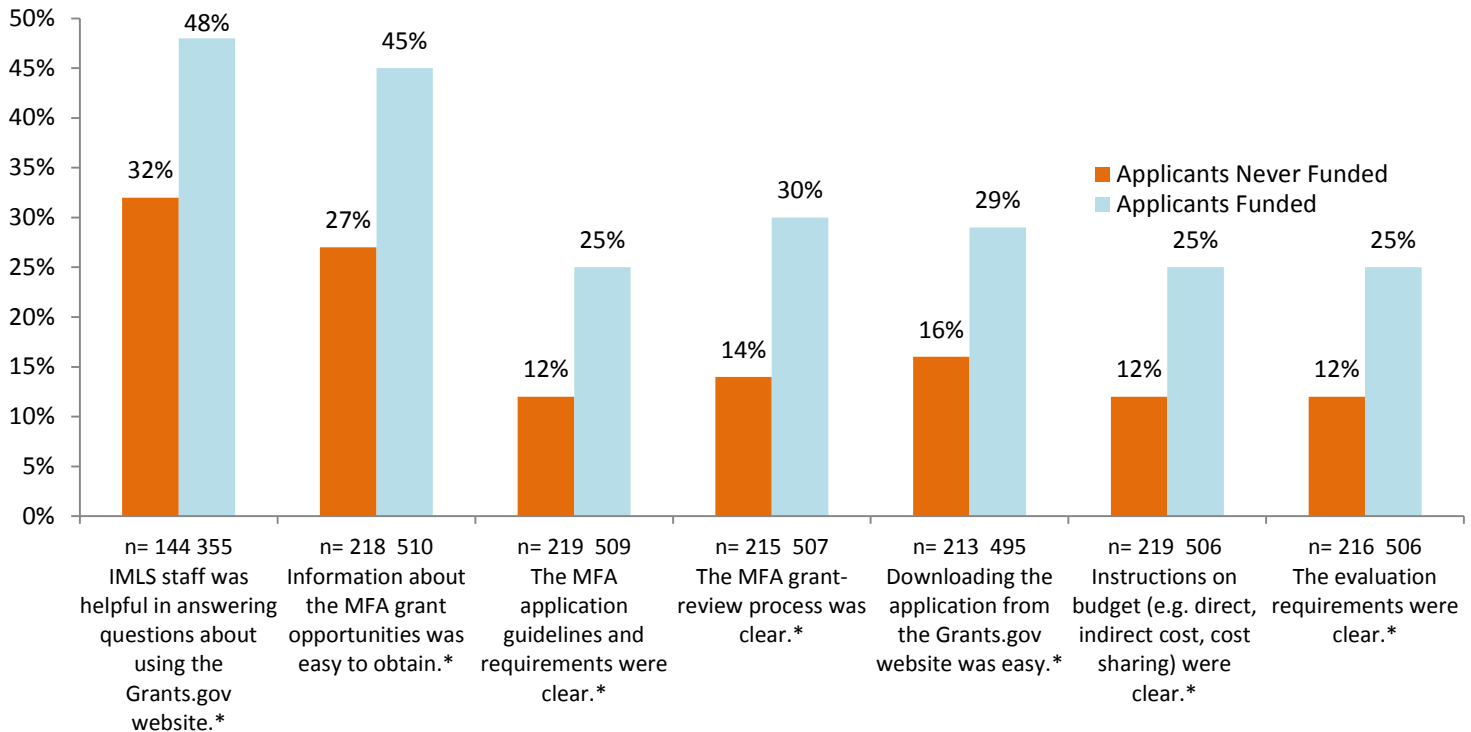
These grants really feel designed for large state institutions that can afford hiring or having a grant specialist whereas small institutions can't afford professional grant writers without taking from the overall project budget- meaning that less can be done with moneys raised.

We only have 4 full time staff so we hire outside consultants to write our application as no one on staff has a moment to spare in their daily workload. Small organizations are the ones that have the least flexibility in their budget to pay consultants but are the organizations who will see the most impact from an IMLS award. The other solution might be to allow IMLS funds pay the consultant fee and [allow these costs to] be included in the proposed budget?

Opinions about the MFA Application Process

Survey respondents were asked to reflect on their latest MFA application and indicate their level of agreement on a list of statements with regard to aspects of the application process. Over 85% of respondents favorably rated (agreed or strongly agreed) all aspects of the application process – accessibility of information, clarity of requirements, the review process, and feedback. Significant differences exist between groups in the extent to which respondents *agreed or strongly agreed* with each statement. Respondents from museums that were funded for this application or previous one(s) were more apt to strongly agree to seven out of nine MFA aspects than those never receiving funding. There were no differences found in opinions about submitting the application online or if hand written applications were easier. Exhibit CODA-5 shows the percentage of those never funded and those ever funded who strongly agreed to each of the survey statements.

Exhibit Coda-5: Percent of Respondents Who Strongly Agreed with Statement by MFA Funding Status



*Statistically significant $p \leq .05$

In addition, more respondents from large and medium museums compared to small museums *strongly agreed* that information about MFA grant opportunities is easy to obtain; the application guidelines, budget instructions, evaluation requirements, and grant-review process is clear, and downloading and submitting the online application is easy. There were no opinion differences between museums with a history of frequent leadership turnover (3 or more people held museum's leadership role) and those with little turnover. Similarly, repeat and first time applicants did not show opinion differences.

The percent of respondents who *strongly agreed* that information about MFA opportunities is easy to obtain and that the budget instructions are clear increased over time. That is, 44% of museums that submitted an application in 2011 strongly agreed that it is easy to obtain information compared with 40% of museums that submitted in 2010 and 34% between 2007 and 2009. A similar pattern holds for budget instructions. However, the percent of respondents who agreed that grants.gov is easy to use for submitting their MFA application decreased over time, 15% with applications submitted in 2011, 18% of 2010 applicants, and 26% of museums that applied between 2007 and 2009.

MFA Application Process Compared to Other Funding Processes

In comparing the MFA application process to those of other federal agencies, 61% of the respondents indicated the MFA application process was similar, 21% said the process was more difficult, and 18% said it was less difficult. Over half (55%) reported that the MFA application process was more difficult than preparing state, local and county governments grants, and 81% said the process was more difficult than private grants.

Likelihood of Applying to the MFA Program Again

When asked about the possibility of applying again to the MFA program, most respondents (82%) indicated that they are very likely to apply for another MFA grant, and 16% said they are somewhat likely. Respondents from large museums (87%) and medium museums (82%) were significantly more likely to indicate they would apply for another MFA grant compared to small museums (74%). Also, museums that were funded were more likely to say they would apply again (89%) than those who were not funded (75%). Repeat applicants were more apt to indicate that they were very likely to apply again (88%) compared to first time applicants (66%). The stability of the museums leadership role did not make a difference in the likelihood of applying again.

Perceptions of Unfunded Applications

Section C includes museums that applied to the MFA program between 2007 and 2010 and had an unfunded application (n=779). Respondents answered questions about their most recent unfunded project (refer to Appendix C for Survey Section C questions) in regards to the status of the project and their opinions about the MFA program review process.

Respondents were encouraged to provide comments on any aspects of the process they deemed important. Quotes are included in the sections below that exemplify data findings. The response rate for this section of questions is 60%. See Appendix D for description of the selected sample and respondents.

Status of Unfunded Projects

Respondents were asked if this application was a redesigned project that was previously submitted to the MFA program and then resubmitted. Few museums (14%) reported the application as a redesigned resubmitted application. Small museums (20%) were significantly more apt to report the application as a resubmit than large museums (9%). Museums governed by educational institutions or government entities (24%) were twice as likely to report the application as a resubmitted redesigned project to the MFA program as museums with a non-profit status (12%).

It was stated earlier that museums do tend to continue to seek funding for an unfunded MFA project. Very few respondents reported that their museum (3%) submitted the unfunded MFA project to *other* IMLS programs. However, over a third of the museums (36%) looked for non-IMLS funding for their project designs. Of those seeking another funding source, most museums received funding (67%). Science and technology museums (48%) and art museums (43%) were most likely to seek other funding for their projects.

Respondents from medium-sized museums (42%) were most apt to apply to other funders for their projects, whereas small museums (26%) were least likely to seek other funding.

It was not funded by IMLS but an expanded version was funded by a county organization for \$566,000. We are using this program to look at our organizational culture and how we work via interdepartmental teams.

Over half the museums (57%) implemented the unfunded project or a version of the project design. Art museums were most likely to execute the project (70%) whereas children/youth museums (38%) were least likely to have the capacity to execute their project. The size of the museum made no difference in determining whether or not a museum implemented the unfunded project. The more experience the museum had in applying to the MFA program the more likely the museum executed the project (applied once 44%; applied twice 55%; applied three times 63%; and applied four or more times 69%). Also, if a museum ever

received MFA funding the more likely it was that the museum executed a version of their project (64% compared to 50%).

We developed Plan B after this project was not funded. Although not as comprehensive and providing a lot of the capability we would like it is also a lot lower cost and it appears we will be able to improve a few elements of our technology upgrades through our "Plan B".

We have made modifications and have received private funding for one of the components since our initial application, and we hope to re-apply to IMLS for the balance of the MFA project in future.

IMLS should be aware that the unfunded project is extremely popular and is in high demand. We received many inquiries about when the project's activities would be available. In light of the lack of funding we implemented what educator workshops etc. we could afford but the unmet need is very great.

Perceptions of the MFA Funding Review Process

Respondents were given a list of statements about the MFA funding process and asked to rate their level of agreement with the statement. The majority of museums (81%) believed their application was given full and fair consideration. Natural history/anthropology museums were least likely to agree (65%). In addition, the majority of museums (85%) reported that IMLS staff was helpful in providing feedback. One out of four museums *strongly agreed* that IMLS staff was helpful. Museums that never received MFA funding were less likely to agree (80%) that the IMLS staff was helpful compared to museums that received MFA funding at some point in time (90%).

65% of museums indicated that the reviewer's comments were useful for redesigning their project. Natural history/anthropology museums (48%) and aquariums/ zoos (55%) were less likely to agree.

Respondents were asked to comment on any other aspects of their unfunded application that IMLS should know about. Over a third (35%) either provided additional information about the status of the unfunded project or commented on the review process. Of those providing comments, more than half the museums (51%; n=82) expressed concerns about the review scores or reviewer comments received. The most commonly reported concern was the lack of consistency across reviewers' scores and comments. Museum respondents found these discrepancies confusing, frustrating, and resulted in mixed messages (14%; n=46). Typically, one out of the three scores was very low and out of synch with the other scores. Some of the comments reflecting the status of the application and concerns about the review process are provided below.

We do plan on resubmitting this grant in 2012 after some redesign of the project, however due to the fact that reviewer comments and scores were completely opposite

it was difficult to determine redesign priorities to improve the project and ultimately the grant application. It highlighted a concern regarding the potential for reviewer misunderstanding of a unique Museum industry niche and/or placing a priority on something that was misunderstood in the application that no other reviewer questioned or misunderstood and the weight of that misunderstanding in the scoring.

We resubmitted the project in FY 2011 MFA competition. The panel reviewer comments were much more helpful than the field reviewer comments.

We have just re-submitted this un-funded project to MFA with changes based on the reviewer comments and our own review. In the past IMLS staff has not been very helpful with guidance on specific projects although very helpful in answering process questions. From the tenor of these questions you are suggesting that the staff can provide feedback on the specifics of a proposal. If this is so you should let applicants know and to what degree you can be helpful -- reviewing drafts talking about general concepts, etc. In addition it would be interesting to know what the IMLS process is for dealing with field reviewers' rankings that vary greatly. We had sections on our proposal that were rated from 2 to 6. I know that if reviewers' remarks and rankings are inappropriate they are taken out of the equation but what happens with the ones that are just very divergent?

We actually resubmitted this application and were awarded funding in 2009. The initial review we felt was unfair as one of the reviewer's comments was quite biased and unhelpful. We issued a formal complaint and also sought additional guidance in strengthening our application. Taking the other two reviewers' comments and those of IMLS staff into consideration we were able to better focus our application and were successful in securing funds to launch this project.

IMLS staff is very professional and helpful. Reviewers' comments are in general not detailed or dialogic enough to really be effective.

Some respondents felt the scores were unclear or reviewers' comments vague and hard to interpret. There was a concern about reviewers' lack of expertise or incomplete understanding of the described project.

We resubmitted this proposal to IMLS MFA for 2010 and it was funded. The original proposal included lots of travel which seemed to put off some reviewers; I also felt like some of the reviewers did not have a broad enough sense of the museum field to understand what we were trying to do. Perhaps because I have been fortunate enough to visit many museums and attend many professional conferences I believed strongly in site visits and the field's willingness to 'borrow and share' ideas practices techniques. But some reviewers seemed to think they were superfluous or that a consultant could come to us when I thought the need was to get our staff out of their 'knowns' and comfort zones. Among the ways we addressed this in the re-submit was to just de-emphasize it in the narrative but I still worry

that there is a degradation of the 'learning from successful' others going on -- perhaps because of the economy or because its assumed we can learn all we need to know through the web.

The only negative comments we received from reviewers were about the budget with nothing but praise for the project itself so it was very strange to get a complete rejection. It would have seemed more reasonable to receive partial funding if the project itself was praised so highly. In this sense the comments were confusing. Also several reviewers said there was too much of the budget for staffing! Checking with a program officer later she said this was not a problem and I did not have to restrict the portion of the budget for staffing. This made me skeptical about reviewers' prep for their task. The other extremely important fact is that with the economic decline worldwide not only did we not receive any IMLS funding the rest of our funding including our city's operational funds dropped by 90%. The IMLS grant even partially funded could have been a lifeline for the projects built up over the years. This has made this year horrendously difficult for our community because we are also a community lifeline.

A few respondents remarked that reviewers appeared to have a bias against their museum based on their size or project focus.

The lost time between applying and getting a declined response could put smaller start up organizations out of operation if IMLS was the only way they could get funded. We resent being told we're taking on too much in a project by your reviewers when after being denied we were able to complete all that we said we would with private funding and the same salaries and equipment and materials and supplies. You're out of touch with newer organizations that don't do things the way they've always been done.

Almost one quarter of the respondents commenting on their unfunded application agreed with the reviewers' comments or indicated the comments were helpful.

This was re-submitted and successful in the following year. The feedback was extremely helpful and we were able to take some small steps that positioned us more effectively upon resubmission.

We resubmitted the next year to MFA and were awarded. We used the reviewers and staff comments to improve our application and it worked!

We applied in a category that was a stretch for the project. We needed money for equipment for a new art center so we decided to try the MFA. When it was declined the first time our director wanted to reapply addressing the reviewers' comments. I think it was just not a good fit with the guidelines. And the reviewers pointed out weaknesses that we should address in my opinion.

We found some of the reviewer comments to be extremely enthusiastic while others seemed more intent on picking the application apart and finding something to

dislike. I question the process of having the field reviewers be the gatekeepers to the panel process. We have submitted several IMLS grants and it seems that the one that was funded squeaked by the field reviewers while others that were unfunded were barely rejected by the field reviewers, yet when our application reached the panel process where there was an opportunity for dialogue among the panelists it moved towards the top. I think the dialogue is important when there are so many different kinds of institutions that are eligible for an IMLS grant. Could the field reviewers be eliminated and just go straight to panel?

I will just reinforce that good quality extensive reviewer feedback is absolutely essential to fostering good applications in the long run.

A small number of respondents offered specific requests regarding the application:

Would like to have been considered for partial funding as then we would have looked to local resources to fund remainder of project.

Is there any way to be able to submit an application and have it reviewed before actually submitting it to be considered for funding? It may help the applicants to fix any major problems with their application. Some of the problems with our unfunded application were noticeable, other problems seemed fairly minor.

Summary

Overall, perceptions of the MFA application process as fair appear grounded; most respondents believed their applications were given full and fair review. Even a majority of unfunded applicants saw IMLS as helpful and nearly two-thirds found reviewers' comments useful.

Although few in number, the application review process appeared to have elicited the most animosity and distrust from respondents. Inconsistencies—the reliability of one reviewer being out of synch with the others—suggests the need for a revised approach. Suggestions for improvement from respondents include:

- provide partial funding;
- provide more transparency about reviewers such as their background and training;
- use reviewers or panels but not both;
- provide more IMLS oversight for reviewers (i.e., team approach); and
- clarify application standards and guidelines.

Appendix A: Methodology

Research Sources and Methodology

RMC Research Corporation conducted a mixed methods evaluation of the MFA program to date including MFA administrative data analysis, data collection via online surveys, telephone interviews, and site visits.

Museums for America Administrative Data

RMC Research obtained administrative data from IMLS that included all Museums for America application records submitted by eligible museums from 2004 to 2010. Application records contained the museum's DUNS number, institution name, address, contact information, application year, type of MFA project, amount of grant request, amount of matching funds, if funded the award amount, operating budget of the museum, and discipline/function of the museum. RMC examined the application data for consistency across a museum's applications and identified any outlying data. In cooperation with IMLS, RMC updated any erroneous data for accuracy. In addition, museums governed by large institutions, such as universities, were identified and categorized as their own entity. That is, if an art and history museum within a larger institution applied for an MFA grant, each is represented as a single museum.

The MFA Administrative Data served as the source of data for the online survey sample selection and the selection of profiled projects and case studies. Selection methods are described in the appendix sections below.

Online Survey Development and Sample Selection

In cooperation with IMLS, RMC developed an online web-based survey for collecting data from MFA applicants and grantees. The MFA administrative data served as the sampling frame from which applicants and funded projects were drawn. Purposive sampling strategies were used in order to select:

- 1) a recent pool of eligible applicants (2007-2010) to obtain current perceptions of the MFA application process based on the museum's latest application (2007-2010);
- 2) a recent pool of eligible non-funded applicants to gather current opinions on the MFA award process, based on the museum's latest unfunded application (2007-2010); and
- 3) a subgroup of grantees to obtain project activity data, effects data (if appropriate) based on the museum's earliest grant (2004-2009).

The subgroup of grantees were asked to provide information about their first, rather than most recent funded project, in order to produce a set of data which allowed examination of project effects as they played out upon project completion and after several years. In so

The sample selection for the evaluation survey yielded a total of 1322 MFA applicants. Exhibit A-1 below presents the MFA universe of applications/funded projects from which sample pools were chosen, brief description of the survey sample and the number of sampled MFA applications\ funded projects.

Exhibit A-1: MFA Universe and Survey Sample

MFA Universe	Survey Sample Museum\Application	Sample n=
3403 applications	1)Museums’ most recent application from 2007-2010	1124
2212 unfunded applications	2)Museums’ most recent unfunded application from 2007-2010	779
1191 funded applications	3)a. Museums’ earliest funded project from 2004-2009	758
	b. Museums’ earliest funded project from 2004-2009 and completed in 2010 or before (subset of group above)	682
	c. Museums’ earliest funded project from 2004-2009 and completed in 2007 or before (subset of group above)	303

Office of Management and Budget (OMB) Clearance

In March, 2010 RMC provided IMLS an OMB clearance package to be submitted by IMLS for evaluation data collection approval. The package included the required Form OMB 83-1 – Paperwork Reduction Act Submission and supporting statements. The supporting statements included overview and purpose of the MFA evaluation study, study methodologies, proposed data collection efforts, and study timeline by evaluation tasks. In addition, Part A Justification items A1-A18 and Part B Collections of Information Employing Statistical Methods B1-B5 were addressed and study instruments and protocols attached for review.

In July, 2010 OMB responded to IMLS with study questions and suggestions. In coordination with RMC, IMLS addressed OMB concerns and resubmitted the request with revisions to the evaluation plan. OMB clearance was obtained in September, 2010 allowing the development of the online survey to be finalized, and data collection to begin.

Online Survey Implementation

In late October, 2010, IMLS sent out email invitations to the survey sample museum contacts asking for participation in the MFA evaluation and alerting them to the upcoming

mailing from RMC about the online survey. RMC mailed out 1322 customized letters to museum contacts early November providing them with instructions and access to the online survey. Letters indicated a three week deadline for participation. During survey administration, IMLS forwarded any requests or inquiries for RMC to respond to. RMC support and technical staff responded via telephone or email to museums having technical difficulties, and provided misplaced access codes and application information specifically asked about in the survey.

RMC provided IMLS with email addresses of non-responding museums. On December 3, 2010, IMLS sent out a second email blast asking for survey participation. Follow-up postcards to non-respondents were mailed from RMC indicating an extension date of December 20, 2010. Additional email blasts were sent from RMC that included customized copies of the survey and the museum’s access codes. After six and a half weeks of data collection, the overall response rate was 65% (865\1322). Exhibit A-2 below describes each survey section, the museum and application sample, number of survey respondents, and survey response rates.

All respondents were asked Section A on museum background. Responding to subsequent sections was dependent on the applicants MFA history. Ten percent of the survey sample fit the criteria for all survey sections to be asked. Approximately 40% of the survey sample was targeted for Section B on application process and/or Section C on funding process; and sixty percent were selected to answer a combination of sections.

Exhibit A-2: Survey Section Sample and Response Rates

Survey Section	Survey Sample Museum\Application	Sample n=	Respondents n=	Response Rate
A. Museum Background	Survey Respondents	1322	865	65%
B. MFA Application Process*	Museums’ most recent application from 2007-2011	1124	747	66%
C. MFA Unfunded Application*	Museums’ most recent unfunded application from 2007-2010	779	464	60%
D. Funded Project Activities and Partnerships	Museums’ earliest funded project from 2004-2009	758	537	71%
E. Same Funded Project Immediate Effects	Museums’ earliest funded project from 2004-2009 and completed in 2010 or before (subset of above)	682	464	68%
F. Same Funded Project Post-Grant Effects	Museums’ earliest funded project from 2004-2009 and completed in 2007 or before (subset of above)	303	140	46%

Analytic Characteristics

The analytic characteristics of museum discipline grouping, museum size, and regional location of the museum were examined to identify patterns or trends in how museums perceive the application process: In addition, the analysis examined potential differences in a museum’s overall experience in applying to the MFA program, a museum’s history of receiving MFA project grants, and when an application was submitted.

Museum Discipline Grouping. Museums responding to the survey were asked to indicate the discipline that best described their primary function or service. The reported function from the survey or the discipline reported in MFA applications were aggregated into discipline groups by broad subject areas. Museums specializing in specific subject areas or dual subject areas are combined under general museums. Exhibit A-3 below presents the primary function choices and the discipline groups used for analysis.

Exhibit A-3: Museums’ Primary Function by Discipline Group

Primary Function	Museum Discipline Group
Aquarium or Zoo	Aquarium/Zoo
Arboretum/botanical garden	Arboretum/botanical garden
Art museum/gallery/center	Art
Children’s/Youth museum	Children/Youth
Historic house/site or historical society or history museum	History
Natural history/anthropology	Natural history/anthropology
Nature Center	Nature Center
Science/technology museum	Science/technology museum
General museum (collections from two or more disciplines) or Specialized museum (one narrow discipline) or Planetarium or Other museums	General museum

Museum Size. Museums are asked to report their current operating budget in their MFA application. The most recent reported operating budget for each museum applying to the MFA program from 2004-2010 (n=1817) was used to determine a museum’s size. Since operating budgets varied widely across museum disciplines, museum size was defined within the nine discipline groups mentioned above. Operating budgets within each discipline group were divided into equal thirds in defining small, medium, and large museums. Exhibit A-4 presents the operating budget ranges for each discipline group.

Exhibit A-4: Operating Budget Ranges for Each Discipline Group

Museum Discipline Group	n=	Operating Budget Cut Offs Defining Museum Size		
		Small	Medium	Large
Aquarium/Zoo	85	Less than \$3,478,945	\$3,478,945-\$15,669,330	More than \$15,669,330
Arboretum/botanical garden	68	Less than \$1,002,641	\$1,002,641-\$2,890,012	More than \$2,890,012
Art	393	Less than \$874,555	\$874,555-\$2,899,092	More than \$2,899,092
Children/Youth	107	Less than \$466,430	\$466,430-\$1,982,699	More than \$1,982,699
History	577	Less than \$193,425	\$193,425-\$761,212	More than \$761,212
Natural history/anthropology	78	Less than \$745,471	\$745,471-\$2,959,130	More than \$2,959,130
Nature Center	56	Less than \$383,270	\$383,270-\$1,024,000	More than \$1,024,000
Science/technology museum	92	Less than \$1,063,353	\$1,063,353-\$5,475,416	More than \$5,475,416
General museum	361	Less than \$419,741	\$419,741-\$2,037,391	More than \$2,037,391

Region. IMLS has structured outreach activities around six geographic regions identified by the American Association of Museums. Exhibit A-5 below identifies the states comprising each region.

Exhibit A-5: States by Region

States	Region
CT, ME, MA, NH, RI, VT	New England
DC, DE, MD, NY, NJ, PA,	Mid-Atlantic
AL, AR, FL, GA, KY, LA, MS, NC, SC, TN, VA, WV, PR, VI	Southeast
IL, IN, IA, MI, MN, MO, OH, WI	Mid-West
CO, KS, MT, NE, NM, ND, SD, OK, TX, WY	Mountain Plains
AK, AZ, CA, HI, ID, NV, OR, UT, WA, AS, GU, MP	West

Museum Experience with MFA Applications. The MFA administrative data indicated that the total number of applications made to the MFA program since 2004 varied widely. Museums' experience in applying to the MFA program was grouped by the number of applications—one, two, three, or four or more.

Funding Experience of MFA Program. Potential differences between museums that have ever received MFA funding and those that never received funding from 2004-2010 were also examined.

In addition to analyzing survey sections addressing grant activities, partnerships, and effects by museum characteristics, project-related characteristics were also examined, such as project duration, size of the award, project type, and perceptions of the sufficiency of the award amount.

Project Duration. IMLS typically awards MFA grants for one to three years. For analytic purposes, data were aggregated into three categories: fewer than two years, two years, and more than two years.

Project Award Size. MFA grant awards range from \$5,000 to \$150,000. For analytic purposes, award sizes were grouped into small (under \$50,000), medium (\$50,000-\$99,000), and large (over \$100,000).

Primary Activity Area. Survey respondents were asked to choose the area where most of the funding and project resources were spent from six possible areas: programming, exhibitions, collections, digitization, technology and online resources or organizational activities. The response to this question served as a proxy for primary activity area. Collections and digitization were combined into a single category due to the overlap in projects and relatively small numbers in each category, providing weaker statistical results when analyzed as separate categories.

Sufficiency of the Award Amount. Survey respondents were asked if the award amount was sufficient to complete the funded project. Response categories were no, somewhat, and yes.

Survey Sections Representativeness and Museum Background

This section of the appendix describes the representativeness of respondents compared to non-respondents and the total study sample for each part of the survey. As mentioned previously each survey section addressed different content and the sample for each section was unique to the content. In addition to the survey section representativeness, characteristics of the responding museums are presented as background context. Refer to Appendix C for specific survey section questions.

Survey Section B Representativeness

Museums applying to the MFA program between 2007 and 2010 (n=1124) were chosen to answer questions in Survey Section B pertaining to their most recent application; this did include 2011 applications if applicable. The response rate for this survey section was 66%.

General/Specialized/Other types of museums were underrepresented in the survey respondent sample (15%) compared to the non-respondents (27%).

Small sized museums were slightly underrepresented in the respondent sample (25% vs. 32%) where as large museums were slightly overrepresented (41%; 35%). Exhibit A-6 and Exhibit A-7 below presents the representativeness of Section B survey respondents to the selected sample.

Exhibit A-6: Number and Percent of Section B Non-Respondents, Respondents, and Total Sample by Museum Discipline, Size, and Region

MFA Applicant Sample for Section B		Non-respondent		Survey Respondent		TOTAL	
		n=	%	n=	%	n=	%
Museum Discipline*	Art Museums	88	23%	192	26%	280	25%
	Historic Sites/History/Historic Societies	103	27%	212	28%	315	28%
	Aquarium/Zoos	13	3%	37	5%	50	4%
	Arboretum/Botanic Gardens	14	4%	30	4%	44	4%
	Children's/Youth Museums	19	5%	56	7%	75	7%
	Science/Technology Museums	21	6%	44	6%	65	6%
	Natural History/Anthropology	11	3%	42	6%	53	5%
	Nature Centers	7	2%	21	3%	28	2%
	General/Specialized/Other Museums	101	27%	113	15%	214	19%
Total	377	100%	747	100%	1124	100%	
Museum Size*	Small	120	32%	190	25%	310	28%
	Medium	125	33%	251	34%	376	33%
	Large	132	35%	306	41%	438	39%
	Total	377	100%	747	100%	1124	100%
Region	New England	36	10%	77	10%	113	10%
	Mid-Atlantic	86	23%	153	20%	239	21%
	South East	70	19%	130	17%	200	18%
	Mid-West	65	17%	143	19%	208	19%
	Mountain Plains	42	11%	88	12%	130	12%
	West	78	21%	156	21%	234	21%
	Total	377	100%	747	100%	1124	100%

*Statistically Significant $p \leq .05$

Understandably, those museum representatives surveyed about an application from a recent funding cycle, 2010, were overrepresented in the survey sample (50%) compared to the non-respondents (31%). In comparison, those museum representatives asked about an application from four years ago were underrepresented in the survey sample (12%; 27%).

Museums with extensive experience in applying to the MFA grant program were overrepresented (21%) in comparison to the non-respondents (11%).

Museums that never received funding from the MFA program, were highly underrepresented in the survey sample (49%) compared to the non-respondent group (80%).

Exhibit A-7: Number and Percent of Section B Non-Respondents, Respondents, and Total Sample by Application Year, Total Number of MFA Applications, MFA Awards, and Funding Status of Most Recent Application

MFA Applicant Sample for Section B		Non-respondent		Survey Respondent		TOTAL	
		n=	%	n=	%	n=	%
Year of Submitted Application *	2007	102	27%	88	12%	190	17%
	2008	76	20%	97	13%	173	15%
	2009	82	22%	186	25%	268	24%
	2010	117	31%	376	50%	493	44%
	Total	377	100%	747	100%	1124	100%
Number of MFA Applications (2004-2010) *	1	189	50%	256	34%	445	40%
	2	95	25%	185	25%	280	25%
	3	52	14%	149	20%	201	18%
	4 or more	41	11%	157	21%	198	18%
	Total	377	100%	747	100%	1124	100%
Number of MFA Awards *	0	255	68%	231	31%	486	43%
	1	89	24%	303	41%	392	35%
	2 or more	33	9%	213	29%	246	22%
	Total	377	100%	747	100%	1124	100%
Funding Status of Application *	No	301	80%	368	49%	669	60%
	Yes	76	20%	379	51%	455	40%
	Total	377	100%	747	100%	1124	100%

*Statistically significant $p \leq .05$

Survey Section B Museum Respondent Background

The majority of museums are governed by a non-profit status (76%). However about half of the natural history/anthropology museums were governed by educational institutions or government entities.

Almost 60% of museums have been opened for at least 35 years. Almost half of the museums have had only one person in the leadership role over the past seven years.

Almost 70% of the museums have applied to IMLS for funding over the past year.

Over 60% of the museums have applied to non-MFA programs within IMLS. Of those museums applying, almost 80% were funded. Non-MFA programs most frequently applied to were: Museum Assessment Program (31%); Conservation Assessment Program (28%); and Conservation Project Support (26%). The majority of museums (84%) have applied to other federal agency grant programs.

Exhibit A-8: Number and Percent of Section B Respondents by Museum Background

Survey Section B		n=	%
Governance	Non-Profit	569	76%
	All Other	178	24%
	Total	747	100%
Museum Opening	Before 1900	73	10%
	1900-1925	65	9%
	1926-1950	109	15%
	1951-1975	176	24%
	1976-1999	231	32%
	2000 or after	71	10%
	Total	725	100%
Number of People Holding Leadership Role Since 2004	1	330	45%
	2	260	36%
	3 or more	139	19%
	Total	729	100%
Number of Paid Employees	10 or less	244	34%
	11-40	246	34%
	over 40	236	33%
	Total	726	100%
Average Number of Unpaid Staff	Less than 30	220	30%
	30-109	256	35%
	110 or More	247	34%
	Total	723	100%

Survey Section B		n=	%
Number of IMLS Applications in the Past Year	None	233	32%
	1	346	48%
	2 or more	149	20%
	Total	728	100%
Number of Other IMLS Applications Ever Submitted	None	255	34%
	1	244	33%
	2 or more	247	33%
	Total	746	100%
Of Those Applying Number of Other IMLS Awards Received	None	103	21%
	1	207	42%
	2 or more	181	37%
	Total	491	100%
Has your museum applied for any federal agency grants other than to IMLS?	Yes	584	84%
	No	112	16%
	Total	696	100%
Total Number of MFA Applications Including 2011 applications	1	199	27%
	2	183	25%
	3	146	20%
	4 or more	219	28%
	Total	747	100%

Survey Section C Representativeness

Survey Section C includes museums that applied to the MFA program between 2007 and 2010 and were unfunded (n=779). Respondents answered questions about their most recent unfunded project. The response rate for this section of questions was 60%.

General/Specialized/Other types of museums were underrepresented in the survey respondent sample (16%) compared to non-respondents (29%).

Small sized museums were slightly underrepresented in the respondent sample (25% vs. 32%) where as large museums were slightly overrepresented (41% vs. 34%).

Exhibit A-9: Number and Percent of Section C Non-Respondents, Respondents, and Total Sample by Museum Discipline, Size, and Region

MFA Unfunded Applicant Sample for Section C		Non-respondent		Survey Respondent		TOTAL	
		n=	%	n=	%	n=	%
Museum Discipline *	Art Museums	77	24%	123	27%	200	26%
	Historic Sites/History/Historic Societies	77	24%	124	27%	201	26%
	Aquarium/Zoos	10	3%	26	6%	36	5%
	Arboretum/Botanic Gardens	8	3%	19	4%	27	3%
	Children's/Youth Museums	18	6%	37	8%	55	7%
	Science/Technology Museums	20	6%	25	5%	45	6%
	Natural History/Anthropology	7	2%	20	4%	27	3%
	Nature Centers	6	2%	18	4%	24	3%
	General/Specialized/Other Museums	92	29%	72	16%	164	21%
	Total	315	100%	464	100%	779	100%
Museum Size *	Small	102	32%	114	25%	216	28%
	Medium	106	34%	161	35%	267	34%
	Large	107	34%	189	41%	296	38%
	Total	315	100%	464	100%	779	100%
Region	New England	24	8%	39	8%	63	8%
	Mid-Atlantic	72	23%	93	20%	165	21%
	South East	62	20%	85	18%	147	19%
	Mid-West	55	17%	92	20%	147	19%
	Mountain Plains	35	11%	54	12%	89	11%
	West	67	21%	101	22%	168	22%
	Total	315	100%	464	100%	779	100%

*Statistically Significant $p \leq .05$

Not surprising, museum representatives being asked about an unfunded application from the most recent funding cycle, 2010, were overrepresented in the survey sample (46%) compared to the non-respondents (33%). In comparison those museum representatives surveyed about an unfunded application from four years ago were underrepresented in the survey sample (15% vs. 27%).

Museums with extensive experience in applying to the MFA grant program were over-represented (26%) by more than twice the non-respondents (11%).

Museums that never received funding from the MFA program, were highly under-represented in the survey sample (50%) compared to the non-respondent group (81%).

Exhibit A-10: Number and Percent of Section C Non-Respondents, Respondents, and Total Sample by Application Year, Total Number of MFA Applications, and MFA Awards

MFA Unfunded Applicant Sample for Section C		Non-respondent		Survey Respondent		TOTAL	
		n=	%	n=	%	n=	%
Year of Submitted Application *	2007	84	27%	71	15%	155	20%
	2008	55	17%	71	15%	126	16%
	2009	73	23%	110	24%	183	23%
	2010	103	33%	212	46%	315	40%
	Total	315	100%	464	100%	779	100%
Number of MFA Applications *	1	157	50%	139	30%	296	38%
	2	77	24%	113	24%	190	24%
	3	45	14%	90	19%	135	17%
	4 or more	36	11%	122	26%	158	20%
	Total	315	100%	464	100%	779	100%
Number of MFA Awards *	0	255	81%	231	50%	486	62%
	1	47	15%	144	31%	191	25%
	2 or more	13	4%	89	19%	102	13%
	Total	315	100%	464	100%	779	100%

*Statistically Significant $p \leq .05$

Survey Section C Museum Respondent

The majority of museums are governed by a non-profit status (80%).

Almost 60% of museums have been opened for at least 35 years. Almost half of the museums have had only one person in the leadership role over the past seven years.

Over 70% of the museums have applied to IMLS for funding over the past year.

Over 60% of the museums have applied to non-MFA programs within IMLS. Of those museums applying, 3 out of 4 museums were funded.

The majority of museums (84%) have applied to other federal agency grant programs.

Exhibit A-11: Number and Percent of Section C Respondents by Museum Background

Survey Section C		n=	%
Governance	Non-Profit	370	80%
	All Other	94	20%
	Total	464	100%
Museum Opening	Before 1900	33	7%
	1900-1925	41	9%
	1926-1950	75	17%
	1951-1975	107	24%
	1976-1999	143	32%
	2000 or after	49	11%
	Total	448	100%
	Number of People Holding Leadership Role Since 2004	1	206
2		149	33%
3 or more		93	21%
Total		448	100%
Number of Paid Employees	10 or less	150	33%
	11-40	153	34%
	over 40	148	33%
	Total	451	100%
Average Number of Unpaid Staff	Less than 30	135	30%
	30-109	162	36%
	110 or More	155	34%
	Total	452	100%

Survey Section C		n=	%
Number of IMLS Applications in the Past Year	None	129	29%
	1	229	51%
	2 or more	91	20%
	Total	449	100%
Number of Other IMLS Applications Ever Submitted	None	172	37%
	1	154	33%
	2 or more	137	30%
	Total	463	100%
Of Those Applying Number of Other IMLS Awards Received	None	73	25%
	1	125	43%
	2 or more	93	32%
	Total	291	100%
Has your museum applied for any federal agency grants other than to IMLS?	Yes	365	84%
	No	69	16%
	Total	434	100%

Survey Section D Representativeness

Museums that received a MFA award between 2004 and 2009 (n=549) were selected to answer questions in Survey Section D. Respondents were asked about their earliest awarded project and those responding but having no knowledge of the project were excluded from the study(n=12). The sample size for Section D is 537.

Art museums were slightly overrepresented in the survey respondent sample (24%) compared to the non-respondents (19%); history museums/sites were underrepresented (29%) compared to non-responding history museums (38%).

Small sized museums were slightly underrepresented in the respondent sample (24% vs. 29%) where as large museums were slightly overrepresented (41%; 33%).

The more experience a museum had in applying to the MFA program the more likely they participated in answering questions about a funded project. That is, those museums applying once were under represented (26% respondents; 42% non-respondents) and those applying four or more times were overrepresented (24% respondents; 13% non-respondents). Likewise, museums funded for two or more projects were more apt to participate (39% respondent; 29% non-respondents).

Exhibit A-12 and Exhibit A-13 below presents the representativeness of Section D survey respondents to the selected sample.

Exhibit A-12: Number and Percent of Section D Non-Respondents, Respondents, and Total Sample by Museum Discipline, Size, and Region

MFA Grantee Sample for Section D		Non-respondent		Survey Respondent		Total	
		n=	%	n=	%	n=	%
Museum Discipline*	Art Museums	42	19%	128	24%	170	22%
	Historic Sites/History/Historic Societies	85	38%	157	29%	242	32%
	Aquarium/Zoos	7	3%	27	5%	34	4%
	Arboretum/Botanic Gardens	9	4%	25	5%	34	4%
	Children's/Youth Museums	17	8%	44	8%	61	8%
	Science/Technology Museums	6	3%	33	6%	39	5%
	Natural History/Anthropology	10	5%	32	6%	42	6%
	Nature Centers	3	1%	13	2%	16	2%
	General/Specialized/Other Museums	43	19%	78	15%	121	16%
	Total	222	100%	537	100%	759	100%
Museum Size*	Small	64	29%	129	24%	193	25%
	Medium	85	38%	186	35%	271	36%
	Large	73	33%	222	41%	295	39%
	Total	222	100%	537	100%	759	100%
Region	New England	34	15%	76	14%	110	14%
	Mid-Atlantic	49	22%	112	21%	161	21%
	South East	32	14%	91	17%	123	16%
	Mid-West	42	19%	98	18%	140	18%
	Mountain Plains	26	12%	60	11%	86	11%
	West	39	18%	100	19%	139	18%
	Total	222	100%	537	100%	759	100%

*Statistically Significant $p \leq .05$

Exhibit A-13: Number and Percent of Section D Non-Respondents, Respondents, and Total Sample by Application Year, Total Number of MFA Applications, and MFA Awards

MFA Grantee Sample for Section D		Non-respondent		Survey Respondent		Total	
		n=	%	n=	%	n=	%
Year of Submitted Application *	2004	64	29%	112	21%	176	23%
	2005	55	25%	100	19%	155	20%
	2006	40	18%	100	19%	140	18%
	2007	26	12%	74	14%	100	13%
	2008	26	12%	72	13%	98	13%
	2009	11	5%	79	15%	90	12%
	Total	222	100%	537	100%	759	100%
Number of MFA Applications*	1	93	42%	140	26%	233	31%
	2	65	29%	152	28%	217	29%
	3	36	16%	118	22%	154	20%
	4 or more	28	13%	127	24%	155	20%
	Total	222	100%	537	100%	759	100%
Number of MFA Awards*	1	179	81%	327	61%	506	67%
	2 or more	43	19%	210	39%	253	33%
	Total	222	100%	537	100%	759	100%

*Statistically Significant $p \leq .05$

Survey Section D Museum Respondent Background

- 75% percent of the museums responding to this section have non-profit status, and 12% were affiliated with a college, university or other academic entity.
- Slightly more than 75% of the museums have operated for at least 35 years. Half indicated that only one person has held the primary leadership position over the past seven years, 35% indicated two people and 15% said three people or more have had the position.
- Over half (55%) of the museums applied for MFA funding over the past year.
- 70% of the museums have applied to non-MFA programs within IMLS. Of those museums applying, 85% were successful in winning the award.
- The majority of museums (84%) have applied to other federal agency grant programs.
- When asked about the continuation status of their project, 60% reported that the project did not lead to a continuation application, 33% said it did lead to another application to continue the project, and 7% said the project was a continuation of a prior award.

Exhibit A-14 and Exhibit A-15 below presents the museum background of Section D survey respondents

Exhibit A-14: Number and Percent of Section D Respondents by Museum Background

Survey Section D		n=	%
Governance	Non-Profit	404	75%
	All Other	133	25%
	Total	537	100%
Museum Opening	Before 1900	63	12%
	1900-1925	56	11%
	1926-1950	72	14%
	1951-1975	131	25%
	1976-1999	169	32%
	2000 or after	32	6%
	Total	523	100%
Number of People Holding Leadership Role Since 2004	1	267	50%
	2	185	35%
	3 or more	81	15%
	Total	533	100%
Number of Paid Employees	10 or less	153	29%
	11-40	193	37%
	over 40	180	34%
	Total	526	100%
Average Number of Unpaid Staff	Less than 30	150	28%
	30-109	189	36%
	110 or More	188	36%
	Total	527	100%

Survey Section D		n=	%
Number of IMLS Applications in the Past Year	None	234	45%
	1	202	38%
	2 or more	89	17%
	Total	525	100%
Number of Other IMLS Applications Ever Submitted	None	167	31%
	1	178	33%
	2 or more	191	36%
	Total	536	100%
Of Those Applying Number of Other IMLS Awards Received	None	57	15%
	1	165	45%
	2 or more	147	40%
	Total	369	100%
Has your museum applied for any federal agency grants other than to IMLS?	Yes	426	84%
	No	79	16%
	Total	505	100%

Exhibit: A-15: Number and Percent of Section C Respondents by Museum Background

Survey Section D		n=	%
Award Amount	<\$50,000	101	19%
	\$50,000-99,000	141	26%
	\$100,000 or more	293	55%
	Total	535	100%
Number of Project Years	Less than 2	169	32%
	2 Years	188	35%
	Over 2 Years	178	33%
	Total	535	100%
Extensions	None	360	67%
	1 or more	175	33%
	Total	535	100%
Area Where Most Resources were Spent	Programming	164	31%
	Exhibits	139	26%
	Digitization	38	7%
	Collections	92	17%
	Technology and online resources	70	13%
	Organizational development	33	6%
	Total	536	100%

Survey Section E Representativeness

A subgroup of museums from the Survey Section D selection were also in the pool to answer Survey Section E as long as the project had been completed (n=683). Respondents who were familiar with this funded project answered questions about the short-term effects of the MFA project on the museum. The number of responding museums for Section E was 464.

Not surprising, the sample representativeness for Section E mirrors the representation distribution from Section D.

Art museums were slightly overrepresented in the survey respondent sample (25%) compared to the non-respondents (19%); history museums/sites were underrepresented (28%) compared to non-responding history museums (39%).

Small sized museums were slightly underrepresented in the respondent sample (23% vs. 29%) where as large museums were slightly overrepresented (44%; 33%).

The more experience a museum had in applying to the MFA program the more likely they participated in answering questions about a funded project. That is, those museums applying once were under represented (23% respondents; 41% non-respondents) and

those applying four or more times were over represented (25% respondents; 13% non-respondents). Likewise, museums funded for two or more projects were more apt to participate (44% respondent; 21% non-respondents).

Exhibit A-16 and Exhibit A-17 below presents the representativeness of Section E survey respondents to the selected sample.

Exhibit A-16: Number and Percent of Section E Non-Respondents, Respondents, and Total Sample by Museum Discipline, Size, and Region

MFA Grantee Sample for Section E		Non-respondent		Survey Respondent		Total	
		n=	%	n=	%	n=	%
Museum Discipline*	Art Museums	41	19%	114	25%	155	23%
	Historic Sites/History/Historic Societies	86	39%	131	28%	217	32%
	Aquarium/Zoos	7	3%	26	6%	33	5%
	Arboretum/Botanic Gardens	8	4%	23	5%	31	5%
	Children's/Youth Museums	16	7%	39	8%	55	8%
	Science/Technology Museums	7	3%	27	6%	34	5%
	Natural History/Anthropology	11	5%	25	5%	36	5%
	Nature Centers	3	1%	13	3%	16	2%
	General/Specialized/Other Museums	40	18%	66	14%	106	16%
	Total	219	100%	464	100%	683	100%
Museum Size*	Small	64	29%	108	23%	172	25%
	Medium	83	38%	160	34%	243	36%
	Large	72	33%	196	42%	268	39%
	Total	219	100%	464	100%	683	100%
Region	New England	32	15%	67	14%	99	14%
	Mid Atlantic	48	22%	96	21%	144	21%
	South East	33	15%	77	17%	110	16%
	Mid West	41	19%	85	18%	126	18%
	Mountain Plains	25	11%	55	12%	80	12%
	West	40	18%	84	18%	124	18%
	Total	219	100%	464	100%	683	100%

*Statistically Significant $p \leq .05$

Exhibit A-17: Number and Percent of Section E Non-Respondents, Respondents, and Total Sample by Application Year, Total Number of MFA Applications, Awards

MFA Grantee Sample for Section E		Non-respondent		Survey Respondent		Total	
		n=	%	n=	%	n=	%
Year of Submitted Application *	2004	65	30%	111	24%	176	26%
	2005	56	26%	99	21%	155	23%
	2006	44	20%	96	21%	140	20%
	2007	27	12%	71	15%	98	14%
	2008	21	10%	61	13%	82	12%
	2009	6	3%	26	6%	32	5%
	Total	219	100%	464	100%	683	100%
Number of MFA Applications*	1	90	41%	107	23%	197	29%
	2	62	28%	129	28%	191	28%
	3	38	17%	111	24%	149	22%
	4 or more	29	13%	117	25%	146	21%
	Total	219	100%	464	100%	683	100%
Number of MFA Awards*	1	173	79%	262	56%	435	64%
	2 or more	46	21%	202	44%	248	36%
	Total	219	100%	464	100%	683	100%

*Statistically Significant $p \leq .05$

Survey Section E Museum Respondent Background

- 76% percent of the museums responding to this section have non-profit status, and 12% were affiliated with a college, university or other academic entity.
- Slightly more than 75% of the museums have operated for at least 35 years. Half indicated that only one person has held the primary leadership position over the past seven years, 35% indicated two people and 10% said three people have had the position.
- Over half (56%) of the museums applied for MFA funding over the past year.
- 70% of the museums have applied to non-MFA programs within IMLS. Of those museums applying, 74% were successful in winning the award. The programs most frequently applied to were: Museum Assessment Program (32%), Conservation Project Support (30%), Conservation Assessment Program (29%), and National Leadership Grants (20%).
- The majority of museums (85%) have applied to other federal agency grant programs.
- When asked about the continuation status of their project, 62% reported that the project did not lead to a continuation application, 31% said it did lead to another application to continue the project, and 7% said the project was a continuation of a prior award.
- Compared to other grants received, 46% of respondents indicated the MFA grant was about the same, 42% said it was larger, and 13% said it was smaller. Significantly more small museums (56%) indicated the MFA grant size was larger compared to medium (44%) or small museums (32%).

Exhibit A-18 below presents the museum background of Section E survey respondents.

Exhibit A-18: Number and Percent of Section E Respondents by Museum Background

Survey Section E		n=	%
Governance	Non-Profit	353	76%
	All Other	111	24%
	Total	464	100%
Museum Opening	Before 1900	56	12%
	1900-1925	49	11%
	1926-1950	66	15%
	1951-1975	110	24%
	1976-1999	151	33%
	2000 or after	20	4%
	Total	452	100%
Number of People Holding Leadership Role Since 2004	1	233	50%
	2	162	35%
	3 or more	67	15%
	Total	462	100%
Number of Paid Employees	10 or less	125	27%
	11-40	170	37%
	over 40	160	35%
	Total	455	100%
Average Number of Unpaid Staff	Less than 30	124	27%
	30-109	165	36%
	110 or More	166	36%
	Total	455	100%

Survey Section E		n=	%
Number of IMLS Applications in the Past Year	None	199	44%
	1	180	40%
	2 or more	76	17%
	Total	455	100%
Number of Other IMLS Applications Ever Submitted	None	138	30%
	1	161	35%
	2 or more	164	35%
	Total	463	100%
Of Those Applying Number of Other IMLS Awards Received	None	50	15%
	1	149	46%
	2 or more	126	39%
	Total	325	100%
Has your museum applied for any federal agency grants other than to IMLS?	Yes	371	85%
	No	67	15%
	Total	438	100%

Survey Section E		n=	%
Award Amount	<\$50,000	98	21%
	\$50,000-99,000	125	27%
	\$100,000 or more	239	52%
	Total	462	100%
Number of Project Years	Less than 2	154	33%
	2 Years	149	33%
	Over 2 Years	159	34%
	Total	462	100%
Extensions	None	297	64%
	1 or more	165	36%
	Total	462	100%

Survey Section F Representativeness

A subgroup of museums from the Survey Section E selection were also in the pool to answer Survey Section F as long as the project had been completed three years ago or more (n=303). Respondents who were familiar with this funded project answered questions about post-grant effects of the MFA project on the museum. The number of responding museums for Section F was 140.

There were no statistically significant differences in discipline or museum size or region between respondents and non-respondents for Section F.

Exhibit A-19 and Exhibit A-20 below presents the representativeness of Section F survey respondents to the selected sample.

Exhibit A-19: Number and Percent of Section F Non-Respondents, Respondents, and Total Sample by Museum Discipline, Size, and Region

MFA Grantee Sample for Section F		Non-respondent		Survey Respondent		Total	
		n=	%	n=	%	n=	%
Museum Discipline	Art Museums	36	22%	39	28%	75	25%
	Historic Sites/History/Historic Societies	55	34%	38	27%	93	31%
	Aquarium/Zoos	7	4%	5	4%	12	4%
	Arboretum/Botanic Gardens	12	7%	7	5%	19	6%
	Children's/Youth Museums	11	7%	14	10%	25	8%
	Science/Technology Museums	3	2%	7	5%	10	3%
	Natural History/Anthropology	8	5%	5	4%	13	4%
	Nature Centers	2	1%	3	2%	5	2%
	General/Specialized/Other Museums	29	18%	22	16%	51	17%
	Total	163	100%	140	100%	303	100%
Museum Size	Small	39	24%	29	21%	68	22%
	Medium	66	40%	51	36%	117	39%
	Large	58	36%	60	43%	118	39%
	Total	163	100%	140	100%	303	100%
Region	New England	28	17%	23	16%	51	17%
	Mid-Atlantic	40	25%	30	21%	70	23%
	South East	19	12%	18	13%	37	12%
	Mid-West	29	18%	25	18%	54	18%
	Mountain Plains	20	12%	18	13%	38	13%
	West	27	17%	26	19%	53	17%
	Total	163	100%	140	100%	303	100%

Exhibit A-20: Number and Percent of Section F Non-Respondents, Respondents, and Total Sample by Application Year, Total Number of MFA Applications, Awards

MFA Sample for Section F		Non-respondent		Survey Respondent		Total	
		n=	%	n=	%	n=	%
Year of Submitted Application *	2004	89	55%	73	52%	162	53%
	2005	49	30%	54	39%	103	34%
	2006	24	15%	13	9%	37	12%
	2007	1	1%	0	0%	1	0%
	Total	163	100%	140	100%	303	100%
Number of MFA Applications*	1	54	33%	27	19%	81	27%
	2	45	28%	37	26%	82	27%
	3	31	19%	30	21%	61	20%
	4 or more	33	20%	46	33%	79	26%
	Total	163	100%	140	100%	303	100%
Number of MFA Awards*	1	103	63%	52	37%	155	51%
	2 or more	60	37%	88	63%	148	49%
	Total	163	100%	140	100%	303	100%

*Statistically Significant $p \leq .05$

Survey Section F Museum Respondent Background

- 80% percent of the museums responding to this section have non-profit status, and 20% were affiliated with a college, university or other academic entity.
- Over half (57%) of the museums applied for MFA funding over the past year.
- 78% of the museums have applied to non-MFA programs within IMLS. Of those museums applying, 84% were successful in winning the award.
- The majority of museums (86%) have applied to other federal agency grant programs.

Exhibit A-21 and Exhibit A-22 below presents the museum background of Section F survey respondents.

Exhibit A-21: Number and Percent of Section F Respondents by Museum Background

Survey Section F		n=	%
Governance	Non-Profit	112	80%
	All Other	28	20%
	Total	140	100%
Museum Opening	Before 1900	20	14%
	1900-1925	22	16%
	1926-1950	25	18%
	1951-1975	31	22%
	1976-1999	36	26%
	2000 or after	5	4%
	Total	139	100%
Number of People Holding Leadership Role Since 2004	1	77	55%
	2	38	27%
	3 or more	25	18%
	Total	140	100%
Number of Paid Employees	10 or less	36	26%
	11-40	51	37%
	over 40	50	36%
	Total	137	100%
Average Number of Unpaid Staff	Less than 30	36	26%
	30-109	47	34%
	110 or More	56	40%
	Total	139	100%

Survey Section F		n=	%
Number of IMLS Applications in the Past Year	None	60	43%
	1	51	37%
	2 or more	28	20%
	Total	139	100%
Number of Other IMLS Applications Ever Submitted	None	31	22%
	1	50	36%
	2 or more	58	42%
	Total	139	100%
Of Those Applying Number of Other IMLS Awards Received	None	18	17%
	1	45	42%
	2 or more	45	42%
	Total	108	100%
Has your museum applied for any federal agency grants other than to IMLS?	Yes	117	86%
	No	19	14%
	Total	136	100%

Exhibit A-22: Number and Percent of Section F Respondents by Museum Background

Survey Section F		n=	%
Award Amount	<\$50,000	37	26%
	\$50,000-99,000	37	26%
	\$100,000 or more	66	48%
	Total	140	100%
Number of Project Years	Less than 2	54	38%
	2 Years	47	34%
	Over 2 Years	39	27%
	Total	140	100%
Extensions	None	87	62%
	1 or more	53	38%
	Total	140	100%

Interview and Site Visit Data Collection

Alongside the quantitative study, RMC also conducted a qualitative study of 26 exemplary MFA grant projects to deepen the understanding of the quantitative data. The projects were chosen in collaboration with IMLS to reflect different regions of the country, museum disciplines, grant and museum sizes, and project types. Interviews were conducted with museum representatives of each of the 26 museums for best practice profiles. Further research was conducted with six of the 26 museums for more extensive case studies through additional interviews, site visits, and videotaping.

MFA administrative data, provided by IMLS to RMC, served as the data source for creating a pool of grantee projects from which exemplary projects were selected. Completed projects awarded from 2004-2006 (n=316) were identified and categorized into four groups: urban location and small operating budget (less than 1.5 million), rural location and small operating budget, urban location and large operating budget (1.5 million or more), and rural location and large operating budget. The MFA program staff were charged with reviewing the list of 316 categorized projects and, based on their knowledge, recommend 10 projects in each category for potentially being selected as a best practices project. MFA staff were asked to consider the following when making recommendations:

- The project involved a wide range of project activities;
- There were still knowledgeable staff available to report on the project;
- Project activities have been somewhat sustained beyond the grant period;
- Known challenges would be beneficial to share with the museum field;
- Community members were impacted by the project; and
- Organizational changes occurred due to the project.

IMLS submitted 39 project recommendations to RMC which included brief project descriptions and rationale for the nomination. The pool of 39 projects was further analyzed by region, discipline, and size of grant in selecting 26 fairly distributed projects .

Upon approval of the 26 exemplary projects, IMLS provided RMC with copies of the final performance reports for each project. In addition, MFA program staff contacted key project museum staff inviting their participation in an interview and identifying best times to be reached. RMC staff conducted one- to one-and-a-half hour telephone interviews from November 2010 through January 2011.

Again, in collaboration with IMLS, six of the 26 exemplary projects were chosen for more extensive case studies and video storytelling. From six to fifteen people involved with each museum project were interviewed in advance of a two-day site visit, which included video interviews as well as on-site observations of the museum and its context.

Exhibit A-23 presents the list of 26 MFA projects where qualitative data was collected and shows the museum name, project title, regional location, type of discipline, award size, and duration of the project. Representatives from all 26 museums were interviewed, indicated by I in the first exhibit column. The six museums participating in site-visits and video storytelling are indicated by SV within the same column.

Exhibit A-23: Qualitative Data Collected About 26 MFA Projects

Interview(I) Site Visit(SV)	Institution/Project Title	City, State/Region	Discipline	Museum Size	Award Amount	Project Dates
	Akwesasne Cultural Center Saving Our Basketry for the Next Seven Generations	Akwesasne, NY Mid-Atlantic	Specialized	Small	\$11,255	2006-07
	Chester County Historical Society Linked Electronic Collections Access Catalog	West Chester, PA Mid-Atlantic	Historical Society	Large	\$92,873	2004-07
 SV	Chicago Botanic Garden North Lawndale Career Training Program	Glencoe, IL Mid-West	Botanical Garden	Large	\$150,000	2005-07
	Children's Museum of Oak Ridge Appalachian Heritage Project	Oak Ridge, TN South East	Children's/You th	Small	\$80,000	2005-08
	Connecticut Children's Museum, Inc. Museum Multiple Intelligences Inclusion Project	New Haven, CT New England	Children's/You th	Medium	\$48,708	2005-07
 SV	COSI Toledo Science Cafe: Inquiry for Families	Toledo, OH Mid-West	Science/Techn ology	Medium	\$148,787	2005-07
	Denver Museum of Nature and Science Project Curiosity	Denver, CO Mountain Plans	General	Large	\$118,197	2005-06
	Genesee Country Museum Our History Revealed: A Master Plan for Interpreting 19th Century American Life	Mumford, NY Mid-Atlantic	History	Large	\$140,249	2004-08
	Johnson County Museums Johnson County's Photographic History on the Web	Shawnee, KS Mountain Plans	History	Large	\$90,745	2004-06
	Kidscommons Columbus' Community Children's Museum Kidscommons: Building Buildings	Columbus, IN Mid-West	Children's/You th	Small	\$93,302	2004-06
	Lincoln Children's Zoo Bug Buddies Inquiry Center	Lincoln, NE Mountain Plains	Zoo	Small	\$68,554	2006-07
 SV	Magic House, St. Louis Children's Museum Star-Spangled Center Interpretive Exhibits	Saint Louis, MO Mid-West	Children's/You th	Large	\$124,288	2006-08
	Maryhill Museum of Art Sustaining Change on The American Farm: A Farmer-Artist Exchange	Goldendale, WA West	Art	Small	\$44,535	2004-06
	Mission Inn Foundation Hands On History	Riverside, CA West	History	Medium	\$79,423	2004-07

Interview(I) Site Visit(SV)	Institution/Project Title	City, State/Region	Discipline	Museum Size	Award Amount	Project Dates
	Monticello/Thomas Jefferson Memorial Foundation Thomas Jefferson's Libraries, An Annotated Bibliographic Database	Charlottesville, VA South East	Historic Site	Large	\$140,140	2004-07
	Mount Vernon Hotel Museum and Garden "Fare for All at the Mount Vernon Hotel" & "People of our Past"	New York, NY Mid-Atlantic	Historic Site	Medium	\$74,895	2005-07
	Museum of Fine Arts, Boston Fine Art of Service	Boston, MA New England	Art	Large	\$150,000	2005-07
 SV	National Aquarium in Baltimore Watershed Moments	Baltimore, MD Mid-Atlantic	Aquarium	Large	\$139,133	2004-07
	Pacific Asia Museum Chinese Textile Collection Access Project	Pasadena, CA West	Art	Medium	\$65,030	2004-08
	Peninsula Fine Arts Center ARTreach: Experience Mali	Newport News, VA South East	Art	Small	\$64,235	2006-08
 SV	Pratt Museum Kachemak Bay: An Exploration of People and Place Education Project	Homer, AK West	General	Medium	\$149,278	2005-07
 SV	Queens Museum of Art Corona Plaza: Center of Everywhere	New York, NY Mid-Atlantic	Art	Large	\$150,000	2006-08
	Round Lake Area Prairie Grass Nature Museum Traveling Ecosystems	Round Lake, IL Mid-West	Nature Center	Small	\$38,530	2005-08
	Mystic Aquarium Seal Rescue Clinic Innovative Exhibit Enrichment	Mystic, CT New England	Aquarium	Large	\$21,572	2006-07
	Suquamish Museum Digitization of Oral History Tapes Project	Suquamish, WA West	Specialized	Small	\$21,830	2006-08
	USS Constitution Museum Mining the Records: Bringing "Old Ironsides" Crew to Life	Charlestown, MA New England	History	Large	\$150,000	2005-08

Appendix B: MFA Grant Program Requests and Funded Amounts

The following tables show the statistics on the MFA application requests and funding amounts by museum discipline, museum size, region, and state for the 2004-2010 funding cycles.

MFA Application Funding Requests by Museum Discipline. The table in Exhibit B-1 presents the number of applicant museums, the sum amount of the requested funding to the MFA program, the percent of requested funding, the mean request amount, the median request amount, and the range of the requested amount for each museum discipline group. The 393 art museums applying to the MFA program from 2004-2010 requested a total of more than \$86,000,000 of funding with the average total request by an art museum was over \$220,000.

Exhibit B-1: Descriptive Statistics of Application Funding Requests by Museum Discipline

		Application Request						
		Count	Total Request	Total %	Mean	Median	Minimum Total Request	Maximum Total Request
Museum Discipline Group	Art Museums	393	\$86,511,514	25%	\$220,131	\$150,000	\$7,500	\$880,500
	History	577	\$83,279,587	24%	\$144,332	\$101,815	\$5,000	\$1,001,930
	General/Specialized/Other Museums	361	\$64,327,310	19%	\$178,192	\$148,459	\$5,000	\$833,654
	Children's/Youth Museums	107	\$27,066,700	8%	\$252,960	\$212,112	\$23,125	\$838,611
	Science/Technology Museums	92	\$21,039,681	6%	\$228,692	\$193,758	\$27,344	\$748,494
	Aquarium/Zoos	85	\$20,891,506	6%	\$245,782	\$150,000	\$21,278	\$599,507
	Natural History/Anthropology	78	\$17,244,169	5%	\$221,079	\$149,975	\$5,000	\$669,896
	Arboretum/Botanic Gardens	68	\$14,572,050	4%	\$214,295	\$143,592	\$5,000	\$1,034,660
	Nature Centers	56	\$7,586,070	2%	\$135,466	\$106,351	\$5,000	\$431,428
	Total	1817	\$342,518,587	100%	\$188,508	\$148,000	\$5,000	\$1,034,660

MFA Application Funding Requests by Museum Size. The table in Exhibit B-2 presents the number of applicant museums, the sum amount of the requested funding to the MFA program, the percent of requested funding, the mean request amount, the median request amount, and the range of the requested amount for each museum size. Almost half (49%) of the total requested funding was made by large museums.

Exhibit B-2: Descriptive Statistics of Application Funding Requests by Museum Size

		Application Request						Minimum Total Request	Maximum Total Request
		Count	Total Request	Total %	Mean	Median			
Museum Size	Small	606	\$66,572,306	19%	\$109,855	\$79,873	\$5,000	\$724,500	
	Medium	605	\$107,146,291	31%	\$177,101	\$146,625	\$6,652	\$813,624	
	Large	606	\$168,799,989	49%	\$278,548	\$225,621	\$9,972	\$1,034,660	
	Total	1817	\$342,518,587	100%	\$188,508	\$148,000	\$5,000	\$1,034,660	

MFA Application Funding Requests by Region. The table in Exhibit B-3 presents the number of applicant museums, the sum amount of the requested funding to the MFA program, the percent of requested funding, the mean request amount, the median request amount, and the range of the requested amount for each museum’s regional location.

Exhibit B-3: Descriptive Statistics of Application Funding Requests by Region

		Application Request						Minimum Total Request	Maximum Total Request
		Count	Total Request	Total %	Mean	Median			
Region	Mid-Atlantic	721	\$72,627,550	21%	\$100,732	\$109,752	\$5,000	\$278,703	
	Mid-West	341	\$68,420,459	20%	\$200,647	\$149,745	\$5,000	\$898,088	
	West	344	\$68,307,592	20%	\$198,569	\$149,441	\$5,000	\$796,632	
	South East	603	\$59,949,229	18%	\$99,418	\$105,841	\$5,665	\$450,000	
	Mountain Plains	229	\$36,928,025	11%	\$161,258	\$138,451	\$5,000	\$822,168	
	New England	182	\$36,285,732	11%	\$199,372	\$149,560	\$5,000	\$746,338	
	Total	1817	\$342,518,587	100%	\$188,508	\$148,000	\$5,000	\$1,034,660	

MFA Application Funding Requests by State. The table in Exhibit B-4 presents the number of applicant museums, the sum amount of the requested funding to the MFA program, the percent of requested funding, the mean request amount, the median request amount, and the range of the requested amount for each museum state.

Exhibit B-4: Descriptive Statistics of Application Funding Requests by State

State	MFA Program Grant Request Amount						
	Number of Applications	Total Request Amount	Total Request %	Mean Application Request	Median Application Request	Minimum Application Request	Maximum Application Request
AK	24	\$2,571,437	.8%	\$107,143	\$117,314	\$9,258	\$150,000
AL	27	\$2,577,471	.8%	\$95,462	\$98,892	\$12,500	\$150,000
AR	16	\$1,598,865	.5%	\$99,929	\$114,229	\$14,013	\$156,727
AZ	33	\$3,202,491	.9%	\$97,045	\$122,341	\$8,970	\$150,000
CA	361	\$38,912,971	11.4%	\$107,792	\$127,453	\$6,800	\$150,403
CO	72	\$6,710,336	2.0%	\$93,199	\$102,094	\$10,000	\$150,000
CT	98	\$9,377,888	2.7%	\$95,693	\$97,356	\$10,350	\$238,668
DC	28	\$3,006,933	.9%	\$107,390	\$122,471	\$19,488	\$150,000
DE	10	\$1,276,869	.4%	\$127,687	\$144,934	\$52,930	\$150,000
FL	129	\$14,052,206	4.1%	\$108,932	\$129,253	\$6,100	\$450,000
GA	57	\$5,741,455	1.7%	\$100,727	\$113,098	\$7,363	\$162,776
GU	1	\$37,187	.0%	\$37,187	\$37,187	\$37,187	\$37,187
HI	26	\$3,030,323	.9%	\$116,551	\$148,431	\$19,405	\$150,000
IA	55	\$5,979,323	1.7%	\$108,715	\$119,788	\$9,287	\$150,000
ID	15	\$1,296,152	.4%	\$86,410	\$85,494	\$12,015	\$149,119
IL	149	\$16,150,219	4.7%	\$108,391	\$123,546	\$7,500	\$175,801
IN	58	\$5,452,111	1.6%	\$94,002	\$91,975	\$5,000	\$150,000
KS	33	\$2,548,201	.7%	\$77,218	\$60,750	\$5,000	\$150,000
KY	31	\$3,396,916	1.0%	\$109,578	\$129,588	\$18,710	\$150,000
LA	35	\$3,469,477	1.0%	\$99,128	\$93,298	\$11,000	\$196,230
MA	179	\$18,395,642	5.4%	\$102,769	\$108,687	\$5,812	\$182,617
MD	76	\$7,533,471	2.2%	\$99,125	\$104,897	\$5,000	\$150,000
ME	44	\$3,531,767	1.0%	\$80,267	\$68,266	\$6,915	\$150,000
MI	117	\$11,203,658	3.3%	\$95,758	\$90,000	\$10,000	\$186,624
MN	66	\$6,692,573	2.0%	\$101,403	\$102,940	\$7,150	\$150,000
MO	55	\$6,368,496	1.9%	\$115,791	\$137,540	\$5,136	\$150,000
MS	19	\$1,551,544	.5%	\$81,660	\$58,691	\$20,000	\$150,000
MT	32	\$3,267,060	1.0%	\$102,096	\$101,972	\$24,460	\$150,000
NC	94	\$9,181,868	2.7%	\$97,679	\$106,483	\$10,000	\$150,000
ND	7	\$396,321	.1%	\$56,617	\$41,261	\$5,000	\$149,971

State	MFA Program Grant Request Amount						
	Number of Applications	Total Request Amount	Total Request %	Mean Application Request	Median Application Request	Minimum Application Request	Maximum Application Request
NE	27	\$2,701,145	.8%	\$100,042	\$112,000	\$27,731	\$150,000
NH	12	\$930,420	.3%	\$77,535	\$73,969	\$12,075	\$150,000
NJ	40	\$3,435,846	1.0%	\$85,896	\$86,151	\$6,448	\$150,000
NM	29	\$3,127,928	.9%	\$107,860	\$146,098	\$9,000	\$150,000
NV	15	\$892,603	.3%	\$59,507	\$58,989	\$6,250	\$149,755
NY	376	\$38,243,688	11.2%	\$101,712	\$108,129	\$5,000	\$278,703
OH	88	\$9,279,226	2.7%	\$105,446	\$121,441	\$5,610	\$150,000
OK	34	\$3,460,785	1.0%	\$101,788	\$96,954	\$14,815	\$150,000
OR	44	\$4,432,409	1.3%	\$100,737	\$104,587	\$5,000	\$150,000
PA	191	\$19,130,743	5.6%	\$100,161	\$113,000	\$5,000	\$150,000
PR	9	\$1,221,963	.4%	\$135,774	\$149,980	\$15,323	\$300,000
RI	20	\$1,870,525	.5%	\$93,526	\$109,307	\$7,100	\$150,000
SC	33	\$3,474,046	1.0%	\$105,274	\$105,841	\$15,950	\$150,000
SD	22	\$1,896,081	.6%	\$86,185	\$73,357	\$12,595	\$150,000
TN	56	\$4,644,816	1.4%	\$82,943	\$74,180	\$10,450	\$150,000
TX	111	\$11,089,582	3.2%	\$99,906	\$110,100	\$5,540	\$300,000
UT	44	\$4,699,267	1.4%	\$106,802	\$126,693	\$16,040	\$150,000
VA	83	\$7,782,211	2.3%	\$93,762	\$102,146	\$5,665	\$150,000
VI	2	\$295,414	.1%	\$147,707	\$147,707	\$146,694	\$148,720
VT	24	\$2,179,490	.6%	\$90,812	\$81,007	\$5,000	\$150,000
WA	94	\$9,232,752	2.7%	\$98,221	\$107,939	\$9,415	\$154,234
WI	75	\$7,294,853	2.1%	\$97,265	\$105,362	\$5,000	\$150,000
WV	12	\$960,977	.3%	\$80,081	\$59,346	\$14,660	\$150,000
WY	15	\$1,730,586	.5%	\$115,372	\$146,605	\$15,807	\$150,000
Total	3403	\$342,518,586	100.0%	\$100,652	\$108,417	\$5,000	\$450,000

MFA Awards by Museum Discipline. The table in Exhibit B-5 presents the number of funded museums from 2004-2010, the sum amount of the awards, the percent of award amounts, the mean award amount, the median award amount, and the range of the award amount for all funded museums and for each museum discipline group. The largest amount of funding was awarded to historic sites/societies and history museums (26%) and art museums (25%).

Exhibit B-5: Descriptive Statistics of Awards by Museum Discipline

		Application Award						
		Funded Museums n=	Total Awarded	Total %	Mean	Median	Minimum Total Awarded	Maximum Total Awarded
Museum Discipline Group	History	266	\$32,149,945	26%	\$120,864	\$105,192	\$5,000	\$844,258
	Art Museums	193	\$30,134,737	25%	\$156,139	\$149,249	\$7,479	\$581,763
	General/Specialized/Other Museums	129	\$18,045,926	15%	\$139,891	\$127,800	\$6,100	\$669,807
	Children's/Youth Museums	62	\$10,805,458	9%	\$174,282	\$141,921	\$23,125	\$506,822
	Natural History/Anthropology	48	\$7,863,138	6%	\$163,815	\$144,238	\$20,291	\$597,643
	Arboretum/Botanic Gardens	39	\$7,518,490	6%	\$192,782	\$147,516	\$29,390	\$698,287
	Aquarium/Zoos	36	\$7,311,841	6%	\$203,107	\$150,000	\$21,572	\$449,991
	Science/Technology Museums	46	\$7,295,624	6%	\$158,601	\$147,898	\$33,000	\$422,345
	Nature Centers	18	\$2,013,781	2%	\$111,877	\$78,218	\$10,814	\$417,465
	Total	837	\$123,138,940	100%	\$147,119	\$137,088	\$5,000	\$844,258

MFA Awards by Museum Size. The table in Exhibit B-6 presents the number of funded museums, the sum amount of the awards, the percent of award amounts, the mean award amount, the median award amount, and the range of the award amount for all funded museums and for each museum size.

Exhibit B-6: Descriptive Statistics of Awards by Museum Size

		Application Award						
		Funded Museums n=	Total Awarded	Total %	Mean	Median	Minimum Total Awarded	Maximum Total Awarded
Museum Size	Small	210	\$20,006,692	16%	\$95,270	\$74,827	\$5,000	\$417,465
	Medium	299	\$37,184,719	30%	\$124,364	\$111,791	\$6,100	\$587,528
	Large	328	\$65,947,529	54%	\$201,060	\$150,000	\$10,000	\$844,258
	Total	837	\$123,138,940	100%	\$147,119	\$137,088	\$5,000	\$844,258

MFA Awards by Region. The table in Exhibit B-7 presents the number of funded museums, the sum amount of the awards, the percent of award amounts, the mean award amount, the median award amount, and the range of the award amount for all funded museums and for each museum region.

Exhibit B-7: Descriptive Statistics of Awards by Region

		Application Award						
		Funded Museums n=	Total Awarded	Total %	Mean	Median	Minimum Total Awarded	Maximum Total Awarded
Region	Mid Atlantic	272	\$28,239,176	23%	\$103,820	\$111,369	\$5,000	\$150,000
	West	155	\$23,876,806	19%	\$154,044	\$143,085	\$9,258	\$669,807
	Mid West	158	\$23,285,484	19%	\$147,376	\$128,293	\$7,150	\$506,822
	New England	116	\$17,336,175	14%	\$149,450	\$137,644	\$6,015	\$581,763
	South East	171	\$17,071,120	14%	\$99,831	\$106,345	\$6,100	\$150,000
	Mountain Plains	98	\$13,330,179	11%	\$136,022	\$139,226	\$5,540	\$669,165
	Total	837	\$123,138,940	100%	\$147,119	\$137,088	\$5,000	\$844,258

MFA Awards by State. The table in Exhibit B-8 presents the number of funded museums from 2004-2010, the sum amount of the awards, the percent of award amounts, the mean award amount, the median award amount, and the range of the award amount for all funded museums and for each museum state.

Exhibit B-8: Descriptive Statistics of Awards by State

State	MFA Program Award Amounts						
	Number of Funded Applications	Total Award Amount	Total Award %	Mean Award Request	Median Award Request	Minimum Award Request	Maximum Award Request
AK	10	\$1,151,060	.9%	\$115,106	\$142,307	\$9,258	\$149,945
AL	5	\$588,848	.5%	\$117,770	\$140,800	\$62,080	\$150,000
AR	7	\$528,868	.4%	\$75,553	\$73,001	\$14,013	\$150,000
AZ	16	\$1,697,111	1.4%	\$106,069	\$147,659	\$10,000	\$150,000
CA	122	\$13,403,978	10.9%	\$109,869	\$135,590	\$13,909	\$150,000
CO	28	\$2,891,724	2.3%	\$103,276	\$118,872	\$17,170	\$150,000
CT	35	\$3,604,989	2.9%	\$103,000	\$115,756	\$21,572	\$150,000
DC	13	\$1,215,388	1.0%	\$93,491	\$89,134	\$40,461	\$150,000
DE	7	\$832,377	.7%	\$118,911	\$142,240	\$52,930	\$148,150
FL	32	\$3,340,989	2.7%	\$104,406	\$112,817	\$6,100	\$150,000
GA	13	\$1,244,169	1.0%	\$95,705	\$100,172	\$19,780	\$150,000
HI	5	\$488,213	.4%	\$97,643	\$125,400	\$18,640	\$150,000
IA	13	\$1,122,528	.9%	\$86,348	\$98,881	\$9,287	\$150,000
ID	5	\$300,567	.2%	\$60,113	\$32,861	\$12,015	\$143,922
IL	63	\$7,155,018	5.8%	\$113,572	\$123,546	\$20,450	\$150,000
IN	19	\$2,182,275	1.8%	\$114,857	\$147,346	\$12,295	\$150,000
KS	12	\$1,270,565	1.0%	\$105,880	\$125,280	\$30,000	\$150,000
KY	10	\$1,195,367	1.0%	\$119,537	\$139,682	\$18,710	\$150,000
LA	8	\$1,029,742	.8%	\$128,718	\$150,000	\$64,594	\$150,000
MA	87	\$8,875,670	7.2%	\$102,019	\$108,417	\$6,015	\$150,000
MD	24	\$2,304,470	1.9%	\$96,020	\$108,260	\$8,023	\$150,000
ME	23	\$1,928,891	1.6%	\$83,865	\$79,234	\$21,439	\$149,939
MI	35	\$3,309,131	2.7%	\$94,547	\$106,785	\$10,000	\$150,000
MN	28	\$2,836,292	2.3%	\$101,296	\$111,166	\$7,150	\$150,000
MO	15	\$1,772,154	1.4%	\$118,144	\$124,288	\$56,625	\$150,000
MS	6	\$393,366	.3%	\$65,561	\$57,613	\$36,855	\$133,143
MT	12	\$1,404,421	1.1%	\$117,035	\$124,538	\$70,815	\$150,000

State	MFA Program Award Amounts						
	Number of Funded Applications	Total Award Amount	Total Award %	Mean Award Request	Median Award Request	Minimum Award Request	Maximum Award Request
NC	32	\$3,256,109	2.6%	\$101,753	\$136,950	\$16,320	\$150,000
ND	3	\$212,975	.2%	\$70,992	\$45,914	\$17,090	\$149,971
NE	8	\$697,784	.6%	\$87,223	\$73,077	\$33,241	\$149,817
NH	8	\$614,301	.5%	\$76,788	\$73,969	\$18,059	\$150,000
NJ	9	\$798,027	.6%	\$88,670	\$87,360	\$9,798	\$150,000
NM	10	\$1,144,784	.9%	\$114,478	\$135,578	\$16,499	\$150,000
NV	4	\$291,704	.2%	\$72,926	\$78,773	\$34,933	\$99,225
NY	153	\$16,426,655	13.3%	\$107,364	\$121,252	\$5,000	\$150,000
OH	26	\$3,020,380	2.5%	\$116,168	\$147,546	\$20,000	\$150,000
OK	10	\$862,069	.7%	\$86,207	\$79,641	\$14,815	\$149,206
OR	13	\$1,334,198	1.1%	\$102,631	\$104,973	\$23,938	\$150,000
PA	66	\$6,662,259	5.4%	\$100,943	\$105,064	\$7,500	\$150,000
PR	3	\$242,929	.2%	\$80,976	\$89,504	\$15,323	\$138,102
RI	10	\$908,255	.7%	\$90,826	\$87,225	\$27,025	\$150,000
SC	9	\$992,377	.8%	\$110,264	\$107,420	\$29,410	\$149,963
SD	7	\$643,520	.5%	\$91,931	\$74,547	\$41,401	\$150,000
TN	19	\$1,638,732	1.3%	\$86,249	\$80,000	\$11,084	\$150,000
TX	30	\$3,283,216	2.7%	\$109,441	\$143,258	\$5,540	\$150,000
UT	16	\$1,716,747	1.4%	\$107,297	\$135,284	\$17,864	\$150,000
VA	23	\$2,361,120	1.9%	\$102,657	\$116,951	\$22,845	\$150,000
VT	14	\$1,404,069	1.1%	\$100,291	\$83,591	\$28,500	\$150,000
WA	32	\$3,493,228	2.8%	\$109,163	\$132,713	\$15,670	\$150,000
WI	22	\$1,887,706	1.5%	\$85,805	\$73,975	\$7,479	\$150,000
WV	4	\$258,504	.2%	\$64,626	\$41,765	\$24,975	\$150,000
WY	7	\$919,121	.7%	\$131,303	\$148,076	\$65,973	\$150,000
Total	1191	\$123,138,940	100.0%	\$103,391	\$115,633	\$5,000	\$150,000

Appendix C: Evaluation Protocols

IMLS MFA Program: Best Practices Interview Protocol

The MFA evaluation included the use of several protocols. The first protocol developed and administered was an online survey. Respondents were asked to answer survey sections only applicable to their MFA background. Online screen shots are presented in this appendix. The second protocol presented was used during the 26 telephone interviews of representatives from museums conducting exemplary MFA projects. Finally, the third set of protocols include those developed and administered in preparation for and during site visits to six museums. The case study protocols include instruments used for project managers, project staff, those in leadership roles, community members, and project partners.



Museums for
America
Login to
Survey



Thank you for participating in this survey.

Please enter your Museum User Name:

Please enter the password supplied to your organization:

Reset Form

Proceed to Survey



Museums for America Survey Instructions



Introduction and Instructions

Thank you for taking the time to participate in the IMLS Museums for America Program Evaluation Online Survey. As a respondent for your museum, IMLS is seeking to collect information to shape and refine its future funding and application strategies.

The letter you received from IMLS identifies the areas of inquiry. Each survey section also contains your museum's recent application and/or awarded project data for your reference. If there is another more knowledgeable person about the application(s) or specific awarded project within your organization, please have him or her complete the appropriate survey sections. You may want to reference the application, application feedback or final report in completing the survey.

You will be asked to complete only those survey sections that are applicable to your museum:

- A. Museum Background - for all museums.
- B. Most Recent Application Process - for museums applying to the program from 2007 to 2010.
- C. Most Recent Unfunded Application - for museums with any unfunded applications from 2007 to 2010.
- D. Awarded Project Partners and Activities - for museums with a specific awarded project.
- E. Awarded Project Short Term Effects - for museums with a specific completed project.
- F. Awarded Project Long Term Effects - for museums with a specific project completed before 2008.

Your organization will be asked to **complete sections indicated in your letter.**

Please use the navigation buttons at the bottom of each page of the survey and **do not use your browser's Back or Forward buttons.**

The survey can be done by more than one person as long as the completed sections are saved before exiting the survey. There is a 'Save Progress and Exit' button on each page that will allow you to save your progress so far and forward the survey to another person, or return to where you left off later. This email will come from the survey technical contact, jparsons@rmcres.com, with the subject 'Web Form Reminder'.

Please note that some questions may be skipped depending on previous answers. This may cause gaps in question number order.

The last person to complete the survey submits the final version. **Please complete the survey by November 24, 2010.** Once the survey has been submitted, your password will be expired and no further data may be entered.

Contact John Parsons at RMC Research for any technical questions or to retrieve your organization ID or password: jparsons@rmcres.com or 800-258-0802.

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A. Museum Background



A1. Museum Descriptions

A1.1 For purposes of comparing you with your peers, which of the following most closely describes your primary function or service? (select one)

- | | | |
|---|---|---|
| <input type="radio"/> Aquarium | <input type="radio"/> Historic house/site | <input type="radio"/> Planetarium |
| <input type="radio"/> Arboretum/botanical garden | <input type="radio"/> Historical society | <input type="radio"/> Science/technology museum |
| <input type="radio"/> Art museum/gallery/art center | <input type="radio"/> History museum | <input type="radio"/> Specialized museum (collections limited to one narrow discipline) |
| <input type="radio"/> Children's/youth museum | <input type="radio"/> Natural history/anthropology museum | <input type="radio"/> Zoo |
| <input type="radio"/> General museum (collections from two or more disciplines) | <input type="radio"/> Nature center | <input type="radio"/> Other, please specify one function: <input type="text"/> |

A1.2 Which of the following most closely describes your museum's governance? (select one)

- | | |
|---|---|
| <input type="radio"/> College, university or other academic entity | <input type="radio"/> Federal |
| <input type="radio"/> Non-profit, non-governmental organization or foundation | <input type="radio"/> State |
| <input type="radio"/> Native American Tribe/Native Hawaiian Organization | <input type="radio"/> Local (county or municipal) |



A. Museum Background



A1.2a Which of the following most closely describes your academic entity? (select one)

- Community college
- Historically Black college or university
- Private four-year college or university
- State four-year college or university
- Other, please specify

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A. Museum Background



A1.3 What year was the museum first open to the public?	<u>Year</u> <input type="text"/>	<u>Don't know</u> <input type="checkbox"/>
A1.4 How many people have held the museum's leadership role (e.g., director, curator, president) over the past seven years (since 2004)?	<u>Number of people</u> <input type="text"/>	<u>Don't know</u> <input type="checkbox"/>
A1.5 How many current staff members does the museum have?	<u>Number of staff</u>	<u>Don't know</u>
Full-time employees	<input type="text"/>	<input type="checkbox"/>
Part-time employees	<input type="text"/>	<input type="checkbox"/>
Average unpaid staff (volunteers, docents, board members)	<input type="text"/>	<input type="checkbox"/>



A. Museum Background



A2. Other Grant Programs

A2.1 How many times has your museum applied for any IMLS grant in the last 12 months? Number of applications Don't know

A2.2 Has your museum ever applied for any of the OTHER IMLS grants listed below? If yes, were you awarded a grant? If grant was awarded, was it before or after your MFA application? Choose one response for each program:

	Did not apply for this IMLS grant	Applied for this grant but did not receive award	Applied and grant was awarded BEFORE the MFA application	Applied and grant was awarded AFTER the MFA application
a. 21st Century Museum Professionals	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
b. Connecting to Collections: Statewide Implementation Grants	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
c. Connecting to Collections: Statewide Planning Grants	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
d. Conservation Assessment Program	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
e. Conservation Project Support	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
f. Museum Assessment Program	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
g. National Leadership Grants	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
h. Museum Grants for African American History and Culture	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
i. Native American/Native Hawaiian Museum Services	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
j. American Heritage Preservation Grants	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

A2.3 Has your museum applied for any federal agency grants other than to IMLS?

Yes No Don't know

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B. Most Recent Application Process



In order to improve the MFA application process, IMLS is interested in your experience with the process. Please take into account the most recent MFA application your museum submitted, either for the 2007-2010 funding cycle or the 2011 funding cycle.

If you submitted an application for the 2011 funding cycle, please take that application into account and check this box:

Submitted 2011 application

If you **did not** submit an application for the 2011 funding cycle, please take into account the following application submitted for the 2007-2010 cycle:

Project Title	Fiscal Year	Funded	Contact First Name	Contact Last Name	Contact Title

If you are not the most knowledgeable person in your organization to answer questions about this application, please click the Save Progress and Exit button below and pass this survey to the person best suited to answer.

B1. Application Background

B1.1 The IMLS Museums for America grant program requires museums to commit to a 1:1 cost sharing for the proposed project. Did your institution ever CONSIDER applying for a MFA grant but DID NOT APPLY due to the cost sharing requirement?

Yes
 No
 Don't know

B1.2 For the MFA application listed above, did the cost-sharing requirement have an impact on any of the following with respect to your proposed project? Select one answer in each row:

	No	Yes	Don't know
a. Amount of time to raise the cost sharing funds	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
b. Type of MFA grant applied for	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
c. Duration of the proposed project	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
d. Scope of the proposed project	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
e. Staffing costs of the proposed project	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
f. Non-labor costs of the proposed project	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

B1.3 Which of the following description(s) apply to the person(s) who wrote your MFA application listed above? (Select all that apply OR Don't know):

- a. Dedicated staffed grant writer (paid or unpaid)
- b. Hired grant writer(s) as consultant
- c. Administrative leadership (e.g. Executive Director, Head Curator, President)
- d. Other staff member(s) (e.g. Program Coordinator)
- e. Other; please specify
- f. Don't know

B1.4 Including yourself, has anyone on your staff served as a:

	Yes	No	Don't know
a. Field reviewer for the MFA grant program	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
b. Grant review panelist for the MFA grant program	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

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B. Most Recent Application Process



B2. Awareness

B2.1 Were you aware of the IMLS outreach activities listed below? If yes, did you participate in any of the activities? If yes, how helpful were the activities in completing your MFA application? Select one answer for each activity:

	Was not aware of this activity	Was aware but did not participate	Participated and activity was not at all helpful	Participated and activity was somewhat helpful	Participated and activity was very helpful
a. Information session(s) at conferences/meetings	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
b. Information from national, regional or state associations regarding MFA application	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
c. Audio conference calls prior to application deadlines	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
d. Individual counseling through phone calls, emails, or in-person visits	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

B2.2 Were you aware of the following MFA resources posted on the IMLS website? If yes, did you utilize any of the resources? If yes, how helpful were the resources in completing your application? Select one answer for each resource:

	Was not aware of this resource	Was aware but did not utilize	Utilized and resource was not at all helpful	Utilized and resource was somewhat helpful	Utilized and resource was very helpful
a. Sample MFA applications and tips on IMLS website	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
b. Outcome-based evaluation resources	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

B2.3 Were you aware that IMLS DOES NOT track reapplications, therefore each application, whether a reapplication or not, is treated individually and on its own merits?

No Yes

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B. Most Recent Application Process



B3. Application Effects

B3.1 IMLS is interested in hearing if the application process itself, regardless of funding, had any effects on your museum. To what extent did the application process prompt your museum to :

	Not at all affected	Somewhat affected	Affected a lot	Don't know
a. Create a mission/strategic plan for the first time	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
b. Revise your existing mission/strategic plan	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
c. Increase awareness of different programming	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
d. Increase awareness of your resources/strengths	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
e. Reframe your project in order to fit into the categories in IMLS guidelines	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
f. Adopt new ways of integrating outcomes-based planning in the project development and evaluation processes	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
g. Explore new external partnerships	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
h. Collaborate among departments/staff	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
i. Explore new technologies	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
j. Improve your institution's ability to apply for other (non IMLS) funding	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please specify up to two other application effects:

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B. Most Recent Application Process



B4. Opinions on Application Process

B4.1 To what extent do you disagree or agree with the following statements? Select one answer for each statement:

	Strongly disagree	Disagree	Agree	Strongly agree	Don't know or not applicable
a. Information about the MFA grant opportunities was easy to obtain.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
b. The MFA application guidelines and requirements were clear.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
c. Instructions on budget (e.g. direct, indirect costs, cost-sharing) were clear.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
d. The evaluation requirements were clear.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
e. The MFA grant-review process was clear.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
f. Downloading the application from the Grants.gov website was easy.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
g. Submitting the online application through the Grants.gov website was easy.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
h. IMLS staff was helpful in answering questions about using the Grants.gov website.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
i. Submitting an application by hand and mail was easier than using Grants.gov.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

B4.2 Is the MFA application process, more difficult (more complex, requires more time), the same or less difficult (less complex, requires less time) than other types of grant applications?

	More difficult	Same	Less difficult	Don't know
a. Other Federal Grants	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
b. Other Government Grants (State, Local, County, etc)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
c. Private Grants	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

B4.3 How likely is it that your museum will apply for another Museums for America grant in the future?

- Not at all likely
 Somewhat likely
 Very likely
 Don't know

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B. Most Recent Application Process



B4.3a Why is it not at all likely your museum will apply for another IMLS grant? (Check all that apply)

- a. Already have an application or project in process
- b. Our Mission or strategic plan is no longer current
- c. Unavailable resources to plan and write an application
- d. Unavailable or inefficient resources to carry out a project if awarded
- e. Finding funds/resources for cost sharing is too difficult
- f. Funding is not needed at this time
- g. Don't see ourselves as competitive/ discouraged by previous failed applications
- h. The application process requires hardware and/or software not available to us

Please enter up to two other reasons not listed above:

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B. Most Recent Application Process



B4.4 What recommendations do you have for improving the MFA application process? Please enter your recommendations or "None."

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C. Most Recent Unfunded MFA Application



In order to improve the MFA application process, IMLS is interested in your experience(s) with the unfunded application listed below. Please take into account this recent application:

<u>Project Title</u>	<u>Fiscal Year</u>	<u>Funded</u>	<u>Contact First Name</u>	<u>Contact Last Name</u>	<u>Contact Title</u>

If you are not the most knowledgeable person in your organization to answer questions about this unfunded application, please click the Save Progress and Exit button below and pass this survey to the person best suited to answer.

C. Background of Unfunded Application

C1.1 Is this application the redesign and resubmission of a previous unfunded IMLS-MFA project?

- Yes
 No
 Don't know

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C. Most Recent Unfunded MFA Application



C1.2 Did your museum resubmit this MFA unfunded project to a different IMLS grant program?

Yes

No

Don't know

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C. Most Recent Unfunded MFA Application



C1.2a Did you receive IMLS funding from the non-MFA grant program for this application?

Yes

No

Don't know

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C. Most Recent Unfunded MFA Application



C1.3 Did your museum submit this MFA unfunded project to a non-IMLS funder?

Yes

No

Don't know

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C. Most Recent Unfunded MFA Application



C1.3a Did you receive funding for this application from the non-IMLS funder for this application?

Yes

No

Don't know

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C. Most Recent Unfunded MFA Application



C1.4 Were you able to execute any version of this MFA unfunded project?

 Yes

 No

 Don't know

C2. Opinions on Unfunded Applications

C2.1 To what extent do you disagree or agree with the following statements:

	Strongly disagree	Disagree	Agree	Strongly agree	Don't know/Not applicable
a. We believe our application was given full and fair consideration	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
b. The reviewer's comments were useful for redesigning the project	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
c. IMLS staff was helpful in providing feedback	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

C2.2 What other aspects of the unfunded application should IMLS know about? Please enter your comments or "None."

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D. Awarded Project Partners and Activities



The following questions relate to the awarded project listed below:

<u>Project Title</u>	<u>Award From</u>	<u>Award To</u>	<u>Number of Extensions</u>	<u>Contact First Name</u>	<u>Contact Last Name</u>	<u>Contact Title</u>

If you are not the most knowledgeable person in your organization to answer questions about this grant, please click the Save Progress and Exit button below and pass this survey to the person best suited to answer.

Please indicate your level of knowledge about this awarded project:

- Very knowledgeable
- Somewhat knowledgeable
- No one affiliated with the museum is knowledgeable about this project

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D. Awarded Project Partners and Activities



D. Indicate the type of award project this is/was:

- Ongoing continuation of a prior awarded project
- New project which will likely/did lead to a continuation application (not an extension)
- New project which will not/did not lead to a continuation application (not an extension)

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D. Awarded Project Partners and Activities



D1. Partners Involved in the Project

D1.1 Please identify the types of partner organizations involved in this MFA project. Partner organizations are defined as any outside organization which expended cash or in-kind resources on the project. In-kind resources include any payment made in the form of goods and services, rather than cash. In each category check all that apply, if none in that category please check the 'No partner' box at the bottom of each list.

a. Partnered with other museums and libraries:

- | | |
|--|--|
| <input type="checkbox"/> Aquarium | <input type="checkbox"/> Natural history/anthropology museum |
| <input type="checkbox"/> Arboretum/botanical garden | <input type="checkbox"/> Nature center |
| <input type="checkbox"/> Art museum | <input type="checkbox"/> Planetarium |
| <input type="checkbox"/> Children's/youth museum | <input type="checkbox"/> Science/technology museum |
| <input type="checkbox"/> General museum (collections from two or more disciplines) | <input type="checkbox"/> Specialized museum (collections limited to one narrow discipline) |
| <input type="checkbox"/> Historic house/site | <input type="checkbox"/> Zoo |
| <input type="checkbox"/> History museum | <input type="checkbox"/> Other; please specify: <input type="text"/> |
| <input type="checkbox"/> Library | <input type="checkbox"/> No museum or library partners |

b. Partnered with government organizations:

- State government
- Local or county government
- City government
- Other; please describe
- No government organization partners



D. Awarded Project Partners and Activities



c. Partnered with non-government organizations/community organizations:

- Community health facility (hospital, mental health facility, health clinic, etc.)
- Family services organization (day care, YMCA, family services center, etc.)
- Youth organization (Boys and Girls Club, 4H Club, Afterschool Program)
- Senior services
- Arts and culture organization
- Legal services organization (family court, legal aid organization, etc.)
- Local media
- Civic organization (Kiwanis, Chamber of Commerce, etc.)
- Local business
- Other non-profit organization; please describe
- Other; please describe
- No non-government/community organization partners

d. Partnered with education:

- Elementary school
- Secondary/high school
- 4-Year college or university
- Community college
- Other; please describe:
- No education partners

e. Partnered with other:

- Policy and research organization; please identify
- Other; please describe
- No other partner organizations



D. Awarded Project Partners and Activities



D2. Planned Project Activities

D2.1 Please indicate whether this MFA project included any of the following types of activities in the proposal:

	Yes	No
a. Programming (i.e. concerts, films, performances, workshops, demonstrations, lectures, discussions, educational programs, afterschool programs, internships or apprenticeships, etc.)	<input type="radio"/>	<input type="radio"/>
b. Exhibitions (i.e. upgrade/expand current exhibits, research, develop or create new exhibits, etc.)	<input type="radio"/>	<input type="radio"/>
c. Digitization (i.e. digitize collections, convert non-digital to digital, use digital content in a different way, create new digital content, etc.)	<input type="radio"/>	<input type="radio"/>
d. Collections (i.e. inventory, move or create collections or finding guides, create new collections management procedures, implement new collections management, etc.)	<input type="radio"/>	<input type="radio"/>
e. Technology and Online Resources (i.e. website work, online access, technology equipment, database work, new software, create new audio tours or online exhibitions, etc.)	<input type="radio"/>	<input type="radio"/>
f. Organizational Development (i.e. training, hiring, contracting for services, staff/docent/volunteer development, research/evaluation/survey programs, management plans, etc.)	<input type="radio"/>	<input type="radio"/>

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D. Awarded Project Partners and Activities



Programming Activities

D2.2 For each of the following programming activities, please indicate the extent of the activity planned.

	Extent of Activity Planned			
	Not included in this project	Develop new programs or materials	Enhance existing programs or materials	Continue existing programs or materials
a. Concerts	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
b. Film festivals	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
c. Live performances	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
d. Broadcasts	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
e. Demonstrations and workshops	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
f. Lectures	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
g. Community discussion groups	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
h. Education programs at our institution	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
i. In-school programs	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
j. Afterschool programs	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
k. Curriculum guides	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
l. Interpretive programs or materials	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
m. Classes or institutes	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
n. Training sessions	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
o. Conferences	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
p. Internships, mentoring or apprenticeships opportunities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
q. Other; please describe below	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Description of 'other' programming activity from above:

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D. Awarded Project Partners and Activities



D2.3a What is the status of the planned concerts activity?

- Will not or did not conduct as planned Still in progress during grant period Completed during grant period Don't know

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D. Awarded Project Partners and Activities



D2.3b What is the status of the planned film festivals activity?

- Will not or did not conduct as planned Still in progress during grant period Completed during grant period Don't know

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D. Awarded Project Partners and Activities



D2.3c What is the status of the planned live performances activity?

- Will not or did not conduct as planned Still in progress during grant period Completed during grant period Don't know

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D. Awarded Project Partners and Activities



D2.3d What is the status of the planned broadcasts activity?

- Will not or did not conduct as planned Still in progress during grant period Completed during grant period Don't know

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D. Awarded Project Partners and Activities



D2.3e What is the status of the planned demonstrations and workshops activity?

- Will not or did not conduct as planned Still in progress during grant period Completed during grant period Don't know

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D. Awarded Project Partners and Activities



D2.3f What is the status of the planned lectures activity?

- Will not or did not conduct as planned Still in progress during grant period Completed during grant period Don't know

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D. Awarded Project Partners and Activities



D2.3g What is the status of the planned community discussion groups activity?

- Will not or did not conduct as planned Still in progress during grant period Completed during grant period Don't know

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D. Awarded Project Partners and Activities



D2.3h What is the status of the planned institutional education programs activity?

- Will not or did not conduct as planned Still in progress during grant period Completed during grant period Don't know

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D. Awarded Project Partners and Activities



D2.3i What is the status of the planned in-school programs activity?

- Will not or did not conduct as planned Still in progress during grant period Completed during grant period Don't know

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D. Awarded Project Partners and Activities



D2.3j What is the status of the planned after school programs activity?

- Will not or did not conduct as planned Still in progress during grant period Completed during grant period Don't know

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D. Awarded Project Partners and Activities



D2.3k What is the status of the planned curriculum guides activity?

- Will not or did not conduct as planned Still in progress during grant period Completed during grant period Don't know

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D. Awarded Project Partners and Activities



D2.31 What is the status of the planned interpretive programs or materials activity?

- Will not or did not conduct as planned Still in progress during grant period Completed during grant period Don't know

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D. Awarded Project Partners and Activities



D2.3m What is the status of the planned classes or institutes activity?

- Will not or did not conduct as planned Still in progress during grant period Completed during grant period Don't know

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D. Awarded Project Partners and Activities



D2.3n What is the status of the planned training sessions activity?

- Will not or did not conduct as planned Still in progress during grant period Completed during grant period Don't know

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D. Awarded Project Partners and Activities



D2.3o What is the status of the planned conferences activity?

- Will not or did not conduct as planned Still in progress during grant period Completed during grant period Don't know

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D. Awarded Project Partners and Activities



D2.3p What is the status of the planned internships, mentoring or apprenticeships activity?

- Will not or did not conduct as planned Still in progress during grant period Completed during grant period Don't know

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D. Awarded Project Partners and Activities



D2.3q What is the status of the planned other (Other Programming Activity) activity?

- Will not or did not conduct as planned Still in progress during grant period Completed during grant period Don't know

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D. Awarded Project Partners and Activities



Exhibitions

D2.4 Indicate if any of the following types of exhibits were planned for the MFA project. For each planned exhibit indicate the status.

	Status				
	Exhibit was not planned	Exhibit was planned but will not/did not do	Still in progress during grant period	Completed during grant period	Don't know
a. Upgrade/expanded current exhibit, including making current exhibit accessible (e.g., multi-languages, Braille)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
b. Develop concept for new exhibit	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
c. Research new exhibit	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
d. Plan new exhibit	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
e. Fabricate a new exhibit	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
f. Create traveling exhibit	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
g. Other, please describe below	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Description of 'other' exhibit activity from above:

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D. Awarded Project Partners and Activities



Digitization

D2.5 Indicate if any of the following digitization activities were planned for the MFA project. For each planned digitization activity indicate the status.

	Status of digitization				
	Was not planned	Planned but will not/did not do	Still in progress during grant period	Completed during grant period	Don't know
a. Digitize collections	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
b. Convert non-digital content to digital content	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
c. Repurpose digital content, i.e. utilize content in a different way, such as for educational purposes	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
d. Create new digital content	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
e. Other; please describe below	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Description of 'other' digitization activity from above:

D2.6 If the MFA project involved digitizing the museum's holdings, what portion of the collections did/would the project cover? (select one only)

- Digitization was not involved
- Less than 10% of collections
- Between 10% and 25% of collections
- Between 25% and 50% of collections
- Between 50% and 75% of collections
- Over 75% but less than 100% of collections
- 100% of our collections
- Not sure of percentage



D. Awarded Project Partners and Activities



Collections

D2.7 Indicate if any of the following collection activities were planned as part of this MFA project. For each planned collection activity indicate the status.

	Status of collections activity				
	Was not planned	Planned but will not/did not do	Still in progress during grant period	Completed during grant period	Don't know
a. Inventory collections	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
b. Move collections	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
c. Create public collections finding guides	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
d. Create new collections management guidelines or procedures	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
e. Implement new collections management system	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
f. Other, please describe below	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Description of 'other' collection activity from above:

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D. Awarded Project Partners and Activities



Technology and Online Resources

D2.8 Indicate if any of the following technology activities were planned for the MFA project. For each planned technology activity indicate the status.

	Status of technology activity				
	Was not planned	Planned but will not/did not do	Still in progress during grant period	Completed during grant period	Don't know
a. Update or create new website	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
b. Create online access to collections records or information	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
c. Purchase technology equipment (e.g., computers, digital cameras, scanner, voice recorder)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
d. Consolidate multiple databases	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
e. Develop searchable online database	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
f. Upgrade, purchase or install new software (e.g., new collections management software)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
g. Create audio tour	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
h. Create online exhibition	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
i. Develop high-tech interactive exhibition	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
j. Other; please describe below	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Description of 'other' technology activity from above:

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D. Awarded Project Partners and Activities



Organizational Development, Including Staffing Resources

D2.9 Indicate if any of the following organizational activities were planned for the MFA project. For each planned organizational activity indicate the status.

	Status of technology activity				
	Was not planned	Planned but will not/did not do	Still in progress during grant period	Completed during grant period	Don't know
a. Provide staff, volunteer and/or docent training, including in use of new technology and online resources	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
b. Hire full-time staff (e.g., program coordinator, director, curator, educator)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
c. Hire part-time staff (e.g., program coordinator, director, curator, educator)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
d. Hire a consultant (e.g., interpretive, planning, education, exhibition, web)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
e. Contract for services (fabrication, design, security, etc)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
f. Train interpreters, volunteers or docents	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
g. Create or expand interpreter, docent or volunteer program	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
h. Support a research and evaluation program, including conducting surveys	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
i. Develop key management plans (e.g., comprehensive interpretive plan, emergency plans, collections management plans)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
j. Other, please describe below	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Description of 'other' organizational activity from above:



D. Awarded Project Partners and Activities



D2.10 Indicate if there were any other activities not mentioned in the previous questions that were planned for the MFA project. For each planned activity enter a description and indicate the status.

	Description	Status		
		Will not do as planned	Still in progress during grant period	Completed during grant period
a.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
b.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
c.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
d.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
e.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

D3. Unplanned Project Activities

D3.1 List below any activities that were not planned for in the proposal but are in progress or completed:

	Description	Status	
		Still in progress	Completed
a.		<input type="radio"/>	<input type="radio"/>
b.		<input type="radio"/>	<input type="radio"/>
c.		<input type="radio"/>	<input type="radio"/>
d.		<input type="radio"/>	<input type="radio"/>
e.		<input type="radio"/>	<input type="radio"/>

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D. Awarded Project Partners and Activities



D4. Audience and Resource Allocation

D4.1 Which of these groups were/are directly served by this project? (select all that apply)

- | | |
|---|--|
| <input type="checkbox"/> a. Paid staff; please describe <input type="text"/>
<input type="checkbox"/> b. Unpaid staff (docents, interns, volunteers); please describe <input type="text"/>
<input type="checkbox"/> c. Adult learners
<input type="checkbox"/> d. Seniors
<input type="checkbox"/> e. Parents
<input type="checkbox"/> f. Youth
<input type="checkbox"/> g. Students
<input type="checkbox"/> h. Administrators
<input type="checkbox"/> i. Professionals | <input type="checkbox"/> j. Residents of particular neighborhood or community/geographic area within a community
<input type="checkbox"/> k. Policymakers
<input type="checkbox"/> l. Persons with disabilities
<input type="checkbox"/> m. Low income citizens
<input type="checkbox"/> n. Specific racial/ethnic communities
<input type="checkbox"/> o. Families
<input type="checkbox"/> p. Not group-specific
<input type="checkbox"/> q. Other; please specify <input type="text"/> |
|---|--|

D4.2 Age groups served by your grant project (select all that apply)

- a. Preschool
 b. Grades K-5
 c. Grades 6-8
 d. Grades 9-12
 e. Post high school/young adults (18-25)
 f. Adults (26-64)
 g. Seniors (65 and older)
 h. Multi-age/family
 i. Other; please specify

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D. Awarded Project Partners and Activities



D4.3 Taking into account the resources (money, staffing) spent/being spent on this project, in which area was/is most of the project resources invested in? Select one:

- Programming
- Exhibits
- Digitization
- Collections
- Techonlogy and online resources
- Organizational development

D4.4 Other aspects of the project not covered above:

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E. Awarded Project - Short Term Effects



E1. Organizational, Community and Partnership Effects

E1.1 Please review the list of effects or changes this MFA project may have had on the organization or community shortly after the project was completed. Select each effect you believe resulted from the MFA project.

Organizational effects (Select all that apply OR No changes/effects at the bottom of each list)

a. Programming

- 1. Grant-funded programming continued beyond grant
- 2. Sustained grant-funded programming
- 3. Did not sustain grant-funded programming
- 4. Sought additional funding to sustain grant-funded programming
- 5. Developed related programming to expand value of grant-funded program
- 6. Expanded our range of possibilities for programs or exhibitions
- 7. Other; please describe: _____
- 8. No changes in programming/not applicable to grant

b. Organizational Capacity

- 1. Enhanced staff capacity in program development
- 2. Enhanced staff capacity in creating new kinds of exhibitions
- 3. Enhanced staff capacity in reaching new or larger audiences
- 4. Enhanced staff capacity in forming external partnerships
- 5. Enhanced staff capacity in working internally across departments
- 6. Enhanced staff capacity in using outcomes based evaluation
- 7. Improved staff cohesion and commitment to mission
- 8. Greater alignment of staff responsibilities with mission
- 9. Greater board involvement
- 10. Helped institution fulfill its mission (e.g., meet certain benchmarks)
- 11. Increased ability to attract outside funding
- 12. Decreased ability to attract outside funding
- 13. Other; please describe: _____
- 14. No effect on our organization/not applicable to grant

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E. Awarded Project - Short Term Effects



Community effects (Select all that apply OR No changes/effects at the bottom of each list)

c. Audiences

- 1. Reached new audiences (e.g., youth, families, minorities)
- 2. Increased commitment by existing audiences
- 3. Changes in regular audience participation
- 4. Increased audience access (e.g., expanded hours, mobile programming)
- 5. Other; please describe
- 6. No effect on audiences/not applicable to grant

d. Community Profile

- 1. Changed institutional identity
- 2. Strengthened museum's public image
- 3. Raised institution's prestige in its community
- 4. Increased local media coverage of institution's activities
- 5. Increased visibility of institution as a center of community learning
- 6. Other; please describe
- 7. No change to our profile/not applicable to grant

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E. Awarded Project - Short Term Effects



Partnerships effects (Select all that apply OR No effects at the bottom of each list)

e. Effects on Building Partnerships

- 1. Improved skills in building partnerships
- 2. Strengthened ongoing partnerships
- 3. Developed new partnerships
- 4. With schools or Institutes of Higher Education
- 5. With youth organizations
- 6. With other museums/historical societies
- 7. With other community organizations
- 8. Developed new types of partnerships
- 9. Decreased ability to attract partners
- 10. Increased ability to attract more partners
- 11. Other; please describe
- 12. No effect on partnerships/not applicable to grant

f. Effects Due To Partnerships (select all that apply)

- 1. Brought in new audiences
- 2. Brought in new resources not normally available to our organization
- 3. Brought in new staff, paid or unpaid
- 4. Brought in new memberships
- 5. Raised community awareness of our organization
- 6. Other; please describe
- 7. No effect from partnerships/not applicable to grant

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E. Awarded Project - Short Term Effects



E1.2 If there any other effects not covered above, please describe.

E1.3 If the grant project enabled new programming, to what extent has your organization been successful in continuing the programs?

- Not at all successful Somewhat successful Very successful No new programming

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E. Awarded Project - Short Term Effects



E1.3a What are the reasons you attribute to not continuing the program(s)?

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E. Awarded Project - Short Term Effects



E1.4 If the grant enabled you to bring in new audiences, to what extent has your organization been successful in sustaining these new audiences?

- Not at all successful Somewhat successful Very successful No new audiences

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E. Awarded Project - Short Term Effects



E1.4a What are the reasons you attribute to not sustaining these new audiences?

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E. Awarded Project - Short Term Effects



E1.5 Was this MFA grant from IMLS larger, smaller, or about the same as other grants you may have received?

Larger

Smaller

About the same

No other grant(s)
received

E1.6 Were the MFA grant funds sufficient to complete the planned project activities?

No

Somewhat

Yes

Don't know

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F. Awarded Project - Long Term Effects



F1. Organizational, Community, and Community Relations Effects

F1.1 Please describe any long-term effect(s) that the MFA project has had on your organization.

F1.2 Please describe any long-term effect(s) that the MFA project has had on your community or community relationships.

F1.3 Please describe any UNEXPECTED long-term effect(s) that the MFA project has had on your organization, community or community relationships.

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Museums for America Survey Completion



This completes the survey. Thank you for your participation.

Please tell us how many people were involved in filling out this survey: _____

As a thank you for your time and interest in this study, IMLS would like to send you a copy of the Museums for America Grant Survey Executive Summary. If you would like a copy of the Summary, please fill out the following information:

Name:

Title:

Organization:

Address:

City, State, Zip:

Email address:

Would you like to have your museum's name included in the final report?

Yes No

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Submit Completed Survey

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IMLS MFA Program: Best Practices Interview Protocol

RMC is doing an extensive study of the Museums for America program. We are conducting a large-scale survey of program applicants and grantees of the last several years, from whom we hope to learn about the application and about funded projects and the effects of the Museums for America grants. We are also conducting a number of qualitative activities. One is to develop twenty short Best Practices Profiles of granted projects. Your museum's project has been chosen for one of these profiles. This interview will take about an hour.

Background

1. Could you share with us the **history** of this project? How did the idea originate?
2. What **audience or community issue or need** was the project designed to address?
3. How does this project align with your institution's **mission**?

Project Implementation and Sustainability

1. Which aspects of the project were **most successful**? What factors do you see as key in the project's success?
2. What **challenges** did your institution encounter in implementing the project? How did your institution meet those challenges?
3. What does **sustainability** mean to you in the context of this project? How have the project or component parts **been supported** since the grant period?
4. What do you see as your institution's **key learning** from this project? What would you advise another institution interested in a similar undertaking?

Partnerships

1. Did the project involve partnering with other organizations? And if so, with whom did your organization form **key partnerships**?
2. What was the value **to your institution** of partnerships developed through the project? To the partners?
3. Have these partnerships been **maintained**, and if so, how? What has grown out of them?

Community Effects

1. How did your **target or existing audience** respond to the program? What trends did you observe over time?

2. How has the **target audience's involvement** with your museum continued or grown as a result of the program?
3. How has this project changed your museum's reputation or position in the **community (beyond the target audience)**? What indications of reputation changes have you observed?
4. What other **community effects** have you observed?

Organizational Effects

1. In what areas, if any, has the **staff capacity** improved? To what extent were these capacity changes the result of (a) new staff, (b) professional development, (c) strategic planning, (d) budgeting changes, or (e) new technologies? Could you explain how that built capacity?
2. Did the project support new relationships **within** your institution, such as across departments? If so, who was affected? What forms did the new relationships take?
3. How did the project change **staff commitment** to the organization?
4. What outcomes have occurred as a **result** of these organization changes?

Planning and Evaluation

1. How did you use formative evaluation in **shaping the project**?
2. What kinds of **impact evidence** did you gather (e.g., methods, approaches, participants, etc.)? What conclusions did you draw?
3. Have evaluation **findings** from this project been useful in designing or developing subsequent projects? Please explain.
4. To what extent are you **integrating outcomes-based planning and evaluation** in subsequent projects? Can you give me an example of how you have included it in subsequent projects?

Summary

1. What should other institutions **know about this project**?
2. Were there **effects you did not expect or foresee**? Please explain.
3. How did the project succeed in **advancing your institution's mission**? What factors were most important?
4. How would you describe the **value of the MFA program** for institutions like yours?
5. Any other comments?

Case Study Protocols

Project Manager Interview

Interviewee Name: _____ **Title:** _____

Institution: _____ **Date:** _____ **Interviewer:** _____

Application Process

1. Could you share with us the history of this project? How did the idea originate?
2. How did you decide to apply for the IMLS MFA funding? Did you apply more than once? If you applied more than once, did you get feedback and was it helpful?
3. How would you characterize the application process compared with other grants you have applied for? How does it compare to other Federal grants you've applied for?
4. Did you find the application process valuable? If yes, what was most valuable about it (e.g. what did you learn about your institution, project development, etc.)?
5. What was most challenging about completing the application?
6. How did you approach the cost-sharing requirement?

Project Implementation and Sustainability

1. To what extent was the project successful in advancing your institution's mission? How does this project align with your institution's mission?
2. What aspects of the project were most successful?
3. What challenges did your institution encounter in implementing the project?
4. What was the impact or value to your institution of partnerships developed through the project? Have these partnerships been maintained, and if so, how?
5. What does sustainability mean to you in the context of this project? (e.g., exhibits or programming continue, new audiences engaged, continuation of new offerings, access to collections or other resources, etc.) How was this project or component parts supported after the grant period?

Community Impacts

1. How did the target audience and/or your existing audience respond to the program? What trends did you observe over time?
2. How has this project changed the museum's reputation in the community?
3. How has the community's involvement with your museum continued or grown as a result of the program?

Organizational Impacts

1. In what areas, if any, has the capacity of your staff and/or institution been improved (e.g., growth in knowledge, skills, efficiency, programming)? To what extent were these capacity changes the result of new staff, professional development, strategic planning, budgeting changes, or new technologies?
2. To what extent, if any, did the project support the development of new relationships within the institution, such as across departments?
3. Have there been any outcomes of this improved capacity? If so, what? (e.g. additional new programs or initiatives)

4. Did the project result in any changes in how individuals in the organization perceive the institution's mission and/or value to the community?

Planning and Evaluation

4. To what extent were the outcomes-based planning and evaluation requirements familiar to your or your institution?
5. Do you view planning and evaluation differently as a result of this project? Please explain your response.
6. To what extent are you integrating outcomes-based planning and evaluation in subsequent projects?

Summary

1. Overall, what would you say is the most important impact of having received this grant from IMLS?
2. Were there any surprises or other impacts you did not expect or foresee?
3. How would you describe the value of the MFA program for institutions like yours?
4. Any other comments?

Project Staff

Interviewee Name: _____ **Title:** _____

Institution: _____ **Date:** _____ **Interviewer:** _____

1. Describe your involvement with this project. What was your role?
2. How would you describe the implementation of this project? Did it go smoothly?
3. What new skills or knowledge did you gain from this project?
 - a. How have you been able to use these skills or knowledge in subsequent projects?
4. Did the grant have an impact in how you do your work? If so, explain.
5. Are there any other ways in which the grant changed how you do your job, your responsibilities, or improved your ability to do your job?
6. To what extent were you involved in evaluation aspects of the project?
 - a. If you were involved in these, were the IMLS requirements valuable?
 - b. What challenges did you face in meeting the evaluation requirements? How might these requirements better fit the needs of the MFA projects?
 - c. What did you learn from the experience?
7. Are there other ways in which this grant affected your institution's ability to serve the public?
 - a. What kind of community feedback have you received about the project?
8. What other aspects of the project have been sustained since the grant period ended? Please describe. How were these projects supported after the grant period?

Summary

9. Overall, what would you say is the most important impact of having received this grant from IMLS?
10. Were there any surprises or other impacts you did not expect or foresee? Please describe.
11. How would you describe the value of the MFA program for institutions like yours?
12. Any other comments?

Museum Leadership Interview

Interviewee Name: _____ Title: _____

Institution: _____ Date: _____ Interviewer: _____

Overall Impacts

1. Please describe the value of this grant for your institution in terms of your mission (e.g., offerings, audience, efficiency).
 - a. How does this grant relate to what you consider your institution's strength in serving the community?
 - b. How does this grant relate to what you consider its greatest challenges?
2. What aspects of the project were most successful?
3. What challenges did your institution encounter in implementing the project?
4. How has this project impacted what your institution does?
 - a. [If a conservation grant, probe about conservation practices after grant. What changed?]
 - b. [If an outreach grant, probe about outreach practices after grant. What changed?]
 - c. Etc.

Community Impacts

5. Did this project change the museum's reputation in the community? If so, how?
6. How has the community's involvement with your museum continued or grown as a result of the program?
7. Has the museum's level of engagement with the community changed over time? If so, how? To what do you attribute that change?

IMLS Grantee

8. Are you regular applicants to IMLS or other federal funders? Was this the first IMLS grant your institution has received or one of many? First MFA grant?
9. How important was receipt of this funding for the institution?
 - a. How did the size of the grant compare with other grants received?
 - b. What kind of prestige is conveyed by receipt of the grant?
 - c. Were you able to leverage the funds or the prestige in additional ways?
10. In what ways did the application process or the implementation of the grant impact how you understand your mission or how you understand how you can achieve it?
11. How would you describe the value of the MFA program for an institution like yours?
12. What challenges have you faced in sustaining the project?
13. What new opportunities for sustaining the project have emerged?

Planning and Evaluation

14. To what extent were the outcomes-based planning and evaluation requirements familiar to your or your institution?
15. Do you view planning and evaluation differently as a result of this project? Please explain your response.
16. To what extent are you integrating the outcomes-based planning and evaluation by IMLS in subsequent projects? Please describe current efforts.

Community Member Interview

Interviewee Name: _____ **Title:** _____

Institution: _____ **Date:** _____ **Interviewer:** _____

1. How were you connected to the IMLS MFA grant project (attended exhibit or program, community partner, volunteer or docent at the museum, etc.)?
2. Have you had any dealings with the museum in the past? If yes, what types of activities or programs did you conduct with the museum?
3. What did you like most about this project?
4. What did you learn from your involvement in this project?
5. What value did this project provide to the community?
6. Did the project have an impact on your impression of the museum? If yes, please describe.
7. Did the project have an impact on your attendance at museum events or involvement in museum activities?
8. How would you characterize the relationship between the museum and the community?
9. Do you know of other community groups that participate in programming with the museum? If so, what types of activities are they engaged in?
10. Has the museum's level of engagement with the community changed over time? If so, how? To what do you attribute that change?

Partner Interview

Interviewee Name: _____ **Title:** _____

Institution: _____ **Date:** _____ **Interviewer:** _____

1. What was your institution's role in the MFA project? To what extent were you involved in developing the project? To what extent were you involved in the grant application process for this project?
2. What was your interest in participating in this project? In what ways was this project valuable for your institution?
3. Was this the first time you worked with the museum? If so, did this project represent a change in the types of collaboration you have engaged in previously?
4. How was the partnership structured?
5. How has your relationship with the museum changed as a result of this project?
6. Have you continued to work together as a result of the project? If no, why not? If yes, is this work on the same project or on a new project?
7. Do you anticipate future partnerships with the museum? If so, what kinds of partnerships you would be interested in pursuing? What aspects of the partnership would you continue? Do differently?
8. How would you characterize the relationship between the museum and community organizations such as yours?
9. Do you know of other organizations that participate in programming with the museum? If so, what types of activities are they engaged in?
10. Has the museum's level of engagement with the community changed over time? If so, how? To what do you attribute that change?

Appendix D: Data Tables

Appendix D contains all of the supporting data tables for report Sections II, III, and IV. Data tables are organized by report section and by the order of findings presented.

Cross tabulation tables include chi-square significance testing. If the data distribution differences are significant at the $p \leq .05$ level, it is indicated by an asterisk (*).

Table II-1: MFA Applicants and Grantee Status by Museum Discipline Group, Region, and Museum Size

		Grantee Status*					
		Applicants		Grantees		Non-Grantees	
		n=	%	n=	%	n=	%
Museum Discipline*	Historic Sites/History/Historic Societies	577	32%	266	32%	311	32%
	Art Museums	393	22%	193	23%	200	20%
	General/Specialized/Other Museums	361	20%	129	15%	232	24%
	Children's/Youth Museums	107	6%	62	7%	45	5%
	Science/Technology Museums	92	5%	46	5%	46	5%
	Aquarium/Zoos	85	5%	36	4%	49	5%
	Natural History/Anthropology	78	4%	48	6%	30	3%
	Arboretum/Botanic Gardens	68	4%	39	5%	29	3%
	Nature Centers	56	3%	18	2%	38	4%
	Total	1817	100%	837	100%	980	100%
Region*	Mid-Atlantic	363	20%	174	21%	189	19%
	South East	358	20%	136	16%	222	23%
	West	344	19%	155	19%	189	19%
	Mid-West	341	19%	158	19%	183	19%
	Mountain Plains	229	13%	98	12%	131	13%
	New England	182	10%	116	14%	66	7%
	Total	1817	100%	837	100%	980	100%
	Museum Size*	Small	606	33%	210	25%	396
Medium		605	33%	299	36%	306	31%
Large		606	33%	328	39%	278	28%
Total		1817	100%	837	100%	980	100%

* Statistically significant $p \leq .05$

Table II-2: Applicant and Grantee Status by Applicant's Operating Budget Statistics

	Applicants Operating Budget					
	Count	Mean	Standard Deviation	Median	Minimum	Maximum
All Applicants	1817	\$3,993,725	11290259	\$938,038	\$100	\$217,392,745
Non-Grantee	980	\$2,632,032	5744473	\$719,642	\$100	\$93,025,000
Grantee	837	\$5,588,061	15281832	\$1,310,693	\$1,531	\$217,392,745

Table II-3: Museum Discipline Group and Museum Size by Region

		Region											
		Mid-Atlantic		South East		West		Mid-West		Mountain Plains		New England	
		n=	%	n=	%	n=	%	n=	%	n=	%	n=	%
Museum Discipline*	Historic Sites/History/Historic Societies	131	36%	123	34%	77	22%	97	28%	72	31%	77	42%
	Art Museums	90	25%	71	20%	70	20%	72	21%	56	24%	34	19%
	General/Specialized/Other Museums	75	21%	67	19%	80	23%	63	18%	50	22%	26	14%
	Children's/Youth Museums	14	4%	20	6%	23	7%	29	9%	10	4%	11	6%
	Science/Technology Museums	11	3%	27	8%	18	5%	19	6%	11	5%	6	3%
	Aquarium/Zoos	10	3%	19	5%	24	7%	16	5%	11	5%	5	3%
	Natural History/Anthropology	8	2%	11	3%	28	8%	13	4%	11	5%	7	4%
	Arboretum/Botanic Gardens	12	3%	14	4%	18	5%	14	4%	3	1%	7	4%
	Nature Centers	12	3%	6	2%	6	2%	18	5%	5	2%	9	5%
	Total	363	100%	358	100%	344	100%	341	100%	229	100%	182	100%
Museum Size*	Small	94	26%	119	33%	124	36%	118	35%	105	46%	46	25%
	Medium	122	34%	123	34%	109	32%	113	33%	70	31%	68	37%
	Large	147	40%	116	32%	111	32%	110	32%	54	24%	68	37%
	Total	363	100%	358	100%	344	100%	341	100%	229	100%	182	100%

* Statistically significant p≤.05

Table II-4: Museum Discipline Group, Region, and Museum Size by Applicants' Number of MFA Applications

		Number of Applications					
		1		2		3 or more	
		n=	%	n=	%	n=	%
Museum Discipline*	Historic Sites/History/Historic Societies	344	36%	135	31%	98	23%
	Art Museums	185	19%	84	20%	124	29%
	General/Specialized/Other Museums	205	21%	85	20%	71	17%
	Children's/Youth Museums	41	4%	27	6%	39	9%
	Science/Technology Museums	40	4%	34	8%	18	4%
	Aquarium/Zoos	38	4%	19	4%	28	7%
	Natural History/Anthropology	40	4%	15	3%	23	5%
	Arboretum/Botanic Gardens	38	4%	14	3%	16	4%
	Nature Centers	32	3%	16	4%	8	2%
	Total	963	100%	429	100%	425	100%
Region*	Mid-Atlantic	170	18%	97	23%	96	23%
	South East	218	23%	78	18%	62	15%
	West	188	20%	66	15%	90	21%
	Mid-West	168	17%	93	22%	80	19%
	Mountain Plains	139	14%	49	11%	41	10%
	New England	80	8%	46	11%	56	13%
	Total	963	100%	429	100%	425	100%
Museum Size*	Small	414	43%	131	31%	61	14%
	Medium	311	32%	162	38%	132	31%
	Large	238	25%	136	32%	232	55%
	Total	963	100%	429	100%	425	100%

* Statistically significant $p \leq .05$

Table II-5: The Number and Percent of Applicants by Museum Discipline Groups, Region, and Museum Size by Year of Application

		Year of Application													
		2004		2005		2006		2007		2008		2009		2010	
		n=	%	n=	%	n=	%	n=	%	n=	%	n=	%	n=	%
Museum Discipline	Historic Sites/History/Historic Societies	253	32%	154	30%	119	28%	108	27%	90	25%	119	29%	127	26%
	Art Museums	174	22%	115	22%	93	22%	108	27%	109	30%	103	25%	117	24%
	General/Specialized/Other Museums	150	19%	108	21%	87	21%	80	20%	64	18%	70	17%	85	17%
	Children's/Youth Museums	48	6%	38	7%	34	8%	26	6%	27	8%	37	9%	39	8%
	Aquarium/Zoos	42	5%	29	6%	26	6%	19	5%	18	5%	12	3%	30	6%
	Science/Technology Museums	37	5%	25	5%	18	4%	22	5%	15	4%	26	6%	27	5%
	Natural History/Anthropology	37	5%	14	3%	20	5%	17	4%	14	4%	26	6%	27	5%
	Arboretum/Botanic Gardens	26	3%	17	3%	17	4%	15	4%	18	5%	13	3%	25	5%
	Nature Centers	25	3%	13	3%	10	2%	12	3%	4	1%	9	2%	16	3%
	Total	792	100%	513	100%	424	100%	407	100%	359	100%	415	100%	493	100%
Region	Mid-Atlantic	169	21%	105	20%	87	21%	99	24%	77	21%	81	20%	103	21%
	Mid-West	152	19%	97	19%	87	21%	72	18%	77	21%	76	18%	102	21%
	West	121	15%	100	19%	74	17%	88	22%	70	19%	93	22%	111	23%
	South East	158	20%	94	18%	75	18%	61	15%	55	15%	81	20%	79	16%
	Mountain Plains	96	12%	56	11%	57	13%	46	11%	37	10%	47	11%	43	9%
	New England	96	12%	61	12%	44	10%	41	10%	43	12%	37	9%	55	11%
	Total	792	100%	513	100%	424	100%	407	100%	359	100%	415	100%	493	100%
Museum Size*	Small	228	29%	155	30%	113	27%	115	28%	84	23%	104	25%	96	19%
	Medium	268	34%	164	32%	145	34%	137	34%	108	30%	135	33%	169	34%
	Large	296	37%	194	38%	166	39%	155	38%	167	47%	176	42%	228	46%
	Total	792	100%	513	100%	424	100%	407	100%	359	100%	415	100%	493	100%

* Statistically significant $p \leq .05$

Table II-6: Number and Percent of Awards Received by Museum Discipline Groups, Region, and Museum Size

		Number of awards							
		0		1		2		3 or more	
		n=	%	n=	%	n=	%	n=	%
Museum Discipline*	Historic Sites/History/Historic Societies	311	32%	199	34%	49	28%	18	23%
	Art Museums	200	20%	124	21%	50	28%	19	25%
	General/Specialized/Other Museums	232	24%	101	17%	18	10%	10	13%
	Children's/Youth Museums	45	5%	35	6%	17	10%	10	13%
	Science/Technology Museums	46	5%	35	6%	9	5%	2	3%
	Aquarium/Zoos	49	5%	22	4%	8	5%	6	8%
	Natural History/Anthropology	30	3%	31	5%	11	6%	6	8%
	Arboretum/Botanic Gardens	29	3%	22	4%	12	7%	5	6%
	Nature Centers	38	4%	14	2%	3	2%	1	1%
	Total	980	100%	583	100%	177	100%	77	100%
Region*	Mid-Atlantic	189	19%	108	19%	42	24%	24	31%
	South East	222	23%	106	18%	25	14%	5	6%
	West	189	19%	110	19%	28	16%	17	22%
	Mid-West	183	19%	108	19%	38	21%	12	16%
	Mountain Plains	131	13%	77	13%	17	10%	4	5%
	New England	66	7%	74	13%	27	15%	15	19%
	Total	980	100%	583	100%	177	100%	77	100%
Museum Size*	Small	396	40%	171	29%	29	16%	10	13%
	Medium	306	31%	222	38%	58	33%	19	25%
	Large	278	28%	190	33%	90	51%	48	62%
	Total	980	100%	583	100%	177	100%	77	100%

* Statistically significant $p \leq .05$

Table II-7: Number and Percent of Applicants' Funding Status by Museum Discipline, Region, Museum Size by Application Year

		Year of Application																											
		2004**				2005*				2006*				2007				2008				2009				2010**			
		Application Awarded		Application Awarded		Application Awarded		Application Awarded		Application Awarded		Application Awarded		Application Awarded		Application Awarded		Application Awarded		Application Awarded		Application Awarded		Application Awarded					
		Funded	Unfunded	Yes	No	Yes	No	Yes	No	Yes	No	Yes	No	Yes	No	Yes	No	Yes	No	Yes	No	Yes	No	Yes	No				
N=	%	N=	%	N=	%	N=	%	N=	%	N=	%	N=	%	N=	%	N=	%	N=	%	N=	%	N=	%	N=	%				
Museum Discipline*	Historic Sites/History /Historic Societies	65	34%	188	31%	51	30%	103	30%	50	28%	69	28%	48	30%	60	24%	44	29%	46	22%	49	29%	70	28%	50	28%	77	24%
	Art Museums	45	24%	129	21%	38	22%	77	22%	40	23%	53	21%	40	25%	68	27%	39	25%	70	34%	36	22%	67	27%	44	25%	73	23%
	General/Specialized/ Other Museums	30	16%	120	20%	23	14%	85	25%	23	13%	64	26%	24	15%	56	22%	28	18%	36	17%	27	16%	43	17%	19	11%	66	21%
	Children's/Youth Museums	13	7%	35	6%	19	11%	19	6%	21	12%	13	5%	11	7%	15	6%	8	5%	19	9%	17	10%	20	8%	12	7%	27	9%
	Aquarium/Zoos	8	4%	34	6%	8	5%	21	6%	10	6%	16	6%	7	4%	12	5%	9	6%	9	4%	4	2%	8	3%	12	7%	18	6%
	Science/Technology Museums	5	3%	32	5%	9	5%	16	5%	10	6%	8	3%	6	4%	16	6%	5	3%	10	5%	12	7%	14	6%	12	7%	15	5%
	Natural History/Anthropology	10	5%	27	4%	6	4%	8	2%	12	7%	8	3%	12	8%	5	2%	5	3%	9	4%	15	9%	11	4%	12	7%	15	5%
	Arboretum/Botanic Gardens	9	5%	17	3%	11	7%	6	2%	8	5%	9	4%	5	3%	10	4%	13	8%	5	2%	7	4%	6	2%	12	7%	13	4%
	Nature Centers	5	3%	20	3%	4	2%	9	3%	2	1%	8	3%	5	3%	7	3%	2	1%	2	1%	0	0%	9	4%	5	3%	11	3%
	Total	190	100%	602	100%	169	100%	344	100%	176	100%	248	100%	158	100%	249	100%	153	100%	206	100%	167	100%	248	100%	178	100%	315	100%
Region**	Mid-Atlantic	46	24%	123	20%	35	21%	70	20%	43	24%	44	18%	40	25%	59	24%	35	23%	42	20%	28	17%	53	21%	45	25%	58	18%
	Mid-West	33	17%	119	20%	30	18%	67	19%	30	17%	57	23%	22	14%	50	20%	35	23%	42	20%	33	20%	43	17%	38	21%	64	20%
	West	25	13%	96	16%	40	24%	60	17%	26	15%	48	19%	38	24%	50	20%	23	15%	47	23%	42	25%	51	21%	29	16%	82	26%
	South East	24	13%	134	22%	25	15%	69	20%	32	18%	43	17%	22	14%	39	16%	19	12%	36	17%	26	16%	55	22%	23	13%	56	18%
	Mountain Plains	27	14%	69	11%	16	9%	40	12%	21	12%	36	15%	13	8%	33	13%	16	10%	21	10%	17	10%	30	12%	17	10%	26	8%
	New England	35	18%	61	10%	23	14%	38	11%	24	14%	20	8%	23	15%	18	7%	25	16%	18	9%	21	13%	16	6%	26	15%	29	9%
	Total	190	100%	602	100%	169	100%	344	100%	176	100%	248	100%	158	100%	249	100%	153	100%	206	100%	167	100%	248	100%	178	100%	315	100%
Museum Size**	Small	43	23%	185	31%	42	25%	113	33%	41	23%	72	29%	39	25%	76	31%	33	22%	51	25%	33	20%	71	29%	31	17%	65	21%
	Medium	78	41%	190	32%	55	33%	109	32%	64	36%	81	33%	51	32%	86	35%	43	28%	65	32%	57	34%	78	31%	50	28%	119	38%
	Large	69	36%	227	38%	72	43%	122	35%	71	40%	95	38%	68	43%	87	35%	77	50%	90	44%	77	46%	99	40%	97	54%	131	42%
	Total	190	100%	602	100%	169	100%	344	100%	176	100%	248	100%	158	100%	249	100%	153	100%	206	100%	167	100%	248	100%	178	100%	315	100%

* Statistically significant p≤.05
RMC Research Corporation

Table II-8: Number and Percent of 2010 Applicants by Museum Size by Funding Attempt

		Funding Attempt Number							
		First Attempt		Second Attempt		Third Attempt or More		Total	
		N=	%	N=	%	N=	%	N=	%
Museum Size*	Small	48	50%	22	23%	26	27%	96	100%
	Medium	60	36%	41	24%	68	40%	169	100%
	Large	46	20%	47	21%	135	59%	228	100%
	Total	154	31%	110	22%	229	46%	493	100%

* Statistically significant $p \leq .05$

Table II-9: Number and Award Rate by Application Attempt

		Application Attempt Number									
		First		Second		Third		Fourth		Total	
		N=	%	N=	%	N=	%	N=	%	N=	%
Status*	Not funded	1295	71%	508	59%	237	56%	103	52%	2143	65%
	Funded	522	29%	346	41%	188	44%	95	48%	1151	35%
	Total	1817	100%	854	100%	425	100%	198	100%	3294	100%

* Statistically significant $p \leq .05$

Tables II-10: Number and Award Rate by Application Attempt within Museum Size

Award Status		Application Attempt Number									
		First		Second		Third		Fourth		Total	
		N=	%	N=	%	N=	%	N=	%	N=	%
Small*	No	446	74%	124	65%	39	64%	14	64%	623	71%
	Yes	160	26%	68	35%	22	36%	8	36%	258	29%
	Total	606	100%	192	100%	61	100%	22	100%	881	100%
Medium*	No	416	69%	176	60%	79	60%	36	56%	707	65%
	Yes	189	31%	118	40%	53	40%	28	44%	388	35%
	Total	605	100%	294	100%	132	100%	64	100%	1095	100%
Large*	No	433	71%	208	57%	119	51%	53	47%	813	62%
	Yes	173	29%	160	43%	113	49%	59	53%	505	38%
	Total	606	100%	368	100%	232	100%	112	100%	1318	100%

* Statistically significant p≤.05

Table II-11: Number and Percent of Applications by MFA Grant Category

2004-2007 Grant Category							
Serving as Centers of Community Engagement		Supporting Lifelong Learning		Sustaining Cultural Heritage		Total	
N=	%	N=	%	N=	%	N=	%
423	20%	944	44%	769	36%	2136	100%
2008-2010 Grant Category							
Building Institutional Capacity		Collections Stewardship		Engaging Communities		Total	
N=	%	N=	%	N=	%	N=	%
139	11%	302	24%	826	65%	1267	100%

Table II-12: Number and Percent of Applications by Museum Discipline, Region, Museum Size within Each MFA Grant Category

		2004 – 2007 Categories							
		Serving as Centers of Community Engagement		Supporting Lifelong Learning		Sustaining Cultural Heritage		Total	
		N=	%	N=	%	N=	%	N=	%
Museum Discipline*	General/Specialized/Other Museums	51	12%	187	20%	187	24%	425	20%
	Nature Centers	14	3%	38	4%	8	1%	60	3%
	Natural History/Anthropology	14	3%	41	4%	33	4%	88	4%
	Science/Technology Museums	38	9%	55	6%	9	1%	102	5%
	Children's/Youth Museums	49	12%	80	8%	17	2%	146	7%
	Arboretum/Botanic Gardens	13	3%	45	5%	17	2%	75	4%
	Aquarium/Zoos	33	8%	73	8%	10	1%	116	5%
	Historic Sites/History/Historic Societies	89	21%	213	23%	332	43%	634	30%
	Art Museums	122	29%	212	22%	156	20%	490	23%
	Total	423	100%	944	100%	769	100%	2136	100%
Region	West	88	21%	154	16%	141	18%	383	18%
	Mountain Plains	48	11%	109	12%	98	13%	255	12%
	Mid-West	82	19%	195	21%	131	17%	408	19%
	South East	73	17%	186	20%	129	17%	388	18%
	Mid-Atlantic	88	21%	196	21%	176	23%	460	22%
	New England	44	10%	104	11%	94	12%	242	11%
	Total	423	100%	944	100%	769	100%	2136	100%
Museum Size	Small	114	27%	253	27%	244	32%	611	29%
	Medium	143	34%	319	34%	252	33%	714	33%
	Large	166	39%	372	39%	273	36%	811	38%
	Total	423	100%	944	100%	769	100%	2136	100%

* Statistically significant p≤.05

Table II-13: Number and Percent of Applications by Museum Discipline, Region, Museum Size within Each MFA Grant Category

		2008-2010 Categories							
		Building Institutional Capacity		Collections Stewardship		Engaging Communities		Total	
		N=	%	N=	%	N=	%	N=	%
Museum Discipline*	General/Specialized/Other Museums	27	19%	60	20%	132	16%	219	17%
	Nature Centers	11	8%	0	0%	18	2%	29	2%
	Natural History/Anthropology	2	1%	25	8%	40	5%	67	5%
	Science/Technology Museums	10	7%	3	1%	55	7%	68	5%
	Children's/Youth Museums	14	10%	1	0%	88	11%	103	8%
	Arboretum/Botanic Gardens	11	8%	15	5%	30	4%	56	4%
	Aquarium/Zoos	7	5%	0	0%	53	6%	60	5%
	Historic Sites/History/Historic Societies	22	16%	119	39%	195	24%	336	27%
	Art Museums	35	25%	79	26%	215	26%	329	26%
	Total	139	100%	302	100%	826	100%	1267	100%
Region*	West	28	20%	63	21%	183	22%	274	22%
	Mountain Plains	7	5%	44	15%	76	9%	127	10%
	Mid-West	36	26%	58	19%	161	19%	255	20%
	South East	27	19%	25	8%	163	20%	215	17%
	Mid-Atlantic	28	20%	63	21%	170	21%	261	21%
	New England	13	9%	49	16%	73	9%	135	11%
	Total	139	100%	302	100%	826	100%	1267	100%
Museum Size	Small	31	22%	79	26%	174	21%	284	22%
	Medium	39	28%	88	29%	285	35%	412	33%
	Large	69	50%	135	45%	367	44%	571	45%
	Total	139	100%	302	100%	826	100%	1267	100%

* Statistically significant p≤.

Table II-14: Number and Percent of Applications Funding Status by Application Attempt Number within Each MFA Grant Category

		2004 – 2007 Categories																	
		Serving as Centers of Community Engagement						Supporting Lifelong Learning						Sustaining Cultural Heritage*					
		Award Status						Award Status						Award Status					
		No		Yes		Total		No		Yes		Total		No		Yes		Total	
		N=	%	N=	%	N=	%	N=	%	N=	%	N=	%	N=	%	N=	%	N=	%
Application Attempt Number*	1	227	66%	117	34%	344	100%	492	70%	209	30%	701	100%	416	70%	176	30%	592	100%
	2	44	61%	28	39%	72	100%	120	64%	68	36%	188	100%	86	58%	63	42%	149	100%
	3	3	43%	4	57%	7	100%	41	75%	14	25%	55	100%	14	50%	14	50%	28	100%
	Total	274	65%	149	35%	423	100%	653	69%	291	31%	944	100%	516	67%	253	33%	769	100%
		2008 – 2010 Categories																	
		Building Institutional Capacity						Collections Stewardship*						Engaging Communities					
		Award Status						Award Status						Award Status					
		No		Yes		Total		No		Yes		Total		No		Yes		Total	
		N=	%	N=	%	N=	%	N=	%	N=	%	N=	%	N=	%	N=	%	N=	%
Application Attempt Number*	1	84	65%	45	35%	129	100%	148	60%	100	40%	248	100%	388	60%	258	40%	646	100%
	2	7	70%	3	30%	10	100%	24	44%	30	56%	54	100%	118	66%	62	34%	180	100%
	3	0	0%	0	0%	0	0%	0	0%	0	0%	0	0%	0	0%	0	0%	0	0%
	Total	91	65%	48	35%	139	100%	172	57%	130	43%	302	100%	506	61%	320	39%	826	100%

* Statistically significant p≤.05

Tables III-1: Number and Percent of Projects by Primary Activity Area by Museum Discipline, Region, Museum Size

		Primary Activity Area											
		Programming		Exhibitions		Digitization/Collections		Technology\Online Resources		Organizational Development		Total	
		n=	%	n=	%	n=	%	n=	%	n=	%	n=	%
Museum Discipline*	Art Museums	45	35%	20	16%	38	30%	18	14%	7	5%	128	100%
	Historic Sites/History/Historic Societies	36	23%	43	28%	49	31%	22	14%	6	4%	156	100%
	Aquarium/Zoos	13	48%	8	30%	0	0%	2	7%	4	15%	27	100%
	Arboretum/Botanic Gardens	7	28%	8	32%	6	24%	3	12%	1	4%	25	100%
	Children's/Youth Museums	20	45%	19	43%	0	0%	3	7%	2	5%	44	100%
	Science/Technology Museums	14	42%	12	36%	0	0%	3	9%	4	12%	33	100%
	Natural History/Anthropology	9	28%	6	19%	11	34%	5	16%	1	3%	32	100%
	Nature Centers	6	46%	5	38%	0	0%	1	8%	1	8%	13	100%
	General/Specialized/Other Museums	18	23%	20	26%	18	23%	15	19%	7	9%	78	100%
	Total	168	31%	141	26%	122	23%	72	13%	33	6%	536	100%
Museum Size*	Small	43	33%	33	26%	34	26%	14	11%	5	4%	129	100%
	Medium	65	35%	54	29%	40	22%	16	9%	10	5%	185	100%
	Large	60	27%	54	24%	48	22%	42	19%	18	8%	222	100%
	Total	168	31%	141	26%	122	23%	72	13%	33	6%	536	100%
Award Amount	<\$50,000	32	32%	28	28%	27	27%	10	10%	4	4%	101	100%
	\$50,000-99,000	46	33%	32	23%	36	26%	20	14%	6	4%	140	100%
	\$100,000 or more	88	30%	81	28%	59	20%	42	14%	23	8%	293	100%
	Total	166	31%	141	26%	122	23%	72	13%	33	6%	534	100%

* Statistically significant p≤.05

Tables III-2: Number and Percent of Project Activities by Primary Activity Area

		Primary Activity Area											
		Programming		Exhibitions		Digitization/Collections		Technology\Online Resources		Organizational Development		Total	
		n=	%	n=	%	n=	%	n=	%	n=	%	n=	%
Program Activities Conducted*	Yes	168	100%	88	62%	35	29%	32	44%	15	45%	338	63%
	No	0	0%	53	38%	87	71%	40	56%	18	55%	198	37%
Exhibitions Activities Conducted*	Yes	73	43%	141	100%	26	21%	23	32%	10	30%	273	51%
	No	95	57%	0	0%	96	79%	49	68%	23	70%	263	49%
Digitization Activities Conducted*	Yes	14	8%	32	23%	91	75%	51	71%	5	15%	193	36%
	No	154	92%	109	77%	31	25%	21	29%	28	85%	343	64%
Collections Activities Conducted*	Yes	7	4%	29	21%	111	91%	23	32%	3	9%	173	32%
	No	161	96%	112	79%	11	9%	49	68%	30	91%	363	68%
Technology/Online Resource Activities Conducted*	Yes	57	34%	55	39%	95	78%	72	100%	10	30%	289	54%
	No	111	66%	86	61%	27	22%	0	0%	23	70%	247	46%
Organizational Development Activities Conducted*	Yes	112	67%	60	43%	77	63%	42	58%	33	100%	324	60%
	No	56	33%	81	57%	45	37%	30	42%	0	0%	212	40%

* Statistically significant $p \leq .05$

Table III-3: Number and Percent of Conducted Activity Types and Statistics by Museum Discipline, Region, Museum Size

		Number of Conducted Activity Types										Total Number Activities				
		1 type		2		3		4-6 types		Total		Count	Mean	Median	Minimum	Maximum
		n=	%	n=	%	n=	%	n=	%	n=	%					
Museum Discipline*	Art Museums	20	16%	25	20%	43	34%	40	31%	128	100%	128	12	11	1	41
	Historic Sites/History/Historic Societies	23	15%	40	25%	34	22%	60	38%	157	100%	157	12	11	1	39
	Aquarium/Zoos	4	15%	8	30%	10	37%	5	19%	27	100%	27	12	11	4	23
	Arboretum/Botanic Gardens	2	8%	3	12%	10	40%	10	40%	25	100%	25	14	12	1	29
	Children's/Youth Museums	9	20%	16	36%	12	27%	7	16%	44	100%	44	12	11	2	30
	Science/Technology Museums	4	12%	15	45%	4	12%	10	30%	33	100%	33	13	11	3	32
	Natural History/Anthropology	1	3%	9	28%	8	25%	14	44%	32	100%	32	12	10	1	30
	Nature Centers	4	31%	3	23%	2	15%	4	31%	13	100%	13	13	12	4	31
	General/Specialized/Other Museums	13	17%	19	24%	15	19%	31	40%	78	100%	78	13	12	1	39
	Total	80	15%	138	26%	138	26%	181	34%	537	100%	537	12	11	1	41
Museum Size	Small	19	15%	26	20%	32	25%	52	40%	129	100%	129	13	12	1	39
	Medium	21	11%	48	26%	57	31%	60	32%	186	100%	186	13	12	1	41
	Large	40	18%	64	29%	49	22%	69	31%	222	100%	222	11	10	1	33
	Total	80	15%	138	26%	138	26%	181	34%	537	100%	537	12	11	1	41
Award Amount	<\$50,000	22	22%	27	27%	27	27%	25	25%	101	100%	101	10	9	1	39
	\$50,000-99,000	22	16%	32	23%	31	22%	56	40%	141	100%	141	13	11	1	38
	\$100,000 or more	36	12%	79	27%	78	27%	100	34%	293	100%	293	13	12	1	41
	Total	80	15%	138	26%	136	25%	181	34%	535	100%	535	12	11	1	41

* Statistically significant p≤.05

Table III-4: Number and Percent of Programming Activities

		TOTAL	
		n=	%
Educational Programming	Yes	327	96%
	No	12	4%
Education programs at our institution Conducted for the Project	Yes	285	84%
	No	54	16%
	Total	339	100%
In-school programs Conducted for the Project	Yes	158	47%
	No	181	53%
	Total	339	100%
Afterschool programs Conducted for the Project	Yes	112	33%
	No	227	67%
	Total	339	100%
Curriculum guides Conducted for the Project	Yes	177	52%
	No	162	48%
	Total	339	100%
Classes or institutes Conducted for the Project	Yes	111	33%
	No	228	67%
	Total	339	100%
Training sessions Conducted for the Project	Yes	192	57%
	No	147	43%
Conferences Conducted for the Project	Yes	52	15%
	No	287	85%
	Total	339	100%
Internships, mentoring or apprenticeships opportunities Conducted for the Project	Yes	152	45%
	No	187	55%
	Total	339	100%
General Programming	Yes	313	92%
	No	26	8%
	Total	339	100%
Demonstrations and workshops Conducted for the Project	Yes	230	68%
	No	109	32%
	Total	339	100%
Lectures Conducted for the Project	Yes	170	50%
	No	169	50%
	Total	339	100%

Table III-4: Number and Percent of Programming Activities (continued)

		TOTAL	
		n=	%
Community discussion groups Conducted for the Project	Yes	117	35%
	No	222	65%
	Total	339	100%
Interpretive programs or materials Conducted for the Project	Yes	254	75%
	No	85	25%
	Total	339	100%
Live Programming	Yes	107	32%
	No	232	68%
	Total	339	100%
Live performances Conducted for the Project	Yes	92	27%
	No	247	73%
	Total	339	100%
Broadcasts Conducted for the Project	Yes	37	11%
	No	302	89%

Table III-5: Number and Percent of Projects with Programming as the Primary Focus by Other Activity Areas Conducted

		TOTAL	
		n=	%
Program Activities Conducted	Yes	168	100%
	Total	168	100%
Exhibitions Activities Conducted	Yes	73	43%
	No	95	57%
	Total	168	100%
Digitization Activities Conducted	Yes	14	8%
	No	154	92%
	Total	168	100%
Collections Activities Conducted	Yes	7	4%
	No	161	96%
	Total	168	100%
Technology/Online Resource Activities Conducted	Yes	57	34%
	No	111	66%
	Total	168	100%
Organizational Development Activities Conducted	Yes	112	67%
	No	56	33%
	Total	168	100%

Table III-6a: Number and Percent of Projects with Programming as the Primary Focus by Other Activities Conducted

		TOTAL	
		n=	%
Provide staff, volunteer and/or docent training, including in use of new technology and online resources Conducted for the Project	Yes	63	38%
	No	105	63%
	Total	168	100%
Hire full-time staff (e.g., program coordinator, director, curator, educator) Conducted for the Project	Yes	49	29%
	No	119	71%
	Total	168	100%
Hire part-time staff (e.g., program coordinator, director, curator, educator) Conducted for the project	Yes	51	30%
	No	117	70%
	Total	168	100%
Hire a consultant (e.g., interpretive, planning, education, exhibition, web) Conducted for the project	Yes	65	39%
	No	103	61%
	Total	168	100%
Contract for services (fabrication, design, security, etc.) Conducted for the project	Yes	53	32%
	No	115	68%
	Total	168	100%
Train interpreters, volunteers or docents Conducted for the project	Yes	81	48%
	No	87	52%
	Total	168	100%
Create or expand interpreter, docent or volunteer program Conducted for the project	Yes	48	29%
	No	120	71%
	Total	168	100%
Support a research and evaluation program, including conducting surveys Conducted for the project	Yes	88	52%
	No	80	48%
	Total	168	100%
Develop key management plans Conducted for the project	Yes	16	10%
	No	152	90%
	Total	168	100%
Museum outreach activities Conducted for the project	Yes	6	4%
	No	162	96%
	Total	168	100%
Other activities (i.e. presentation, publication) Conducted for the project	Yes	6	4%
	No	162	96%
	Total	168	100%

Table III-6b: Number and Percent of Projects with Programming as the Primary Focus by Other Activities Conducted

		TOTAL	
		n=	%
Upgrade/expanded current exhibit, including making current exhibit accessible Conducted for the project	Yes	39	23%
	No	129	77%
	Total	168	100%
Develop concept for new exhibit Conducted for the project	Yes	50	30%
	No	118	70%
	Total	168	100%
Research new exhibit Conducted for the project	Yes	46	27%
	No	122	73%
	Total	168	100%
Plan new exhibit Conducted for the project	Yes	49	29%
	No	119	71%
	Total	168	100%
Fabricate a new exhibit Conducted for the project	Yes	50	30%
	No	118	70%
	Total	168	100%
Create traveling exhibit Conducted for the project	Yes	17	10%
	No	151	90%
	Total	168	100%
Produced brochure\product\materials Conducted for the project	Yes	2	1%
	No	166	99%
	Total	168	100%
Incorporated interactive piece into an exhibit Conducted for the project	Yes	2	1%
	No	166	99%
	Total	168	100%
Imported exhibit materials Conducted for the project	Yes	1	1%
	No	167	99%
	Total	168	100%

Table III-6c: Number and Percent of Projects with Programming as the Primary Focus by Other Activities Conducted

		TOTAL	
		n=	%
Update or create new website Conducted for the Project	Yes	40	24%
	No	128	76%
	Total	168	100%
Create online access to collections records or information Conducted for the Project	Yes	13	8%
	No	155	92%
	Total	168	100%
Purchase technology equipment Conducted for the project	Yes	28	17%
	No	140	83%
	Total	168	100%
Consolidate multiple databases Conducted for the project	Yes	6	4%
	No	162	96%
	Total	168	100%
Develop searchable online database Conducted for the project	Yes	8	5%
	No	160	95%
	Total	168	100%
Upgrade, purchase or install new software Conducted for the project	Yes	8	5%
	No	160	95%
	Total	168	100%
Create audio tour Conducted for the project	Yes	11	7%
	No	157	93%
	Total	168	100%
Create online exhibition Conducted for the project	Yes	7	4%
	No	160	96%
	Total	167	100%
Develop high-tech interactive exhibition Conducted for the project	Yes	6	4%
	No	161	96%
	Total	167	100%
Produce video/CD/product Conducted for the project	Yes	4	2%
	No	164	98%
	Total	168	100%
Produce tech application	Yes	1	1%
	No	167	99%
	Total	168	100%

Table III-6d: Number and Percent of Projects with Programming as the Primary Focus by Other Activities Conducted

		TOTAL	
		n=	%
Digitize collections Conducted for the Project	Yes	8	5%
	No	160	95%
	Total	168	100%
Convert non-digital content to digital content Conducted for the Project	Yes	11	7%
	No	157	93%
	Total	168	100%
Repurpose digital content Conducted for the project	Yes	10	6%
	No	158	94%
	Total	168	100%
Create new digital content Conducted for the project	Yes	9	5%
	No	159	95%
	Total	168	100%
Projects involved digitizing holdings, portion of the collections project will/did cover	Less than 10% of collection	5	71%
	20%-50%	2	29%
	Total	7	100%

Table III-6e: Number and Percent of Projects with Programming as the Primary Focus by Other Activities Conducted

		TOTAL	
		n=	%
Inventory Collections Conducted for the Project	Yes	6	4%
	No	162	96%
	Total	168	100%
Move Collections Conducted for the Project	Yes	1	1%
	No	167	99%
	Total	168	100%
Create Public Collections Finding Guides Conducted for the Project	Yes	2	1%
	No	166	99%
	Total	168	100%
Create New Collections Management Guidelines or Procedures Conducted for the Project	Yes	2	1%
	No	166	99%
	Total	168	100%
Implement New Collections Management System Conducted for the Project	Yes	2	1%
	No	166	99%
	Total	168	100%

Table III-7: Number and Percent of Projects with Programming as the Primary Focus by Museum Size and Award Amount

		TOTAL	
		n=	%
Museum Size	Small	43	26%
	Medium	65	39%
	Large	60	36%
	Total	168	100%
Award Amount	<\$50,000	32	19%
	\$50,000-99,000	46	28%
	\$100,000 or more	88	53%
	Total	166	100%

Table III- 8: Number and Percent of Projects with Exhibitions Activities

		TOTAL	
		n=	%
New Exhibit Activities	Yes	244	89%
	No	29	11%
	Total	273	100%
Develop Concept for New Exhibit Conducted for the Project	Yes	215	79%
	No	58	21%
	Total	273	100%
Research New Exhibit Conducted for the Project	Yes	213	78%
	No	60	22%
	Total	273	100%
Plan New Exhibit Conducted for the Project	Yes	222	81%
	No	51	19%
	Total	273	100%
Fabricate a New Exhibit Conducted for the Project	Yes	218	80%
	No	55	20%
	Total	273	100%
Upgrade/Expanded Current Exhibit, Including Making Current Exhibit Accessible Conducted for the Project	Yes	133	49%
	No	140	51%
	Total	273	100%
Create Traveling Exhibit Conducted for the Project	Yes	54	20%
	No	219	80%
	Total	273	100%
Produced Brochure/Product Materials Conducted for the Project	Yes	10	4%
	No	263	96%
	Total	273	100%
Incorporated Interactive Piece into an Exhibit Conducted for the Project	Yes	7	3%
	No	266	97%
	Total	273	100%
Imported Exhibit Materials Conducted for the Project	Yes	1	0%
	No	272	100%
	Total	273	100%

Table III-9: Number and Percent of Projects with Exhibitions as the Primary Focus by Other Activity Areas Conducted

		TOTAL	
		n=	%
Program Activities Conducted	Yes	88	62%
	No	53	38%
	Total	141	100%
Exhibitions Activities Conducted	Yes	141	100%
	Total	141	100%
Digitization Activities Conducted	Yes	32	23%
	No	109	77%
	Total	141	100%
Collections Activities Conducted	Yes	29	21%
	No	112	79%
	Total	141	100%
Technology/Online Resource Activities Conducted	Yes	55	39%
	No	86	61%
	Total	141	100%
Organizational Development Activities Conducted	Yes	60	43%
	No	81	57%
	Total	141	100%

Table III-10 a: Number and Percent of Projects with Exhibitions as the Primary Focus by Other Activities Conducted

		TOTAL	
		n=	%
Concerts Conducted for the Project	Yes	8	6%
	No	133	94%
	Total	141	100%
Film festivals Conducted for the Project	Yes	5	4%
	No	136	96%
	Total	141	100%
Live performances Conducted for the Project	Yes	17	12%
	No	124	88%
	Total	141	100%
Broadcasts Conducted for the Project	Yes	10	7%
	No	131	93%
	Total	141	100%
Demonstrations and workshops Conducted for the Project	Yes	58	41%
	No	83	59%
	Total	141	100%
Lectures Conducted for the Project	Yes	56	40%
	No	85	60%
	Total	141	100%
Community discussion groups Conducted for the Project	Yes	37	26%
	No	104	74%
	Total	141	100%
Education programs at our institution Conducted for the Project	Yes	77	55%
	No	64	45%
	Total	141	100%
In-school programs Conducted for the Project	Yes	45	32%
	No	96	68%
	Total	141	100%
Afterschool programs Conducted for the Project	Yes	29	21%
	No	112	79%
	Total	141	100%

Table III-10 a: Number and Percent of Projects with Exhibitions as the Primary Focus by Other Activities Conducted (continued)

		TOTAL	
		n=	%
Curriculum guides Conducted for the Project	Yes	50	35%
	No	91	65%
	Total	141	100%
Interpretive programs or materials Conducted for the Project	Yes	75	53%
	No	66	47%
	Total	141	100%
Classes or institutes Conducted for the Project	Yes	27	19%
	No	114	81%
	Total	141	100%
Training sessions Conducted for the Project	Yes	43	30%
	No	98	70%
	Total	141	100%
Conferences Conducted for the Project	Yes	14	10%
	No	127	90%
	Total	141	100%
Internships, mentoring or apprenticeships opportunities Conducted for the Project	Yes	35	25%
	No	106	75%
	Total	141	100%

Table III-10 b: Number and Percent of Projects with Exhibitions as the Primary Focus by Other Activities Conducted

		TOTAL	
		n=	%
Provide staff, volunteer and/or docent training, including in use of new technology and online resources Conducted for the Project	Yes	41	29%
	No	100	71%
	Total	141	100%
Hire full-time staff (e.g., program coordinator, director, curator, educator) Conducted for the Project	Yes	14	10%
	No	127	90%
	Total	141	100%
Hire part-time staff (e.g., program coordinator, director, curator, educator) Conducted for the project	Yes	16	11%
	No	125	89%
	Total	141	100%
Hire a consultant (e.g., interpretive, planning, education, exhibition, web) Conducted for the project	Yes	38	27%
	No	103	73%
	Total	141	100%
Contract for services (fabrication, design, security, etc.) Conducted for the project	Yes	48	34%
	No	93	66%
	Total	141	100%
Train interpreters, volunteers or docents Conducted for the project	Yes	44	31%
	No	97	69%
	Total	141	100%
Create or expand interpreter, docent or volunteer program Conducted for the project	Yes	24	17%
	No	117	83%
	Total	141	100%
Support a research and evaluation program, including conducting surveys Conducted for the project	Yes	46	33%
	No	95	67%
	Total	141	100%
Develop key management plans Conducted for the project	Yes	21	15%
	No	120	85%
	Total	141	100%
Museum outreach activities Conducted for the project	Yes	1	1%
	No	140	99%
	Total	141	100%
Other activities (i.e. presentation, publication) Conducted for the project	Yes	6	4%
	No	135	96%
	Total	141	100%

Table III-10 c: Number and Percent of Projects with Exhibitions as the Primary Focus by Other Activities Conducted

		TOTAL	
		n=	%
Update or create new website Conducted for the Project	Yes	33	23%
	No	108	77%
	Total	141	100%
Create online access to collections records or information Conducted for the Project	Yes	21	15%
	No	120	85%
	Total	141	100%
Purchase technology equipment Conducted for the project	Yes	33	23%
	No	108	77%
	Total	141	100%
Consolidate multiple databases Conducted for the project	Yes	6	4%
	No	135	96%
	Total	141	100%
Develop searchable online database Conducted for the project	Yes	11	8%
	No	130	92%
	Total	141	100%
Upgrade, purchase or install new software Conducted for the project	Yes	14	10%
	No	127	90%
	Total	141	100%
Create audio tour Conducted for the project	Yes	14	10%
	No	127	90%
	Total	141	100%
Create online exhibition Conducted for the project	Yes	15	11%
	No	125	89%
	Total	140	100%
Develop high-tech interactive exhibition Conducted for the project	Yes	23	16%
	No	118	84%
	Total	141	100%
Produce video/CD/product Conducted for the project	Yes	2	1%
	No	139	99%
	Total	141	100%
Produce tech application	Yes	2	1%
	No	139	99%
	Total	141	100%

**Table III-10 d: Number and Percent of Projects with Exhibitions
as the Primary Focus by Other Activities Conducted**

		TOTAL	
		n=	%
Digitize collections Conducted for the Project	Yes	14	10%
	No	127	90%
	Total	141	100%
Convert non-digital content to digital content Conducted for the Project	Yes	20	14%
	No	121	86%
	Total	141	100%
Repurpose digital content Conducted for the project	Yes	21	15%
	No	120	85%
	Total	141	100%
Create new digital content Conducted for the project	Yes	25	18%
	No	116	82%
	Total	141	100%
Projects involved digitizing holdings, portion of the collections project will/did cover	Less than 10% of collection	12	71%
	20%-50%	4	24%
	Over 50% of the collection	1	6%
	Total	17	100%

Table III-10 e: Number and Percent of Projects with Exhibitions as the Primary Focus by Other Activities Conducted

		TOTAL	
		n=	%
Inventory collections Conducted for the Project	Yes	16	11%
	No	125	89%
	Total	141	100%
Move collections Conducted for the Project	Yes	19	13%
	No	122	87%
	Total	141	100%
Create public collections finding guides Conducted for the project	Yes	11	8%
	No	130	92%
	Total	141	100%
Create new collections management guidelines or procedures Conducted for the project	Yes	7	5%
	No	134	95%
	Total	141	100%
Implement new collections management system Conducted for the project	Yes	7	5%
	No	134	95%
	Total	141	100%

Table III-11: Number and Percent of Projects with Exhibitions as Primary Focus by Museum Size and Award Amount

		TOTAL	
		n=	%
Museum Size	Small	33	23%
	Medium	54	38%
	Large	54	38%
	Total	141	100%
Award Amount	<\$50,000	28	20%
	\$50,000-99,000	32	23%
	\$100,000 or more	81	57%
	Total	141	100%

Table III-12: Number and Percent of Projects with Technology Activities

		TOTAL	
		n=	%
Development of media-based products	Yes	216	74%
	No	74	26%
	Total	290	100%
Update or create new website Conducted for the Project	Yes	177	61%
	No	113	39%
	Total	290	100%
Create audio tour Conducted for the project	Yes	45	16%
	No	245	84%
	Total	290	100%
Create online exhibition for the project	Yes	54	19%
	No	234	81%
	Total	288	100%
Develop high-tech interactive exhibition Conducted for the project	Yes	50	17%
	No	239	83%
	Total	289	100%
Hardware and software purchase and installation	Yes	211	73%
	No	79	27%
	Total	290	100%
Purchase technology equipment Conducted for the project	Yes	190	66%
	No	100	34%
	Total	290	100%
Upgrade, purchase or install new software Conducted for the project	Yes	124	43%
	No	166	57%
	Total	290	100%
Collection and database management and accessibility	Yes	176	61%
	No	114	39%
	Total	290	100%
Create online access to collections records or information Conducted for the Project	Yes	153	53%
	No	137	47%
	Total	290	100%
Consolidate multiple databases Conducted for the project	Yes	62	21%
	No	228	79%
	Total	290	100%
Develop searchable online database Conducted for the project	Yes	114	39%
	No	176	61%
	Total	290	100%

Table III- 13: Number and Percent of Projects with Technology as the Primary Focus by Other Activity Areas Conducted

		TOTAL	
		n=	%
Program Activities Conducted	Yes	32	44%
	No	40	56%
	Total	72	100%
Exhibitions Activities Conducted	Yes	23	32%
	No	49	68%
	Total	72	100%
Digitization Activities Conducted	Yes	51	71%
	No	21	29%
	Total	72	100%
Collections Activities Conducted	Yes	23	32%
	No	49	68%
	Total	72	100%
Technology/Online Resource Activities Conducted	Yes	72	100%
Organizational Development Activities Conducted	Yes	42	58%
	No	30	42%
	Total	72	100%

Table III-14 a: Number and Percent of Projects with Technology as the Primary Focus by Other Activities Conducted

		TOTAL	
		n=	%
Digitize collections Conducted for the Project	Yes	30	42%
	No	42	58%
	Total	72	100%
Convert non-digital content to digital content Conducted for the Project	Yes	38	53%
	No	34	47%
	Total	72	100%
Repurpose digital content Conducted for the project	Yes	36	50%
	No	36	50%
	Total	72	100%
Create new digital content Conducted for the project	Yes	45	63%
	No	27	38%
	Total	72	100%
Projects involved digitizing holdings, portion of the collections project will/did cover	Less than 10% of collection	18	60%
	20%-50%	6	20%
	Over 50% of the collection	6	20%
	Total	30	100%

Table III-14 b: Number and Percent of Projects with Technology as the Primary Focus by Other Activities Conducted

		TOTAL	
		n=	%
Provide Staff, Volunteer and/or Docent Training, Including In Use Of New Technology and Online Resources Conducted for the Project	Yes	28	39%
	No	44	61%
	Total	72	100%
Hire full-time staff (e.g., program coordinator, director, curator, educator) Conducted for the Project	Yes	9	13%
	No	63	88%
	Total	72	100%
Hire part-time staff (e.g., program coordinator, director, curator, educator) Conducted for the project	Yes	15	21%
	No	57	79%
	Total	72	100%
Hire a consultant (e.g., interpretive, planning, education, exhibition, web) Conducted for the project	Yes	24	33%
	No	48	67%
	Total	72	100%
Contract for services (fabrication, design, security, etc.) Conducted for the project	Yes	31	43%
	No	41	57%
	Total	72	100%
Train interpreters, volunteers or docents Conducted for the project	Yes	14	19%
	No	58	81%
	Total	72	100%
Create or expand interpreter, docent or volunteer program Conducted for the project	Yes	7	10%
	No	65	90%
	Total	72	100%
Support a research and evaluation program, including conducting surveys Conducted for the project	Yes	23	32%
	No	49	68%
	Total	72	100%
Develop key management plans Conducted for the project	Yes	8	11%
	No	64	89%
	Total	72	100%
Museum outreach activities Conducted for the project	No	72	100%
	Total	72	100%
Other activities (i.e. presentation, publication) Conducted for the project	Yes	2	3%
	No	70	97%
	Total	72	100%

Table III-14 c: Number and Percent of Projects with Technology as the Primary Focus by Other Activities Conducted

		TOTAL	
		n=	%
Concerts Conducted for the Project	Yes	1	1%
	No	71	99%
	Total	72	100%
Film Festivals Conducted for the Project	Yes	2	3%
	No	70	97%
	Total	72	100%
Live Performances Conducted for the Project	Yes	6	8%
	No	66	92%
	Total	72	100%
Broadcasts Conducted for the Project	Yes	7	10%
	No	65	90%
	Total	72	100%
Demonstrations and Workshops Conducted for the Project	Yes	23	32%
	No	49	68%
	Total	72	100%
Lectures Conducted for the Project	Yes	16	22%
	No	56	78%
	Total	72	100%
Community Discussion Groups Conducted for the Project	Yes	16	22%
	No	56	78%
	Total	72	100%
Education Programs at our Institution Conducted for the Project	Yes	24	33%
	No	48	67%
	Total	72	100%
In-School Programs Conducted for the Project	Yes	18	25%
	No	54	75%
	Total	72	100%
Afterschool Programs Conducted for the Project	Yes	9	13%
	No	63	88%
	Total	72	100%
Curriculum Guides Conducted for the Project	Yes	19	26%
	No	53	74%
	Total	72	100%

		TOTAL	
		n=	%
Interpretive Programs or Materials Conducted for the Project	Yes	23	32%
	No	49	68%
	Total	72	100%
Classes or Institutes Conducted for the Project	Yes	12	17%
	No	60	83%
	Total	72	100%
Training Sessions Conducted for the Project	Yes	19	26%
	No	53	74%
	Total	72	100%
Conferences Conducted for the Project	Yes	5	7%
	No	67	93%
	Total	72	100%
Internships, Mentoring or Apprenticeships Opportunities Conducted for the Project	Yes	14	19%
	No	58	81%
	Total	72	100%

Table III-14 d: Number and Percent of Projects with Technology as the Primary Focus by Other Activities Conducted

		TOTAL	
		n=	%
Upgrade/Expanded Current Exhibit, Including Making Current Exhibit Accessible Conducted for the Project	Yes	15	21%
	No	57	79%
	Total	72	100%
Develop Concept For New Exhibit Conducted for the Project	Yes	17	24%
	No	55	76%
	Total	72	100%
Research New Exhibit Conducted for the Project	Yes	17	24%
	No	55	76%
	Total	72	100%
Plan New Exhibit Conducted for the Project	Yes	17	24%
	No	55	76%
	Total	72	100%
Fabricate A New Exhibit Conducted for the Project	Yes	18	25%
	No	54	75%
	Total	72	100%
Create Traveling Exhibit Conducted for the Project	Yes	4	6%
	No	68	94%
	Total	72	100%
Produced Brochure/Product/Materials Conducted for the Project	Yes	1	1%
	No	71	99%
	Total	72	100%
Incorporated Interactive Piece Into An Exhibit Conducted for the Project	Yes	1	1%
	No	71	99%
	Total	72	100%
Imported Exhibit Materials Conducted for the Project	No	72	100%
	Total	72	100%

Table III-14 e: Number and Percent of Projects with Technology as the Primary Focus by Other Activities Conducted

		TOTAL	
		n=	%
Inventory Collections Conducted for the Project	Yes	16	22%
	No	56	78%
	Total	72	100%
Move Collections Conducted for the Project	Yes	6	8%
	No	66	92%
	Total	72	100%
Create Public Collections Finding Guides Conducted for the Project	Yes	15	21%
	No	57	79%
	Total	72	100%
Create New Collections Management Guidelines or Procedures Conducted for the Project	Yes	15	21%
	No	57	79%
	Total	72	100%
Implement New Collections Management System Conducted for the Project	Yes	16	22%
	No	56	78%
	Total	72	100%

Table III-15: Number and Percent of Projects with Technology as Primary Focus Area by Museum Size and Award Amount

		TOTAL	
		n=	%
Museum Size	Small	14	19%
	Medium	16	22%
	Large	42	58%
	Total	72	100%
Award Amount	<\$50,000	10	14%
	\$50,000-99,000	20	28%
	\$100,000 or more	42	58%
	Total	72	100%

Table III-16: Number and Percent of Projects with Digitization/Collections Activities

		TOTAL	
		n=	%
Digitization Activities Conducted	Yes	193	36%
	No	344	64%
	Total	537	100%
Digitize Collections Conducted for the Project	Yes	135	70%
	No	58	30%
	Total	193	100%
Convert Non-Digital Content to Digital Content Conducted for the Project	Yes	143	74%
	No	50	26%
	Total	193	100%
Repurpose Digital Content Conducted for the Project	Yes	113	59%
	No	80	41%
	Total	193	100%
Create New Digital Content Conducted for the Project	Yes	158	82%
	No	35	18%
	Total	193	100%

		TOTAL	
		n=	%
Collections Activities Conducted	Yes	173	32%
	No	364	68%
	Total	537	100%
Inventory Collections Conducted for the Project	Yes	136	79%
	No	37	21%
	Total	173	100%
Move Collections Conducted for the Project	Yes	72	42%
	No	101	58%
	Total	173	100%
Create Public Collections Finding Guides Conducted for the Project	Yes	89	51%
	No	84	49%
	Total	173	100%
Create New Collections Management Guidelines or Procedures Conducted for the Project	Yes	89	51%
	No	84	49%
	Total	173	100%
Implement New Collections Management System Conducted for the Project	Yes	76	44%
	No	97	56%
	Total	173	100%

Table III-17: Number and Percent of Projects with Digitization\Collections as the Primary Focus by Other Activity Areas Conducted

		TOTAL	
		n=	%
Program activities conducted	Yes	35	29%
	No	87	71%
	Total	122	100%
Exhibitions Activities Conducted	Yes	26	21%
	No	96	79%
	Total	122	100%
Digitization Activities Conducted	Yes	91	75%
	No	31	25%
	Total	122	100%
Collections Activities Conducted	Yes	111	91%
	No	11	9%
	Total	122	100%
Technology/Online Resource Activities Conducted	Yes	95	78%
	No	27	22%
	Total	122	100%
Organizational Development Activities Conducted	Yes	77	63%
	No	45	37%
	Total	122	100%

Table III-18a: Number and Percent of Projects with Digitization\Collections as the Primary Focus by Other Activities Conducted

		TOTAL	
		n=	%
Update or create new website conducted for the Project	Yes	43	35%
	No	79	65%
	Total	122	100%
Create online access to collections records or information conducted for the Project	Yes	74	61%
	No	48	39%
	Total	122	100%
Purchase technology equipment conducted for the project	Yes	68	56%
	No	54	44%
	Total	122	100%
Consolidate multiple databases conducted for the project	Yes	30	25%
	No	92	75%
	Total	122	100%
Develop searchable online database conducted for the project	Yes	61	50%
	No	61	50%
	Total	122	100%
Upgrade, purchase or install new software conducted for the project	Yes	54	44%
	No	68	56%
	Total	122	100%
Create audio tour conducted for the project	Yes	4	3%
	No	118	97%
	Total	122	100%
Create online exhibition conducted for the project	Yes	18	15%
	No	104	85%
	Total	122	100%
Develop high-tech interactive exhibition conducted for the project	Yes	4	3%
	No	118	97%
	Total	122	100%
Produce video/CD/product conducted for the project	No	122	100%
	Total	122	100%
Produce tech application	No	122	100%
	Total	122	100%

Table III-18b: Number and Percent of Projects with Digitization/Collections as the Primary Focus by Other Activities Conducted

		TOTAL	
		n=	%
Provide staff, volunteer and/or docent training, including in use of new technology and online resources conducted for the Project	Yes	57	47%
	No	65	53%
	Total	122	100%
Hire full-time staff (e.g., program coordinator, director, curator, educator) conducted for the Project	Yes	30	25%
	No	92	75%
	Total	122	100%
Hire part-time staff (e.g., program coordinator, director, curator, educator) conducted for the project	Yes	45	37%
	No	77	63%
	Total	122	100%
Hire a consultant (e.g., interpretive, planning, education, exhibition, web) conducted for the project	Yes	36	30%
	No	86	70%
	Total	122	100%
Contract for services (fabrication, design, security, etc.) conducted for the project	Yes	32	26%
	No	90	74%
	Total	122	100%
Train interpreters, volunteers or docents conducted for the project	Yes	35	29%
	No	87	71%
	Total	122	100%
Create or expand interpreter, docent or volunteer program conducted for the project	Yes	11	9%
	No	111	91%
	Total	122	100%
Support a research and evaluation program, including conducting surveys conducted for the project	Yes	26	21%
	No	96	79%
	Total	122	100%

		TOTAL	
		n=	%
Develop key management plans conducted for the project	Yes	27	22%
	No	95	78%
	Total	122	100%
Museum outreach activities conducted for the project	Yes	1	1%
	No	121	99%
	Total	122	100%
Other activities (i.e., presentation, publication) conducted for the project	Yes	3	2%
	No	119	98%
	Total	122	100%

Table III-18c: Number and Percent of Projects with Digitization/Collections as the Primary Focus by Other Activities Conducted

		TOTAL	
		n=	%
Concerts Conducted for the Project	Yes	1	1%
	No	121	99%
	Total	122	100%
Film festivals Conducted for the Project	Yes	1	1%
	No	121	99%
	Total	122	100%
Live performances Conducted for the Project	Yes	3	2%
	No	119	98%
	Total	122	100%
Broadcasts Conducted for the Project	Yes	1	1%
	No	121	99%
	Total	122	100%
Demonstrations and workshops Conducted for the Project	Yes	19	16%
	No	103	84%
	Total	122	100%
Lectures Conducted for the Project	Yes	17	14%
	No	105	86%
	Total	122	100%
Community discussion groups Conducted for the Project	Yes	8	7%
	No	114	93%
	Total	122	100%
Education programs at our institution Conducted for the Project	Yes	20	16%
	No	102	84%
	Total	122	100%

		TOTAL	
		n=	%
In-school programs Conducted for the Project	Yes	6	5%
	No	116	95%
	Total	122	100%
Afterschool programs Conducted for the Project	Yes	4	3%
	No	118	97%
	Total	122	100%
Curriculum guides Conducted for the Project	Yes	7	6%
	No	115	94%
	Total	122	100%
Interpretive programs or materials Conducted for the Project	Yes	23	19%
	No	99	81%
	Total	122	100%
Classes or institutes Conducted for the Project	Yes	7	6%
	No	115	94%
	Total	122	100%
Training sessions Conducted for the Project	Yes	18	15%
	No	103	85%
	Total	121	100%
Conferences Conducted for the Project	Yes	8	7%
	No	114	93%
	Total	122	100%
Internships, mentoring or apprenticeships opportunities Conducted for the Project	Yes	26	21%
	No	96	79%
	Total	122	100%

Table III-18d: Number and Percent of Projects with Digitization/Collections as the Primary Focus by Other Activities Conducted

		TOTAL	
		n=	%
Upgrade/expanded current exhibit, including making current exhibit accessible conducted for the project	Yes	13	11%
	No	109	89%
	Total	122	100%
Develop concept for new exhibit conducted for the project	Yes	17	14%
	No	105	86%
	Total	122	100%
Research new exhibit conducted for the project	Yes	18	15%
	No	104	85%
	Total	122	100%
Plan new exhibit conducted for the project	Yes	18	15%
	No	104	85%
	Total	122	100%
Fabricate a new exhibit conducted for the project	Yes	16	13%
	No	106	87%
	Total	122	100%
Create traveling exhibit conducted for the project	Yes	4	3%
	No	118	97%
	Total	122	100%
Produced brochure\product\materials conducted for the project	No	122	100%
	Total	122	100%
Incorporated interactive piece into an exhibit conducted for the project	Yes	2	2%
	No	120	98%
	Total	122	100%
Imported exhibit materials conducted for the project	No	122	100%
	Total	122	100%

Table III-19: Number and Percent of Projects with Digitization/Collections as Primary Focus Area by Museum Size and Award Amount

		TOTAL	
		n=	%
Museum Size	Small	34	28%
	Medium	40	33%
	Large	48	39%
	Total	122	100%
Award Amount	<\$50,000	27	22%
	\$50,000-99,000	36	30%
	\$100,000 or more	59	48%
	Total	122	100%

Table III-20: Number and Percent of Projects with Organizational Development Activities

		TOTAL	
		n=	%
Org, Management Existing Staff	Yes	283	87%
	No	41	13%
	Total	324	100%
Provide staff, volunteer and/or docent training, including in use of new technology and online resources Conducted for the Project	Yes	211	65%
	No	113	35%
	Total	324	100%
Support a research and evaluation program, including conducting surveys Conducted for the project	Yes	206	64%
	No	118	36%
	Total	324	100%
Develop key management plans Conducted for the project	Yes	89	27%
	No	235	73%
	Total	324	100%

		TOTAL	
		n=	%
Hire New Staff	Yes	300	93%
	No	24	7%
	Total	324	100%
Hire full-time staff (e.g., program coordinator, director, curator, educator) Conducted for the Project	Yes	108	33%
	No	216	67%
	Total	324	100%
Hire part-time staff (e.g., program coordinator, director, curator, educator) Conducted for the project	Yes	142	44%
	No	182	56%
	Total	324	100%
Hire a consultant (e.g., interpretive, planning, education, exhibition, web) Conducted for the project	Yes	184	57%
	No	140	43%
	Total	324	100%
Contract for services (fabrication, design, security, etc.) Conducted for the project	Yes	179	55%
	No	145	45%
	Total	324	100%
Create or expand interpreter, docent or volunteer program Conducted for the project	Yes	103	32%
	No	221	68%
	Total	324	100%

Table III-21: Number and Percent of Projects with Organizational Development as the Primary Focus by Other Activity Areas Conducted

		TOTAL	
		n=	%
Program Activities Conducted	Yes	15	45%
	No	18	55%
	Total	33	100%
Exhibitions Activities Conducted	Yes	10	30%
	No	23	70%
	Total	33	100%
Digitization Activities Conducted	Yes	5	15%
	No	28	85%
	Total	33	100%
Collections Activities Conducted	Yes	3	9%
	No	30	91%
	Total	33	100%
Technology/Online Resource Activities Conducted	Yes	10	30%
	No	23	70%
	Total	33	100%
Organizational Development Activities Conducted	Yes	33	100%
	Total	33	100%

Table III-22a: Number and Percent of Projects with Organizational Development as the Primary Focus by Other Activities Conducted

		TOTAL	
		n=	%
Concerts Conducted for the Project	Yes	1	3%
	No	32	97%
	Total	33	100%
Film festivals Conducted for the Project	No	33	100%
	Total	33	100%
Live performances Conducted for the Project	Yes	4	12%
	No	29	88%
	Total	33	100%
Broadcasts Conducted for the Project	No	33	100%
	Total	33	100%
Demonstrations and workshops Conducted for the Project	Yes	12	36%
	No	21	64%
	Total	33	100%
Lectures Conducted for the Project	Yes	4	12%
	No	29	88%
	Total	33	100%
Community discussion groups Conducted for the Project	Yes	7	21%
	No	26	79%
	Total	33	100%
Education programs at our institution Conducted for the Project	Yes	13	39%
	No	20	61%
	Total	33	100%
In-school programs Conducted for the Project	Yes	3	9%
	No	30	91%
	Total	33	100%

		TOTAL	
		n=	%
Afterschool programs Conducted for the Project	Yes	2	6%
	No	31	94%
	Total	33	100%
Curriculum guides Conducted for the Project	Yes	9	27%
	No	24	73%
	Total	33	100%
Interpretive programs or materials Conducted for the Project	Yes	11	33%
	No	22	67%
	Total	33	100%
Classes or institutes Conducted for the Project	Yes	3	9%
	No	30	91%
	Total	33	100%
Training sessions Conducted for the Project	Yes	13	41%
	No	19	59%
	Total	32	100%
Conferences Conducted for the Project	Yes	4	12%
	No	29	88%
	Total	33	100%
Internships, mentoring or apprenticeships opportunities Conducted for the Project	Yes	6	18%
	No	27	82%
	Total	33	100%

Table III-22b: Number and Percent of Projects with Organizational Development as the Primary Focus by Other Activities Conducted

		TOTAL	
		n=	%
Upgrade/expanded current exhibit, including making current exhibit accessible conducted for the project	Yes	8	24%
	No	25	76%
	Total	33	100%
Develop concept for new exhibit conducted for the project	Yes	5	15%
	No	28	85%
	Total	33	100%
Research new exhibit conducted for the project	Yes	6	18%
	No	27	82%
	Total	33	100%
Plan new exhibit conducted for the project	Yes	5	15%
	No	28	85%
	Total	33	100%
Fabricate a new exhibit conducted for the project	Yes	4	12%
	No	29	88%
	Total	33	100%
Create traveling exhibit conducted for the project	Yes	3	9%
	No	30	91%
	Total	33	100%
Produced brochure\product\materials conducted for the project	Yes	1	3%
	No	32	97%
	Total	33	100%
Incorporated interactive piece into an exhibit conducted for the project	Yes	1	3%
	No	32	97%
	Total	33	100%
Imported exhibit materials conducted for the project	No	33	100%
	Total	33	100%

Table III-22c: Number and Percent of Projects with Organizational Development as the Primary Focus by Other Activities Conducted

		TOTAL	
		n=	%
Update or create new website Conducted for the Project	Yes	6	18%
	No	27	82%
	Total	33	100%
Create online access to collections records or information Conducted for the Project	Yes	4	12%
	No	29	88%
	Total	33	100%
Purchase technology equipment Conducted for the project	Yes	6	18%
	No	27	82%
	Total	33	100%
Consolidate multiple databases Conducted for the project	Yes	3	9%
	No	30	91%
	Total	33	100%
Develop searchable online database Conducted for the project	Yes	2	6%
	No	31	94%
	Total	33	100%
Upgrade, purchase or install new software Conducted for the project	Yes	6	18%
	No	27	82%
	Total	33	100%
Create audio tour Conducted for the project	Yes	2	6%
	No	31	94%
	Total	33	100%
Create online exhibition Conducted for the project	Yes	1	3%
	No	32	97%
	Total	33	100%

		TOTAL	
		n=	%
Develop high-tech interactive exhibition Conducted for the project	Yes	2	6%
	No	31	94%
	Total	33	100%
Produce video/CD/product Conducted for the project	No	33	100%
	Total	33	100%
Produce tech application	Yes	1	3%
	No	32	97%
	Total	33	100%

Table III-22d: Number and Percent of Projects with Organizational Development as the Primary Focus by Other Activities Conducted

		TOTAL	
		n=	%
Digitize collections Conducted for the Project	Yes	1	3%
	No	32	97%
	Total	33	100%
Convert non-digital content to digital content Conducted for the Project	Yes	3	9%
	No	30	91%
	Total	33	100%
Repurpose digital content Conducted for the project	Yes	2	6%
	No	31	94%
	Total	33	100%
Create new digital content Conducted for the project	Yes	4	12%
	No	29	88%
	Total	33	100%
Projects involved digitizing holdings, portion of the collections project will/did cover	Less than 10% of collection	1	100%
	Total	1	100%

Table III-22e: Number and Percent of Projects with Organizational Development as the Primary Focus by Other Activities Conducted

		TOTAL	
		n=	%
Inventory collections Conducted for the Project	Yes	2	6%
	No	31	94%
	Total	33	100%
Move collections Conducted for the Project	Yes	1	3%
	No	32	97%
	Total	33	100%
Create public collections finding guides Conducted for the project	No	33	100%
	Total	33	100%
Create new collections management guidelines or procedures Conducted for the project	Yes	2	6%
	No	31	94%
	Total	33	100%
Implement new collections management system Conducted for the project	Yes	1	3%
	No	32	97%
	Total	33	100%

Table III-23: Number and Percent of Projects with Organizational Development as Primary Focus Area by Museum Size and Award Amount

		TOTAL	
		n=	%
Museum Size	Small	5	15%
	Medium	10	30%
	Large	18	55%
	Total	33	100%
Award Amount	<\$50,000	4	12%
	\$50,000-99,000	6	18%
	\$100,000 or more	23	70%
	Total	33	100%

Table III-24: Number and Percent of Projects Engaging Partners, Number of Project Partners by Museum Discipline, Museum Size, Award Amount

		Projects Engaged Partners*						Total Number of Project Partners**							
		No		Yes		Total		1-2		3-4		5 or more		Total	
		n=	%	n=	%	n=	%	n=	%	n=	%	n=	%	n=	%
Museum Discipline*	Art Museums	37	29%	91	71%	128	100%	40	44%	24	26%	27	30%	91	100%
	Historic Sites/History/Historic Societies	60	38%	97	62%	157	100%	41	42%	28	29%	28	29%	97	100%
	Aquarium/Zoos	4	15%	23	85%	27	100%	7	30%	5	22%	11	48%	23	100%
	Arboretum/Botanic Gardens	12	48%	13	52%	25	100%	5	38%	5	38%	3	23%	13	100%
	Children's/Youth Museums	7	16%	37	84%	44	100%	12	32%	8	22%	17	46%	37	100%
	Science/Technology Museums	4	12%	29	88%	33	100%	10	34%	6	21%	13	45%	29	100%
	Natural History/Anthropology	10	31%	22	69%	32	100%	12	55%	4	18%	6	27%	22	100%
	Nature Centers	2	15%	11	85%	13	100%	2	18%	6	55%	3	27%	11	100%
	General/Specialized/Other Museums	24	31%	54	69%	78	100%	21	39%	15	28%	18	33%	54	100%
	Total	160	30%	377	70%	537	100%	150	40%	101	27%	126	33%	377	100%
	Museum Size*, **	Small	32	25%	97	75%	129	100%	34	35%	35	36%	28	29%	97
Medium		47	25%	139	75%	186	100%	52	37%	31	22%	56	40%	139	100%
Large		81	36%	141	64%	222	100%	64	45%	35	25%	42	30%	141	100%
Total		160	30%	377	70%	537	100%	150	40%	101	27%	126	33%	377	100%
Award Amount	<\$50,000	34	34%	67	66%	101	100%	26	39%	19	28%	22	33%	67	100%
	\$50,000-99,000	40	28%	101	72%	141	100%	46	46%	25	25%	30	30%	101	100%
	\$100,000 or more	86	29%	207	71%	293	100%	78	38%	56	27%	73	35%	207	100%
	Total	160	30%	375	70%	535	100%	150	40%	100	27%	125	33%	375	100%

* Statistically significant $p \leq .05$

Table III-25: Number and Percent of Projects Engaging Types of Partners by Museum Discipline, Museum Size, and Award Amount

		Museum/Library Partners						Government Partners						Community Organization Partners*						Educational Partners						Policy/Research Organization Partners					
		Yes		No		Total		Yes		No		Total		Yes		No		Total		Yes		No		Total		Yes		No		Total	
		n=	%	n=	%	n=	%	n=	%	n=	%	n=	%	n=	%	n=	%	n=	%	n=	%	n=	%	n=	%	n=	%	n=	%	n=	%
Museum Discipline*	Art Museums	38	42%	53	58%	91	100%	34	37%	57	63%	91	100%	63	69%	28	31%	91	100%	53	58%	38	42%	91	100%	3	3%	88	97%	91	100%
	Historic Sites/History/ Historic Societies	43	44%	54	56%	97	100%	49	51%	48	49%	97	100%	67	69%	30	31%	97	100%	45	46%	52	54%	97	100%	3	3%	94	97%	97	100%
	Aquarium/Zoos	12	52%	11	48%	23	100%	11	48%	12	52%	23	100%	19	83%	4	17%	23	100%	17	74%	6	26%	23	100%	2	9%	21	91%	23	100%
	Arboretum/ Botanic Gardens	5	38%	8	62%	13	100%	7	54%	6	46%	13	100%	10	77%	3	23%	13	100%	8	62%	5	38%	13	100%	0	0%	13	100%	13	100%
	Children's/Youth Museums	15	41%	22	59%	37	100%	18	49%	19	51%	37	100%	35	95%	2	5%	37	100%	25	68%	12	32%	37	100%	2	5%	35	95%	37	100%
	Science/ Technology Museums	10	34%	19	66%	29	100%	13	45%	16	55%	29	100%	27	93%	2	7%	29	100%	21	72%	8	28%	29	100%	3	10%	26	90%	29	100%
	Natural History/ Anthropology	12	55%	10	45%	22	100%	11	50%	11	50%	22	100%	14	64%	8	36%	22	100%	12	55%	10	45%	22	100%	0	0%	22	100%	22	100%
	Nature Centers	4	36%	7	64%	11	100%	6	55%	5	45%	11	100%	8	73%	3	27%	11	100%	7	64%	4	36%	11	100%	1	9%	10	91%	11	100%
	General/ Specialized/ Other Museums	20	37%	34	63%	54	100%	26	48%	28	52%	54	100%	38	70%	16	30%	54	100%	33	61%	21	39%	54	100%	2	4%	52	96%	54	100%
	Total	159	42%	218	58%	377	100%	175	46%	202	54%	377	100%	281	75%	96	25%	377	100%	221	59%	156	41%	377	100%	16	4%	361	96%	377	100%

		Museum/Library Partners						Government Partners						Community Organization Partners*						Educational Partners						Policy/Research Organization Partners					
		Yes		No		Total		Yes		No		Total		Yes		No		Total		Yes		No		Total		Yes		No		Total	
		n=	%	n=	%	n=	%	n=	%	n=	%	n=	%	n=	%	n=	%	n=	%	n=	%	n=	%	n=	%	n=	%	n=	%	n=	%
Museum Size	Small	36	37%	61	63%	97	100%	45	46%	52	54%	97	100%	72	74%	25	26%	97	100%	65	67%	32	33%	97	100%	5	5%	92	95%	97	100%
	Medium	64	46%	75	54%	139	100%	71	51%	68	49%	139	100%	105	76%	34	24%	139	100%	83	60%	56	40%	139	100%	7	5%	132	95%	139	100%
	Large	59	42%	82	58%	141	100%	59	42%	82	58%	141	100%	104	74%	37	26%	141	100%	73	52%	68	48%	141	100%	4	3%	137	97%	141	100%
	Total	159	42%	218	58%	377	100%	174	46%	201	54%	375	100%	281	75%	96	25%	377	100%	221	59%	156	41%	377	100%	16	4%	361	96%	377	100%
Award Amount	<\$50,000	33	49%	34	51%	67	100%	30	45%	37	55%	67	100%	47	70%	20	30%	67	100%	39	58%	28	42%	67	100%	3	4%	64	96%	67	100%
	\$50,000-99,000	41	41%	60	59%	101	100%	41	41%	60	59%	101	100%	73	72%	28	28%	101	100%	56	55%	45	45%	101	100%	7	7%	94	93%	101	100%
	\$100,000 or more	84	41%	123	59%	207	100%	103	50%	104	50%	207	100%	159	77%	48	23%	207	100%	125	60%	82	40%	207	100%	6	3%	201	97%	207	100%
	Total	158	42%	217	58%	375	100%	174	46%	201	54%	375	100%	279	74%	96	26%	375	100%	220	59%	155	41%	375	100%	16	4%	359	96%	375	100%

* Statistically significant p≤.05

Table III-26: Number and Percent of Projects Partnering with Community Organizations

		TOTAL	
		n=	%
Of Those Partnering with Community Organizations	Community health facility	28	10%
	Family services organization	56	20%
	Youth organization	84	30%
	Senior services	30	11%
	Arts and culture organization	116	42%
	Legal services organization	5	2%
	Local media	64	23%
	Civic organization	44	16%
	Local business	84	30%
	Other non-profit organization	0	0%
	Other non-government	0	0%
	Non-Profit Membership Group	33	12%
	Environmental\Preservation\Scientific Group	16	6%
	Foundation	11	4%
	Individuals (i.e. scholars, artists)	14	5%
	Other (i.e. church)	2	1%
	Total	276	100%

Table III-27: Number and Percent of Projects Partnering with Educational Institutions

		TOTAL	
		n=	%
Of Those Partnering with Education	Elementary school	161	62%
	Secondary school	111	43%
	4 Year college	118	45%
	Community college	34	13%
	Other educational organization	0	0%
	District	34	13%
	Educational Services\Association	10	4%
	Total	260	100%

Table III-28: Number and Percent of Projects Partnering with Government Organizations

		TOTAL	
		n=	%
Of Those Partnering with Government Organizations	State government	66	46%
	Local government	59	41%
	City government	63	44%
	Other government	0	0%
	Federal Government	16	11%
	Total	143	100%

Table III-29: Number and Percent of Projects Partnering with Other Museums and Libraries

		TOTAL	
		n=	%
Of Those Partnering with Other Museums and Libraries	History-based museum	52	33%
	Science-based museum	49	31%
	Art museum	28	18%
	Children's/youth museum	16	10%
	General museum collections from two or more disciplines	17	11%
	Library	69	43%
	Specialized museum collections limited to one narrow discipline	13	8%
	Total	159	100%

Table III-30: Number and Percent of Partnership Status and Partnership Types by Primary Activity Area

		Primary Activity Area											
		Programming		Exhibitions		Digitization/Collections		Technology/Online Resources		Organizational Development		Total	
		n=	%	n=	%	n=	%	n=	%	n=	%	n=	%
Working with partners	No	15	9%	35	25%	67	55%	29	40%	14	42%	160	30%
	Yes	153	91%	106	75%	55	45%	43	60%	19	58%	376	70%
	Total	168	100%	141	100%	122	100%	72	100%	33	100%	536	100%
Total number of Project Partners*	1-2	44	29%	35	33%	38	69%	26	60%	7	37%	150	40%
	3-4	48	31%	28	26%	14	25%	9	21%	1	5%	100	27%
	5 or more	61	40%	43	41%	3	5%	8	19%	11	58%	126	34%
Total	153	100%	106	100%	55	100%	43	100%	19	100%	376	100%	
Number of Museum/Library Partners	Yes	58	38%	50	47%	25	45%	16	37%	10	53%	159	42%
	No	95	62%	56	53%	30	55%	27	63%	9	47%	217	58%
	Total	153	100%	106	100%	55	100%	43	100%	19	100%	376	100%
Number of Government Partners*	Yes	74	48%	60	57%	20	36%	16	37%	5	26%	175	47%
	No	79	52%	46	43%	35	64%	27	63%	14	74%	201	53%
	Total	153	100%	106	100%	55	100%	43	100%	19	100%	376	100%
Number of Community Organization Partners*	Yes	121	79%	88	83%	27	49%	28	65%	16	84%	280	74%
	No	32	21%	18	17%	28	51%	15	35%	3	16%	96	26%
	Total	153	100%	106	100%	55	100%	43	100%	19	100%	376	100%
Number of Educational Partners*	Yes	121	79%	58	55%	15	27%	17	40%	10	53%	221	59%
	No	32	21%	48	45%	40	73%	26	60%	9	47%	155	41%
	Total	153	100%	106	100%	55	100%	43	100%	19	100%	376	100%
Number of Policy/Research Organization Partners	Yes	8	5%	8	8%	0	0%	0	0%	0	0%	16	4%
	No	145	95%	98	92%	55	100%	43	100%	19	100%	360	96%
	Total	153	100%	106	100%	55	100%	43	100%	19	100%	376	100%

* Statistically significant p≤.05

Table IV-1: Number and Percent of Projects by Audiences Served by Primary Project Area

		Primary Activity Area											
		Programming		Exhibitions		Digitization\ Collections		Technology\Online Resources		Organizational Development		Total	
		n=	%	n=	%	n=	%	n=	%	n=	%	n=	%
General Audiences	Yes	160	95%	124	88%	82	67%	58	81%	22	67%	446	83%
	No	8	5%	17	12%	40	33%	14	19%	11	33%	90	17%
	Total	168	100%	141	100%	122	100%	72	100%	33	100%	536	100%
Adult learners	Yes	76	45%	101	72%	59	48%	50	69%	18	55%	304	57%
	No	92	55%	40	28%	63	52%	22	31%	15	45%	232	43%
Seniors	Yes	54	32%	91	65%	46	38%	36	50%	15	45%	242	45%
	No	114	68%	50	35%	76	62%	36	50%	18	55%	294	55%
	Total	168	100%	141	100%	122	100%	72	100%	33	100%	536	100%
Parents	Yes	80	48%	102	72%	33	27%	36	50%	16	48%	267	50%
	No	88	52%	39	28%	89	73%	36	50%	17	52%	269	50%
	Total	168	100%	141	100%	122	100%	72	100%	33	100%	536	100%
Youth	Yes	124	74%	118	84%	41	34%	44	61%	19	58%	346	65%
	No	44	26%	23	16%	81	66%	28	39%	14	42%	190	35%
	Total	168	100%	141	100%	122	100%	72	100%	33	100%	536	100%
Students	Yes	135	80%	115	82%	76	62%	53	74%	19	58%	398	74%
	No	33	20%	26	18%	46	38%	19	26%	14	42%	138	26%
	Total	168	100%	141	100%	122	100%	72	100%	33	100%	536	100%
Families	Yes	95	57%	107	76%	23	19%	33	46%	13	39%	271	51%
	No	73	43%	34	24%	99	81%	39	54%	20	61%	265	49%
	Total	168	100%	141	100%	122	100%	72	100%	33	100%	536	100%

		Primary Activity Area											
		Programming		Exhibitions		Digitization\ Collections		Technology\Online Resources		Organizational Development		Total	
Museum Staff Audiences	Yes	108	64%	81	57%	110	90%	44	61%	24	73%	367	68%
	No	60	36%	60	43%	12	10%	28	39%	9	27%	169	32%
	Total	168	100%	141	100%	122	100%	72	100%	33	100%	536	100%
Paid staff	Yes	83	49%	67	48%	103	84%	42	58%	18	55%	313	58%
	No	85	51%	74	52%	19	16%	30	42%	15	45%	223	42%
	Total	168	100%	141	100%	122	100%	72	100%	33	100%	536	100%
Unpaid staff	Yes	70	42%	55	39%	73	60%	32	44%	15	45%	245	46%
	No	98	58%	86	61%	49	40%	40	56%	18	55%	291	54%
	Total	168	100%	141	100%	122	100%	72	100%	33	100%	536	100%
Administrators	Yes	44	26%	33	23%	46	38%	18	25%	12	36%	153	29%
	No	124	74%	108	77%	76	62%	54	75%	21	64%	383	71%
	Total	168	100%	141	100%	122	100%	72	100%	33	100%	536	100%
Targeted Community Audiences	Yes	114	68%	91	65%	35	29%	33	46%	14	42%	287	54%
	No	54	32%	50	35%	87	71%	39	54%	19	58%	249	46%
	Total	168	100%	141	100%	122	100%	72	100%	33	100%	536	100%
Residents of particular community/special interests	Yes	74	44%	56	40%	24	20%	19	26%	7	21%	180	34%
	No	94	56%	85	60%	98	80%	53	74%	26	79%	356	66%
	Total	168	100%	141	100%	122	100%	72	100%	33	100%	536	100%
Persons with disabilities	Yes	32	19%	60	43%	12	10%	17	24%	9	27%	130	24%
	No	136	81%	81	57%	110	90%	55	76%	24	73%	406	76%
	Total	168	100%	141	100%	122	100%	72	100%	33	100%	536	100%
Low income citizens	Yes	84	50%	64	45%	10	8%	18	25%	8	24%	184	34%
	No	84	50%	77	55%	112	92%	54	75%	25	76%	352	66%
	Total	168	100%	141	100%	122	100%	72	100%	33	100%	536	100%

		Primary Activity Area											
		Programming		Exhibitions		Digitization\ Collections		Technology\ Online Resources		Organizational Development		Total	
Specific ethnic communities	Yes	46	27%	40	28%	16	13%	15	21%	7	21%	124	23%
	No	122	73%	101	72%	106	87%	57	79%	26	79%	412	77%
	Total	168	100%	141	100%	122	100%	72	100%	33	100%	536	100%
Professional Audiences	Yes	62	37%	59	42%	68	56%	43	60%	14	42%	246	46%
	No	106	63%	82	58%	54	44%	29	40%	19	58%	290	54%
	Total	168	100%	141	100%	122	100%	72	100%	33	100%	536	100%
Professionals	Yes	60	36%	57	40%	67	55%	40	56%	13	39%	237	44%
	No	108	64%	84	60%	55	45%	32	44%	20	61%	299	56%
	Total	168	100%	141	100%	122	100%	72	100%	33	100%	536	100%
Policymakers	Yes	6	4%	19	13%	12	10%	12	17%	2	6%	51	10%
	No	162	96%	122	87%	110	90%	60	83%	31	94%	485	90%
	Total	168	100%	141	100%	122	100%	72	100%	33	100%	536	100%
Not group-specific	Yes	12	7%	44	31%	28	23%	18	25%	7	21%	109	20%
	No	156	93%	97	69%	94	77%	54	75%	26	79%	427	80%
	Total	168	100%	141	100%	122	100%	72	100%	33	100%	536	100%

Table IV-2: Primary Activity Area by Number of Audience Groups Served

		Number of Audience Groups Served				
		Count	Mean	Median	Minimum	Maximum
Primary Activity Area	Programming	168	6	6	1	15
	Exhibitions	141	8	8	1	16
	Digitization/Collections	122	5	5	1	16
	Technology/Online Resources	72	7	7	1	16
	Organizational Development	33	6	6	1	15
	Total	536	7	6	1	16

Table IV-3: Number and Percent of Projects by Primary Project Area and Museum Discipline by Type of Audience Served

		Type of Audience					
		External Audiences		Internal Audiences Only (museum staff)		Total	
		n=	%	n=	%	n=	%
Primary Activity Area	Programming	165	98%	3	2%	168	100%
	Exhibitions	141	100%	0	0%	141	100%
	Digitization/Collections	103	84%	19	16%	122	100%
	Technology\Online Resources	68	94%	4	6%	72	100%
	Organizational Development	27	82%	6	18%	33	100%
	Total	504	94%	32	6%	536	100%
Museum Discipline	Art Museums	123	96%	5	4%	128	100%
	Historic Sites/History/Historic Societies	144	92%	12	8%	156	100%
	Aquarium/Zoos	25	93%	2	7%	27	100%
	Arboretum/Botanic Gardens	23	92%	2	8%	25	100%
	Children's/Youth Museums	43	98%	1	2%	44	100%
	Science/Technology Museums	31	94%	2	6%	33	100%
	Natural History/Anthropology	28	88%	4	13%	32	100%
	Nature Centers	13	100%	0	0%	13	100%
	General/Specialized/Other Museums	74	95%	4	5%	78	100%
	Total	504	94%	32	6%	536	100%

Table IV-4: Number and Percent of Projects by Age Groups Served by Primary Project Area

		Primary Activity Area											
		Programming		Exhibitions		Digitization/Collections		Technology/Online Resources		Organizational Development		Total	
		n=	%	n=	%	n=	%	n=	%	n=	%	n=	%
Adult and Family Groups Served	Yes	131	78%	139	99%	120	99%	70	97%	31	97%	491	92%
	No	37	22%	2	1%	1	1%	2	3%	1	3%	43	8%
	Total	168	100%	141	100%	121	100%	72	100%	32	100%	534	100%
Preschool or younger	Yes	47	28%	71	50%	14	12%	11	15%	14	44%	157	29%
	No	121	72%	70	50%	107	88%	61	85%	18	56%	377	71%
	Total	168	100%	141	100%	121	100%	72	100%	32	100%	534	100%
Post high school/young adults	Yes	71	42%	90	64%	68	56%	53	74%	15	47%	297	56%
	No	97	58%	51	36%	53	44%	19	26%	17	53%	237	44%
	Total	168	100%	141	100%	121	100%	72	100%	32	100%	534	100%
Adults	Yes	96	57%	104	74%	85	70%	63	88%	23	72%	371	69%
	No	72	43%	37	26%	36	30%	9	13%	9	28%	163	31%
	Total	168	100%	141	100%	121	100%	72	100%	32	100%	534	100%
Seniors	Yes	63	38%	99	70%	60	50%	49	68%	18	56%	289	54%
	No	105	63%	42	30%	61	50%	23	32%	14	44%	245	46%
	Total	168	100%	141	100%	121	100%	72	100%	32	100%	534	100%
Multi-age/Families	Yes	84	50%	128	91%	73	60%	45	63%	25	78%	355	66%
	No	84	50%	13	9%	48	40%	27	38%	7	22%	179	34%
	Total	168	100%	141	100%	121	100%	72	100%	32	100%	534	100%

		Primary Activity Area											
		Programming		Exhibitions		Digitization/Collections		Technology\Online Resources		Organizational Development		Total	
		n=	%	n=	%	n=	%	n=	%	n=	%	n=	%
School-Aged Children Served	Yes	144	86%	120	85%	49	40%	52	72%	20	63%	385	72%
	No	24	14%	21	15%	72	60%	20	28%	12	38%	149	28%
	Total	168	100%	141	100%	121	100%	72	100%	32	100%	534	100%
Grades K-5	Yes	116	69%	109	77%	30	25%	33	46%	17	53%	305	57%
	No	52	31%	32	23%	91	75%	39	54%	15	47%	229	43%
	Total	168	100%	141	100%	121	100%	72	100%	32	100%	534	100%
Grades 6-8	Yes	100	60%	106	75%	34	28%	43	60%	15	47%	298	56%
	No	68	40%	35	25%	87	72%	29	40%	17	53%	236	44%
	Total	168	100%	141	100%	121	100%	72	100%	32	100%	534	100%
Grades 9-12	Yes	86	51%	89	63%	45	37%	49	68%	15	47%	284	53%
	No	82	49%	52	37%	76	63%	23	32%	17	53%	250	47%
	Total	168	100%	141	100%	121	100%	72	100%	32	100%	534	100%

Table IV-5: Primary Activity Area by Age Groups Served

		Number of Age Groups Served				
		Count	Mean	Median	Minimum	Maximum
Primary Activity Area	Programming	168	4	4	1	8
	Exhibitions	141	6	7	1	8
	Digitization/Collections	122	3	3	1	8
	Technology\Online Resources	72	5	6	1	8
	Organizational Development	33	4	5	1	8
	Total	536	4	4	1	8

Table IV-6: Number and Percent of Projects Serving Community Audiences by Audience Effect by Primary Activity Area

		Primary Activity Area											
		Programming		Exhibitions		Digitization/Collections		Technology/Online Resources		Organizational Development		Total	
		n=	%	n=	%	n=	%	n=	%	n=	%	n=	%
At least one positive audience effect*	Yes	144	97%	118	92%	73	86%	57	97%	18	86%	410	93%
	No	5	3%	10	8%	12	14%	2	3%	3	14%	32	7%
	Total	149	100%	128	100%	85	100%	59	100%	21	100%	442	100%
Reached new audiences*	Yes	131	88%	95	74%	43	51%	43	73%	11	52%	323	73%
	No	18	12%	33	26%	42	49%	16	27%	10	48%	119	27%
	Total	149	100%	128	100%	85	100%	59	100%	21	100%	442	100%
Increased commitment by existing audiences	Yes	97	65%	88	69%	47	55%	42	71%	10	48%	284	64%
	No	52	35%	40	31%	38	45%	17	29%	11	52%	158	36%
	Total	149	100%	128	100%	85	100%	59	100%	21	100%	442	100%
Changes in regular audience participation*	Yes	60	40%	52	41%	20	24%	14	24%	5	24%	151	34%
	No	89	60%	76	59%	65	76%	45	76%	16	76%	291	66%
	Total	149	100%	128	100%	85	100%	59	100%	21	100%	442	100%
Increased audience access*	Yes	73	49%	39	30%	51	60%	37	63%	4	19%	204	46%
	No	76	51%	89	70%	34	40%	22	37%	17	81%	238	54%
	Total	149	100%	128	100%	85	100%	59	100%	21	100%	442	100%
No effect on audiences"	Yes	3	2%	10	8%	12	14%	2	3%	3	14%	30	7%
	No	146	98%	118	92%	73	86%	57	97%	18	86%	412	93%
	Total	149	100%	128	100%	85	100%	59	100%	21	100%	442	100%

* Statistically significant p≤.05

Table IV-7: Number and Percent of Projects Bringing in New Audiences, Extent of Success in Sustaining New Audiences by Primary Project Area

		Primary Activity Area											
		Programming		Exhibitions		Digitization/Collections		Technology\Online Resources		Organizational Development		Total	
		n=	%	n=	%	n=	%	n=	%	n=	%	n=	%
If the grant enabled you to bring in new audiences, extent has your organization been successful in sustaining these new audiences?	Not at all successful	2	1%	0	0%	0	0%	0	0%	0	0%	2	1%
	Somewhat	68	48%	55	49%	38	58%	24	46%	11	79%	196	51%
	Very successful	72	51%	58	51%	27	42%	28	54%	3	21%	188	49%
	Total	142	100%	113	100%	65	100%	52	100%	14	100%	386	100%

Table IV-8: Number and Percent of Projects Serving Community Audiences by Audience Effects by Museum Size and Award Amount

		Museum Size*								Award Amount							
		Small		Medium		Large		Total		<\$50,000		\$50,000-99,000		\$100,000 or more		Total	
		n=	%	n=	%	n=	%	n=	%	n=	%	n=	%	n=	%	n=	%
At least one positive audience effect	Yes	98	92%	143	95%	169	91%	410	93%	83	92%	111	93%	214	93%	408	93%
	No	8	8%	8	5%	16	9%	32	7%	7	8%	9	8%	16	7%	32	7%
	Total	106	100%	151	100%	185	100%	442	100%	90	100%	120	100%	230	100%	440	100%
Reached new audiences*	Yes	75	71%	122	81%	126	68%	323	73%	62	69%	89	74%	170	74%	321	73%
	No	31	29%	29	19%	59	32%	119	27%	28	31%	31	26%	60	26%	119	27%
	Total	106	100%	151	100%	185	100%	442	100%	90	100%	120	100%	230	100%	440	100%
Increased commitment by existing audiences	Yes	77	73%	93	62%	114	62%	284	64%	50	56%	79	66%	154	67%	283	64%
	No	29	27%	58	38%	71	38%	158	36%	40	44%	41	34%	76	33%	157	36%
	Total	106	100%	151	100%	185	100%	442	100%	90	100%	120	100%	230	100%	440	100%
Changes in regular audience participation	Yes	44	42%	50	33%	57	31%	151	34%	32	36%	42	35%	76	33%	150	34%
	No	62	58%	101	67%	128	69%	291	66%	58	64%	78	65%	154	67%	290	66%
	Total	106	100%	151	100%	185	100%	442	100%	90	100%	120	100%	230	100%	440	100%
Increased audience access	Yes	52	49%	74	49%	78	42%	204	46%	40	44%	61	51%	102	44%	203	46%
	No	54	51%	77	51%	107	58%	238	54%	50	56%	59	49%	128	56%	237	54%
	Total	106	100%	151	100%	185	100%	442	100%	90	100%	120	100%	230	100%	440	100%
No effect on audiences"	Yes	8	8%	8	5%	14	8%	30	7%	6	7%	9	8%	15	7%	30	7%
	No	98	92%	143	95%	171	92%	412	93%	84	93%	111	93%	215	93%	410	93%
	Total	106	100%	151	100%	185	100%	442	100%	90	100%	120	100%	230	100%	440	100%

Table IV-9: Number and Percent of Projects Conducting New Programming, Extent of Success in Continuing the Programming by Primary Project Area

		Primary Activity Area											
		Programming		Exhibitions		Digitization/Collec tions		Technology\ Online Resources		Organizational Development		Total	
		n=	%	n=	%	n=	%	n=	%	n=	%	n=	%
If the grant project enabled new programming, what extent has your organization been successful in continuing the programs?	Not at all successful	4	3%	2	2%	0	0%	1	2%	0	0%	7	2%
	Somewhat successful	52	37%	35	36%	16	36%	11	26%	7	50%	121	36%
	Very successful	86	61%	61	62%	28	64%	30	71%	7	50%	212	62%
	Total	142	100%	98	100%	44	100%	42	100%	14	100%	340	100%

Table IV-10: Number and Percent of Projects Conducting New Programming, Extent of Success in Continuing the Programming by Museum Size and Award Amount

		Museum Size*								Award Amount**							
		Small		Medium		Large		Total		<\$50,000		\$50,000-99,000		\$100,000 or more		Total	
		n=	%	n=	%	n=	%	n=	%	n=	%	n=	%	n=	%	n=	%
If the grant project enabled new programming, what extent has your organization been successful in continuing the programs?*, **	Not at all successful	1	1%	1	1%	5	4%	7	2%	1	2%	4	4%	2	1%	7	2%
	Somewhat successful	32	40%	53	43%	36	26%	121	36%	33	52%	31	33%	55	30%	119	35%
	Very successful	48	59%	69	56%	95	70%	212	62%	29	46%	58	62%	125	69%	212	63%
	Total	81	100%	123	100%	136	100%	340	100%	63	100%	93	100%	182	100%	338	100%

* Statistically significant $p \leq .05$

Table IV-11: Number and Percent of Programming/Exhibition Projects by Programming Effects by Primary Activity Area

		Primary Activity Area											
		Programming		Exhibitions		Digitization/Collections		Technology/Online Resources		Organizational Development		Total	
		n=	%	n=	%	n=	%	n=	%	n=	%	n=	%
At least one positive programming effect*	Yes	144	96%	111	87%	31	79%	30	97%	14	93%	330	91%
	No	6	4%	17	13%	8	21%	1	3%	1	7%	33	9%
	Total	150	100%	128	100%	39	100%	31	100%	15	100%	363	100%
Grant-funded programming continued beyond the grant*	Yes	91	61%	48	38%	16	41%	16	52%	6	40%	177	49%
	No	59	39%	80	63%	23	59%	15	48%	9	60%	186	51%
	Total	150	100%	128	100%	39	100%	31	100%	15	100%	363	100%
Sustained grant-funded programming*	Yes	53	35%	27	21%	5	13%	7	23%	4	27%	96	26%
	No	97	65%	101	79%	34	87%	24	77%	11	73%	267	74%
	Total	150	100%	128	100%	39	100%	31	100%	15	100%	363	100%
Did not sustain grant-funded programming	Yes	9	6%	2	2%	4	10%	1	3%	1	7%	17	5%
	No	141	94%	126	98%	35	90%	30	97%	14	93%	346	95%
	Total	150	100%	128	100%	39	100%	31	100%	15	100%	363	100%
Sought additional funding to sustain grant-funded programming*	Yes	90	60%	43	34%	13	33%	13	42%	4	27%	163	45%
	No	60	40%	85	66%	26	67%	18	58%	11	73%	200	55%
	Total	150	100%	128	100%	39	100%	31	100%	15	100%	363	100%
Developed related programming to expand value of grant-funded program*	Yes	95	63%	69	54%	14	36%	22	71%	12	80%	212	58%
	No	55	37%	59	46%	25	64%	9	29%	3	20%	151	42%
	Total	150	100%	128	100%	39	100%	31	100%	15	100%	363	100%
Expanded our range of possibilities for programs or exhibitions	Yes	95	63%	81	63%	28	72%	21	68%	9	60%	234	64%
	No	55	37%	47	37%	11	28%	10	32%	6	40%	129	36%
	Total	150	100%	128	100%	39	100%	31	100%	15	100%	363	100%
No changes in programming*	Yes	3	2%	16	13%	8	21%	1	3%	1	7%	29	8%
	No	147	98%	112	88%	31	79%	30	97%	14	93%	334	92%
	Total	150	100%	128	100%	39	100%	31	100%	15	100%	363	100%

* Statistically significant $p \leq .05$

Table IV-12: Number and Percent of Programming/Exhibition Projects by Programming Effects by Museum Size and Award Amount

		Museum Size*								Award Amount**							
		Small		Medium		Large		Total		<\$50,000		\$50,000-99,000		\$100,000 or more		Total	
		n=	%	n=	%	n=	%	n=	%	n=	%	n=	%	n=	%	n=	%
At least one positive programming effect**	Yes	82	90%	118	90%	130	92%	330	91%	64	82%	86	92%	178	94%	328	91%
	No	9	10%	13	10%	11	8%	33	9%	14	18%	7	8%	12	6%	33	9%
	Total	91	100%	131	100%	141	100%	363	100%	78	100%	93	100%	190	100%	361	100%
Grant-funded programming continued beyond the grant	Yes	49	54%	66	50%	62	44%	177	49%	32	41%	48	52%	97	51%	177	49%
	No	42	46%	65	50%	79	56%	186	51%	46	59%	45	48%	93	49%	184	51%
	Total	91	100%	131	100%	141	100%	363	100%	78	100%	93	100%	190	100%	361	100%
Sustained grant-funded programming	Yes	21	23%	37	28%	38	27%	96	26%	16	21%	25	27%	55	29%	96	27%
	No	70	77%	94	72%	103	73%	267	74%	62	79%	68	73%	135	71%	265	73%
	Total	91	100%	131	100%	141	100%	363	100%	78	100%	93	100%	190	100%	361	100%
Did not sustain grant-funded programming	Yes	5	5%	6	5%	6	4%	17	5%	5	6%	5	5%	7	4%	17	5%
	No	86	95%	125	95%	135	96%	346	95%	73	94%	88	95%	183	96%	344	95%
	Total	91	100%	131	100%	141	100%	363	100%	78	100%	93	100%	190	100%	361	100%
Sought additional funding to sustain grant-funded programming**	Yes	37	41%	56	43%	70	50%	163	45%	20	26%	47	51%	94	49%	161	45%
	No	54	59%	75	57%	71	50%	200	55%	58	74%	46	49%	96	51%	200	55%
	Total	91	100%	131	100%	141	100%	363	100%	78	100%	93	100%	190	100%	361	100%
Developed related programming to expand value of grant-funded program*, **	Yes	44	48%	75	57%	93	66%	212	58%	37	47%	52	56%	121	64%	210	58%
	No	47	52%	56	43%	48	34%	151	42%	41	53%	41	44%	69	36%	151	42%
	Total	91	100%	131	100%	141	100%	363	100%	78	100%	93	100%	190	100%	361	100%
Expanded our range of possibilities for programs or exhibitions	Yes	61	67%	83	63%	90	64%	234	64%	48	62%	63	68%	121	64%	232	64%
	No	30	33%	48	37%	51	36%	129	36%	30	38%	30	32%	69	36%	129	36%
	Total	91	100%	131	100%	141	100%	363	100%	78	100%	93	100%	190	100%	361	100%
No changes in programming	Yes	7	8%	11	8%	11	8%	29	8%	12	15%	7	8%	10	5%	29	8%
	No	84	92%	120	92%	130	92%	334	92%	66	85%	86	92%	180	95%	332	92%
	Total	91	100%	131	100%	141	100%	363	100%	78	100%	93	100%	190	100%	361	100%

* Statistically significant p≤.05

Table IV-13: Number and Percent of Projects by Community Effects by Primary Project Area

		Primary Activity Area											
		Programming		Exhibitions		Digitization/Collections		Technology/Online Resources		Organizational Development		Total	
		n=	%	n=	%	n=	%	n=	%	n=	%	n=	%
At least one positive community effect*	Yes	141	94%	118	92%	82	84%	54	87%	20	77%	415	89%
	No	9	6%	10	8%	16	16%	8	13%	6	23%	49	11%
	Total	150	100%	128	100%	98	100%	62	100%	26	100%	464	100%
Changed institutional identity*	Yes	38	25%	40	31%	14	14%	12	19%	2	8%	106	23%
	No	112	75%	88	69%	84	86%	50	81%	24	92%	358	77%
	Total	150	100%	128	100%	98	100%	62	100%	26	100%	464	100%
Strengthened museum's public image*	Yes	127	85%	111	87%	72	73%	46	74%	16	62%	372	80%
	No	23	15%	17	13%	26	27%	16	26%	10	38%	92	20%
	Total	150	100%	128	100%	98	100%	62	100%	26	100%	464	100%
Raised institution's prestige in the community*	Yes	91	61%	89	70%	50	51%	36	58%	9	35%	275	59%
	No	59	39%	39	30%	48	49%	26	42%	17	65%	189	41%
	Total	150	100%	128	100%	98	100%	62	100%	26	100%	464	100%
Increased media coverage of institution's activities*	Yes	70	47%	76	59%	28	29%	17	27%	6	23%	197	42%
	No	80	53%	52	41%	70	71%	45	73%	20	77%	267	58%
	Total	150	100%	128	100%	98	100%	62	100%	26	100%	464	100%
Increased visibility of institution as a center of community learning*	Yes	114	76%	85	66%	42	43%	41	66%	14	54%	296	64%
	No	36	24%	43	34%	56	57%	21	34%	12	46%	168	36%
	Total	150	100%	128	100%	98	100%	62	100%	26	100%	464	100%
No change to profile*	Yes	8	5%	10	8%	11	13%	5	8%	4	19%	38	9%
	No	141	95%	118	92%	74	87%	54	92%	17	81%	404	91%
	Total	149	100%	128	100%	85	100%	59	100%	21	100%	442	100%

* Statistically significant $p \leq .05$

Table IV-14: Number and Percent of Projects by Community Effects by Museum Size and Award Amount

		Museum Size*								Award Amount**							
		Small		Medium		Large		Total		<\$50,000		\$50,000-99,000		\$100,000 or more		Total	
		n=	%	n=	%	n=	%	n=	%	n=	%	n=	%	n=	%	n=	%
At least one positive community effect*	Yes	102	94%	148	93%	165	84%	415	89%	86	88%	116	93%	212	89%	414	90%
	No	6	6%	12	8%	31	16%	49	11%	12	12%	9	7%	27	11%	48	10%
	Total	108	100%	160	100%	196	100%	464	100%	98	100%	125	100%	239	100%	462	100%
Changed institutional identity	Yes	27	25%	44	28%	35	18%	106	23%	20	20%	32	26%	53	22%	105	23%
	No	81	75%	116	73%	161	82%	358	77%	78	80%	93	74%	186	78%	357	77%
	Total	108	100%	160	100%	196	100%	464	100%	98	100%	125	100%	239	100%	462	100%
Strengthened museum's public image*	Yes	94	87%	140	88%	138	70%	372	80%	84	86%	100	80%	187	78%	371	80%
	No	14	13%	20	13%	58	30%	92	20%	14	14%	25	20%	52	22%	91	20%
	Total	108	100%	160	100%	196	100%	464	100%	98	100%	125	100%	239	100%	462	100%
Raised institution's prestige in the community*	Yes	77	71%	107	67%	91	46%	275	59%	59	60%	79	63%	136	57%	274	59%
	No	31	29%	53	33%	105	54%	189	41%	39	40%	46	37%	103	43%	188	41%
	Total	108	100%	160	100%	196	100%	464	100%	98	100%	125	100%	239	100%	462	100%
Increased media coverage of institution's activities*	Yes	56	52%	72	45%	69	35%	197	42%	46	47%	47	38%	103	43%	196	42%
	No	52	48%	88	55%	127	65%	267	58%	52	53%	78	62%	136	57%	266	58%
	Total	108	100%	160	100%	196	100%	464	100%	98	100%	125	100%	239	100%	462	100%
Increased visibility of institution as a center of community learning**	Yes	76	70%	102	64%	118	60%	296	64%	51	52%	88	70%	156	65%	295	64%
	No	32	30%	58	36%	78	40%	168	36%	47	48%	37	30%	83	35%	167	36%
	Total	108	100%	160	100%	196	100%	464	100%	98	100%	125	100%	239	100%	462	100%
No change to profile*	Yes	6	6%	8	5%	24	13%	38	9%	7	8%	7	6%	23	10%	37	8%
	No	100	94%	143	95%	161	87%	404	91%	83	92%	113	94%	207	90%	403	92%
	Total	106	100%	151	100%	185	100%	442	100%	90	100%	120	100%	230	100%	440	100%

* Statistically significant p≤.05

Table IV-15: Number and Percent of Projects Engaging Partners by Effects Due to Partnerships by Primary Activity Area

		Primary Activity Area											
		Programming		Exhibitions		Digitization/Collections		Technology/Online Resources		Organizational Development		Total	
		n=	%	n=	%	n=	%	n=	%	n=	%	n=	%
At least one positive effect due to partnership(s)	Yes	130	95%	84	90%	35	81%	31	84%	13	87%	293	90%
	No	7	5%	9	10%	8	19%	6	16%	2	13%	32	10%
	Total	137	100%	93	100%	43	100%	37	100%	15	100%	325	100%
Brought in new audiences*	Yes	102	74%	64	69%	14	33%	23	62%	10	67%	213	66%
	No	35	26%	29	31%	29	67%	14	38%	5	33%	112	34%
	Total	137	100%	93	100%	43	100%	37	100%	15	100%	325	100%
Brought in new resources not normally available	Yes	60	44%	48	52%	23	53%	22	59%	4	27%	157	48%
	No	77	56%	45	48%	20	47%	15	41%	11	73%	168	52%
	Total	137	100%	93	100%	43	100%	37	100%	15	100%	325	100%
Brought in new staff	Yes	50	36%	22	24%	18	42%	10	27%	4	27%	104	32%
	No	87	64%	71	76%	25	58%	27	73%	11	73%	221	68%
	Total	137	100%	93	100%	43	100%	37	100%	15	100%	325	100%
Brought in new memberships"	Yes	30	22%	29	31%	6	14%	5	14%	2	13%	72	22%
	No	107	78%	64	69%	37	86%	32	86%	13	87%	253	78%
	Total	137	100%	93	100%	43	100%	37	100%	15	100%	325	100%
Raised community awareness of the organization*	Yes	112	82%	77	83%	25	58%	22	59%	11	73%	247	76%
	No	25	18%	16	17%	18	42%	15	41%	4	27%	78	24%
	Total	137	100%	93	100%	43	100%	37	100%	15	100%	325	100%
No effect due to partnerships	Yes	7	5%	9	10%	8	19%	6	16%	2	13%	32	10%
	No	130	95%	84	90%	35	81%	31	84%	13	87%	293	90%
	Total	137	100%	93	100%	43	100%	37	100%	15	100%	325	100%

* Statistically significant p≤.05

Table IV-16: Number and Percent of Projects Engaging Partners by Effects Due to Partnerships by Museum Size and Award Amount

		Museum Size*								Award Amount**							
		Small		Medium		Large		Total		<\$50,000		\$50,000-99,000		\$100,000 or more		Total	
		n=	%	n=	%	n=	%	n=	%	n=	%	n=	%	n=	%	n=	%
At least one positive effect due to partnership(s)	Yes	77	93%	109	92%	107	86%	293	90%	57	89%	82	92%	152	89%	291	90%
	No	6	7%	9	8%	17	14%	32	10%	7	11%	7	8%	18	11%	32	10%
	Total	83	100%	118	100%	124	100%	325	100%	64	100%	89	100%	170	100%	323	100%
Brought in new audiences *, **	Yes	56	67%	83	70%	74	60%	213	66%	39	61%	60	67%	112	66%	211	65%
	No	27	33%	35	30%	50	40%	112	34%	25	39%	29	33%	58	34%	112	35%
	Total	83	100%	118	100%	124	100%	325	100%	64	100%	89	100%	170	100%	323	100%
Brought in new resources not normally available	Yes	36	43%	63	53%	58	47%	157	48%	19	30%	48	54%	88	52%	155	48%
	No	47	57%	55	47%	66	53%	168	52%	45	70%	41	46%	82	48%	168	52%
	Total	83	100%	118	100%	124	100%	325	100%	64	100%	89	100%	170	100%	323	100%
Brought in new staff	Yes	29	35%	44	37%	31	25%	104	32%	15	23%	35	39%	53	31%	103	32%
	No	54	65%	74	63%	93	75%	221	68%	49	77%	54	61%	117	69%	220	68%
	Total	83	100%	118	100%	124	100%	325	100%	64	100%	89	100%	170	100%	323	100%
Brought in new memberships"	Yes	26	31%	30	25%	16	13%	72	22%	14	22%	22	25%	36	21%	72	22%
	No	57	69%	88	75%	108	87%	253	78%	50	78%	67	75%	134	79%	251	78%
	Total	83	100%	118	100%	124	100%	325	100%	64	100%	89	100%	170	100%	323	100%
Raised community awareness of the organization*	Yes	70	84%	97	82%	80	65%	247	76%	49	77%	63	71%	134	79%	246	76%
	No	13	16%	21	18%	44	35%	78	24%	15	23%	26	29%	36	21%	77	24%
	Total	83	100%	118	100%	124	100%	325	100%	64	100%	89	100%	170	100%	323	100%
No effect due to partnerships	Yes	6	7%	9	8%	17	14%	32	10%	7	11%	7	8%	18	11%	32	10%
	No	77	93%	109	92%	107	86%	293	90%	57	89%	82	92%	152	89%	291	90%
	Total	83	100%	118	100%	124	100%	325	100%	64	100%	89	100%	170	100%	323	100%

* Statistically significant p≤.05

Table IV-17: Number and Percent of Projects Engaging Partners by Partnership Effects by Primary Activity Area

		Primary Activity Area											
		Programming		Exhibitions		Digitization/Collections		Technology\Online Resources		Organizational Development		Total	
		n=	%	n=	%	n=	%	n=	%	n=	%	n=	%
At least one positive partnership effect*	Yes	133	97%	87	94%	38	88%	30	81%	13	87%	301	93%
	No	4	3%	6	6%	5	12%	7	19%	2	13%	24	7%
	Total	137	100%	93	100%	43	100%	37	100%	15	100%	325	100%
Improved skills in building partnerships	Yes	83	61%	48	52%	19	44%	15	41%	7	47%	172	53%
	No	54	39%	45	48%	24	56%	22	59%	8	53%	153	47%
	Total	137	100%	93	100%	43	100%	37	100%	15	100%	325	100%
Strengthened ongoing partnerships*	Yes	108	79%	64	69%	20	47%	27	73%	9	60%	228	70%
	No	29	21%	29	31%	23	53%	10	27%	6	40%	97	30%
	Total	137	100%	93	100%	43	100%	37	100%	15	100%	325	100%
Developed new/ongoing partnerships	Yes	94	69%	59	63%	22	51%	19	51%	8	53%	202	62%
	No	43	31%	34	37%	21	49%	18	49%	7	47%	123	38%
	Total	137	100%	93	100%	43	100%	37	100%	15	100%	325	100%
Worked with educational institutions*	Yes	80	58%	55	59%	19	44%	22	59%	3	20%	179	55%
	No	57	42%	38	41%	24	56%	15	41%	12	80%	146	45%
	Total	137	100%	93	100%	43	100%	37	100%	15	100%	325	100%
Worked with youth organizations*	Yes	51	37%	32	34%	2	5%	7	19%	3	20%	95	29%
	No	86	63%	61	66%	41	95%	30	81%	12	80%	230	71%
	Total	137	100%	93	100%	43	100%	37	100%	15	100%	325	100%
Worked with other museums*	Yes	26	19%	37	40%	20	47%	13	35%	7	47%	103	32%
	No	111	81%	56	60%	23	53%	24	65%	8	53%	222	68%
	Total	137	100%	93	100%	43	100%	37	100%	15	100%	325	100%
Worked with community organizations*	Yes	67	49%	44	47%	9	21%	15	41%	8	53%	143	44%
	No	70	51%	49	53%	34	79%	22	59%	7	47%	182	56%
	Total	137	100%	93	100%	43	100%	37	100%	15	100%	325	100%
Developed new types of partnerships	Yes	51	37%	37	40%	11	26%	11	30%	6	40%	116	36%
	No	86	63%	56	60%	32	74%	26	70%	9	60%	209	64%
	Total	137	100%	93	100%	43	100%	37	100%	15	100%	325	100%
Decreased ability to attract partners	Yes	2	1%	0	0%	0	0%	0	0%	0	0%	2	1%
	No	135	99%	93	100%	43	100%	37	100%	15	100%	323	99%
	Total	137	100%	93	100%	43	100%	37	100%	15	100%	325	100%
Increased ability to attract more partners	Yes	57	42%	46	49%	17	40%	18	49%	4	27%	142	44%
	No	80	58%	47	51%	26	60%	19	51%	11	73%	183	56%
	Total	137	100%	93	100%	43	100%	37	100%	15	100%	325	100%
No effect on partnerships	Yes	7	5%	4	4%	3	8%	2	6%	2	17%	18	6%
	No	129	95%	89	96%	34	92%	34	94%	10	83%	296	94%
	Total	136	100%	93	100%	37	100%	36	100%	12	100%	314	100%

* Statistically significant p≤.05

Table IV-18: Number and Percent of Projects Engaging Partners by Partnership Effects by Museum Size and Award Amount

		Museum Size*								Award Amount							
		Small		Medium		Large		Total		<\$50,000		\$50,000-99,000		\$100,000 or more		Total	
		n=	%	n=	%	n=	%	n=	%	n=	%	n=	%	n=	%	n=	%
At least one positive partnership effect	Yes	80	96%	111	94%	110	89%	301	93%	60	94%	86	97%	153	90%	299	93%
	No	3	4%	7	6%	14	11%	24	7%	4	6%	3	3%	17	10%	24	7%
	Total	83	100%	118	100%	124	100%	325	100%	64	100%	89	100%	170	100%	323	100%
Improved skills in building partnerships	Yes	48	58%	67	57%	57	46%	172	53%	31	48%	46	52%	94	55%	171	53%
	No	35	42%	51	43%	67	54%	153	47%	33	52%	43	48%	76	45%	152	47%
	Total	83	100%	118	100%	124	100%	325	100%	64	100%	89	100%	170	100%	323	100%
Strengthened ongoing partnerships*	Yes	65	78%	86	73%	77	62%	228	70%	44	69%	63	71%	119	70%	226	70%
	No	18	22%	32	27%	47	38%	97	30%	20	31%	26	29%	51	30%	97	30%
	Total	83	100%	118	100%	124	100%	325	100%	64	100%	89	100%	170	100%	323	100%
Developed new/ongoing partnerships	Yes	47	57%	81	69%	74	60%	202	62%	33	52%	61	69%	106	62%	200	62%
	No	36	43%	37	31%	50	40%	123	38%	31	48%	28	31%	64	38%	123	38%
	Total	83	100%	118	100%	124	100%	325	100%	64	100%	89	100%	170	100%	323	100%
Worked with educational institutions	Yes	51	61%	67	57%	61	49%	179	55%	31	48%	52	58%	95	56%	178	55%
	No	32	39%	51	43%	63	51%	146	45%	33	52%	37	42%	75	44%	145	45%
	Total	83	100%	118	100%	124	100%	325	100%	64	100%	89	100%	170	100%	323	100%
Worked with youth organizations	Yes	16	19%	44	37%	35	28%	95	29%	12	19%	25	28%	57	34%	94	29%
	No	67	81%	74	63%	89	72%	230	71%	52	81%	64	72%	113	66%	229	71%
	Total	83	100%	118	100%	124	100%	325	100%	64	100%	89	100%	170	100%	323	100%
Worked with other museums	Yes	22	27%	44	37%	37	30%	103	32%	21	33%	29	33%	52	31%	102	32%
	No	61	73%	74	63%	87	70%	222	68%	43	67%	60	67%	118	69%	221	68%
	Total	83	100%	118	100%	124	100%	325	100%	64	100%	89	100%	170	100%	323	100%
Worked with community organizations*	Yes	29	35%	62	53%	52	42%	143	44%	30	47%	39	44%	72	42%	141	44%
	No	54	65%	56	47%	72	58%	182	56%	34	53%	50	56%	98	58%	182	56%
	Total	83	100%	118	100%	124	100%	325	100%	64	100%	89	100%	170	100%	323	100%
Developed new types of partnerships	Yes	33	40%	45	38%	38	31%	116	36%	16	25%	30	34%	69	41%	115	36%
	No	50	60%	73	62%	86	69%	209	64%	48	75%	59	66%	101	59%	208	64%
	Total	83	100%	118	100%	124	100%	325	100%	64	100%	89	100%	170	100%	323	100%
Decreased ability to attract partners	Yes	0	0%	1	1%	1	1%	2	1%	0	0%	0	0%	1	1%	1	0%
	No	83	100%	117	99%	123	99%	323	99%	64	100%	89	100%	169	99%	322	100%
	Total	83	100%	118	100%	124	100%	325	100%	64	100%	89	100%	170	100%	323	100%
Increased ability to attract more partners	Yes	43	52%	47	40%	52	42%	142	44%	23	36%	37	42%	81	48%	141	44%
	No	40	48%	71	60%	72	58%	183	56%	41	64%	52	58%	89	52%	182	56%
	Total	83	100%	118	100%	124	100%	325	100%	64	100%	89	100%	170	100%	323	100%
No effect on partnerships	Yes	3	4%	5	4%	10	8%	18	6%	2	3%	3	3%	12	7%	17	5%
	No	79	96%	109	96%	108	92%	296	94%	59	97%	83	97%	153	93%	295	95%
	Total	82	100%	114	100%	118	100%	314	100%	61	100%	86	100%	165	100%	312	100%

* Statistically significant p≤.05

Table IV-19: Number and Percent of Projects by Organizational Development Effects by Primary Activity Area

		Primary Activity Area											
		Programming		Exhibitions		Digitization/Collections		Technology/Online Resources		Organizational Development		Total	
		n=	%	n=	%	n=	%	n=	%	n=	%	n=	%
At least one positive organizational development effect	Yes	150	100%	124	97%	95	97%	61	98%	24	92%	454	98%
	No	0	0%	4	3%	3	3%	1	2%	2	8%	10	2%
	Total	150	100%	128	100%	98	100%	62	100%	26	100%	464	100%
Enhanced staff capacity in program development*	Yes	115	77%	69	54%	54	55%	38	61%	12	46%	288	62%
	No	35	23%	59	46%	44	45%	24	39%	14	54%	176	38%
	Total	150	100%	128	100%	98	100%	62	100%	26	100%	464	100%
Enhanced staff capacity in creating new kinds of exhibitions*	Yes	39	26%	95	74%	50	51%	21	34%	8	31%	213	46%
	No	111	74%	33	26%	48	49%	41	66%	18	69%	251	54%
	Total	150	100%	128	100%	98	100%	62	100%	26	100%	464	100%
Enhanced staff capacity in reaching new/larger audiences	Yes	110	73%	100	78%	62	63%	44	71%	18	69%	334	72%
	No	40	27%	28	22%	36	37%	18	29%	8	31%	130	28%
	Total	150	100%	128	100%	98	100%	62	100%	26	100%	464	100%
Enhanced staff capacity in forming external partnerships*	Yes	102	68%	64	50%	38	39%	30	48%	8	31%	242	52%
	No	48	32%	64	50%	60	61%	32	52%	18	69%	222	48%
	Total	150	100%	128	100%	98	100%	62	100%	26	100%	464	100%
Enhanced staff capacity in working across departments*	Yes	61	41%	58	45%	60	61%	38	61%	13	50%	230	50%
	No	89	59%	70	55%	38	39%	24	39%	13	50%	234	50%
	Total	150	100%	128	100%	98	100%	62	100%	26	100%	464	100%
Enhanced staff capacity in using outcomes based evaluation*	Yes	80	53%	61	48%	20	20%	23	37%	7	27%	191	41%
	No	70	47%	67	52%	78	80%	39	63%	19	73%	273	59%
	Total	150	100%	128	100%	98	100%	62	100%	26	100%	464	100%
Improved staff cohesion and commitment to mission	Yes	62	41%	61	48%	51	52%	22	35%	14	54%	210	45%
	No	88	59%	67	52%	47	48%	40	65%	12	46%	254	55%
	Total	150	100%	128	100%	98	100%	62	100%	26	100%	464	100%

		Primary Activity Area											
		Programming		Exhibitions		Digitization/Collections		Technology/Online Resources		Organizational Development		Total	
		n=	%	n=	%	n=	%	n=	%	n=	%	n=	%
Greater alignment of staff responsibilities with mission	Yes	47	31%	36	28%	39	40%	15	24%	9	35%	146	31%
	No	103	69%	92	72%	59	60%	47	76%	17	65%	318	69%
	Total	150	100%	128	100%	98	100%	62	100%	26	100%	464	100%
Greater board involvement*	Yes	16	11%	34	27%	25	26%	7	11%	6	23%	88	19%
	No	134	89%	94	73%	73	74%	55	89%	20	77%	376	81%
	Total	150	100%	128	100%	98	100%	62	100%	26	100%	464	100%
Helped institution fulfill its mission	Yes	121	81%	106	83%	80	82%	50	81%	20	77%	377	81%
	No	29	19%	22	17%	18	18%	12	19%	6	23%	87	19%
	Total	150	100%	128	100%	98	100%	62	100%	26	100%	464	100%
Increased ability to attract outside funding	Yes	98	65%	95	74%	65	66%	37	60%	16	62%	311	67%
	No	52	35%	33	26%	33	34%	25	40%	10	38%	153	33%
	Total	150	100%	128	100%	98	100%	62	100%	26	100%	464	100%
Decreased ability to attract outside funding	No	150	100%	128	100%	98	100%	62	100%	26	100%	464	100%
	Total	150	100%	128	100%	98	100%	62	100%	26	100%	464	100%
No effect on the institution/not applicable	Yes	0	0%	4	3%	3	3%	1	2%	2	8%	10	2%
	No	150	100%	124	97%	95	97%	61	98%	24	92%	454	98%
	Total	150	100%	128	100%	98	100%	62	100%	26	100%	464	100%

* Statistically significant p≤.05

Table IV-20: Number and Percent of Projects by Organizational Development Effects by Museum Size and Award Amount

		Museum Size*								Award Amount**							
		Small		Medium		Large		Total		<\$50,000		\$50,000-99,000		\$100,000 or more		Total	
		n=	%	n=	%	n=	%	n=	%	n=	%	n=	%	n=	%	n=	%
At least one positive organizational development effect	Yes	108	100%	154	96%	192	98%	454	98%	93	95%	124	99%	235	98%	452	98%
	No	0	0%	6	4%	4	2%	10	2%	5	5%	1	1%	4	2%	10	2%
	Total	108	100%	160	100%	196	100%	464	100%	98	100%	125	100%	239	100%	462	100%
Enhanced staff capacity in program development	Yes	71	66%	104	65%	113	58%	288	62%	57	58%	80	64%	149	62%	286	62%
	No	37	34%	56	35%	83	42%	176	38%	41	42%	45	36%	90	38%	176	38%
	Total	108	100%	160	100%	196	100%	464	100%	98	100%	125	100%	239	100%	462	100%
Enhanced staff capacity in creating new kinds of exhibitions	Yes	53	49%	79	49%	81	41%	213	46%	46	47%	59	47%	107	45%	212	46%
	No	55	51%	81	51%	115	59%	251	54%	52	53%	66	53%	132	55%	250	54%
	Total	108	100%	160	100%	196	100%	464	100%	98	100%	125	100%	239	100%	462	100%
Enhanced staff capacity in reaching new/larger audiences	Yes	74	69%	123	77%	137	70%	334	72%	59	60%	90	72%	184	77%	333	72%
	No	34	31%	37	23%	59	30%	130	28%	39	40%	35	28%	55	23%	129	28%
	Total	108	100%	160	100%	196	100%	464	100%	98	100%	125	100%	239	100%	462	100%
Enhanced staff capacity in forming external partnerships	Yes	61	56%	85	53%	96	49%	242	52%	41	42%	67	54%	132	55%	240	52%
	No	47	44%	75	47%	100	51%	222	48%	57	58%	58	46%	107	45%	222	48%
	Total	108	100%	160	100%	196	100%	464	100%	98	100%	125	100%	239	100%	462	100%
Enhanced staff capacity in working across departments*, **	Yes	38	35%	75	47%	117	60%	230	50%	37	38%	62	50%	129	54%	228	49%
	No	70	65%	85	53%	79	40%	234	50%	61	62%	63	50%	110	46%	234	51%
	Total	108	100%	160	100%	196	100%	464	100%	98	100%	125	100%	239	100%	462	100%
Enhanced staff capacity in using outcomes based evaluation	Yes	42	39%	70	44%	79	40%	191	41%	32	33%	47	38%	110	46%	189	41%
	No	66	61%	90	56%	117	60%	273	59%	66	67%	78	62%	129	54%	273	59%
	Total	108	100%	160	100%	196	100%	464	100%	98	100%	125	100%	239	100%	462	100%
Improved staff cohesion and commitment to mission	Yes	56	52%	64	40%	90	46%	210	45%	41	42%	58	46%	110	46%	209	45%
	No	52	48%	96	60%	106	54%	254	55%	57	58%	67	54%	129	54%	253	55%
	Total	108	100%	160	100%	196	100%	464	100%	98	100%	125	100%	239	100%	462	100%

		Museum Size*								Award Amount**							
		Small		Medium		Large		Total		<\$50,000		\$50,000-99,000		\$100,000 or more		Total	
		n=	%	n=	%	n=	%	n=	%	n=	%	n=	%	n=	%	n=	%
Greater alignment of staff responsibilities with mission	Yes	45	42%	43	27%	58	30%	146	31%	28	29%	42	34%	76	32%	146	32%
	No	63	58%	117	73%	138	70%	318	69%	70	71%	83	66%	163	68%	316	68%
	Total	108	100%	160	100%	196	100%	464	100%	98	100%	125	100%	239	100%	462	100%
Greater board involvement	Yes	25	23%	33	21%	30	15%	88	19%	16	16%	30	24%	41	17%	87	19%
	No	83	77%	127	79%	166	85%	376	81%	82	84%	95	76%	198	83%	375	81%
	Total	108	100%	160	100%	196	100%	464	100%	98	100%	125	100%	239	100%	462	100%
Helped institution fulfill its mission**	Yes	89	82%	130	81%	158	81%	377	81%	71	72%	99	79%	205	86%	375	81%
	No	19	18%	30	19%	38	19%	87	19%	27	28%	26	21%	34	14%	87	19%
	Total	108	100%	160	100%	196	100%	464	100%	98	100%	125	100%	239	100%	462	100%
Increased ability to attract outside funding**	Yes	75	69%	104	65%	132	67%	311	67%	55	56%	88	70%	167	70%	310	67%
	No	33	31%	56	35%	64	33%	153	33%	43	44%	37	30%	72	30%	152	33%
	Total	108	100%	160	100%	196	100%	464	100%	98	100%	125	100%	239	100%	462	100%
Decreased ability to attract outside funding	No	108	100%	160	100%	196	100%	464	100%	98	100%	125	100%	239	100%	462	100%
	Total	108	100%	160	100%	196	100%	464	100%	98	100%	125	100%	239	100%	462	100%
No effect on the institution/not applicable	Yes	0	0%	6	4%	4	2%	10	2%	5	5%	1	1%	4	2%	10	2%
	No	108	100%	154	96%	192	98%	454	98%	93	95%	124	99%	235	98%	452	98%
	Total	108	100%	160	100%	196	100%	464	100%	98	100%	125	100%	239	100%	462	100%

* Statistically significant p≤.05

Table IV-21: Number and Percent of Projects Completed for Three or More Years by Post-Grant Programming Effects by Primary Activity

			Primary Activity Area			Total
			1 Res into Program\Exhibits	2 Res into Dig\Coll\Technology	3 Res into Org Capacity	
Programming*	No Post-Grant Effects	Count	39	32	5	76
		% within Primary Activity Area	43.8%	72.7%	71.4%	54.3%
	At Least One Post-Grant Effect	Count	50	12	2	64
		% within Primary Activity Area	56.2%	27.3%	28.6%	45.7%
Total	Count	89	44	7	140	
	% within Primary Activity Area	100.0%	100.0%	100.0%	100.0%	

* Statistically significant $p \leq .05$

Table IV-22: Number and Percent Projects Completed for Three or More Years by Post-Grant Organizational Development Effects by Primary Activity Area

			Primary Activity Area			Total
			1 Res into Program\Exhibits	2 Res into Dig\Coll\Technology	3 Res into Org Capacity	
Organizational	No Post-Grant Effects	Count	32	11	0	43
		% within Primary Activity Area	36.0%	25.0%	.0%	30.7%
	At Least One Post-Grant Effect	Count	57	33	7	97
		% within Primary Activity Area	64.0%	75.0%	100.0%	69.3%
Total	Count	89	44	7	140	
	% within Primary Activity Area	100.0%	100.0%	100.0%	100.0%	

Table IV-23: Number and Percent of Projects Completed for Three or More Years by Post-Grant Audience Effects by Primary Activity Area

			Primary Activity Area			Total
			1 Res into Program\Exhibits	2 Res into Dig\Coll\Technology	3 Res into Org Capacity	
Audience	No Post-Grant Effects	Count	51	27	7	85
		% within Primary Activity Area	57.3%	61.4%	100.0%	60.7%
	At Least One Post-Grant Effect	Count	38	17	0	55
		% within Primary Activity Area	42.7%	38.6%	.0%	39.3%
Total		Count	89	44	7	140
		% within Primary Activity Area	100.0%	100.0%	100.0%	100.0%

Table IV-24: Number and Percent of Projects Completed for Three or More Years by Post-Grant Community Effects by Primary Activity Area

			Primary Activity Area			Total
			1 Res into Program\Exhibits	2 Res into Dig\Coll\Technology	3 Res into Org Capacity	
Community	No Post-Grant Effects	Count	52	30	5	87
		% within Primary Activity Area	58.4%	68.2%	71.4%	62.1%
	At Least One Post-Grant Effect	Count	37	14	2	53
		% within Primary Activity Area	41.6%	31.8%	28.6%	37.9%
Total		Count	89	44	7	140
		% within Primary Activity Area	100.0%	100.0%	100.0%	100.0%

Table IV-25: Number and Percent of Projects Completed for Three or More Years by Post-Grant Partnerships Effects by Primary Activity Area

			Primary Activity Area			Total
			1 Res into Program\Exhibits	2 Res into Dig\Coll\Technology	3 Res into Org Capacity	
Partnerships	No Post-Grant Effects	Count	52	33	6	91
		% within Primary Activity Area	58.4%	75.0%	85.7%	65.0%
	At Least One Post-Grant Effect	Count	37	11	1	49
		% within Primary Activity Area	41.6%	25.0%	14.3%	35.0%
Total	Count	89	44	7	140	
	% within Primary Activity Area	100.0%	100.0%	100.0%	100.0%	

Table IV-26: Number and Percent of Projects Completed for Three or More Years by Post-Grant Number of Different Post-Grant Effects by Partnership Status

			Project Entailed Partnerships		Total
			No	Yes	
Number of Different Post-Grant Effects*	1	Count	12	17	29
		% within Number of Different Post-Grant Effects	41.4%	58.6%	100.0%
		% within Project Entailed Partnerships	32.4%	16.5%	20.7%
	2	Count	18	44	62
		% within Number of Different Post-Grant Effects	29.0%	71.0%	100.0%
		% within Project Entailed Partnerships	48.6%	42.7%	44.3%
	3+	Count	7	42	49
		% within Number of Different Post-Grant Effects	14.3%	85.7%	100.0%
		% within Project Entailed Partnerships	18.9%	40.8%	35.0%
Total	Count	37	103	140	
	% within Number of Different Post-Grant Effects	26.4%	73.6%	100.0%	
	% within Project Entailed Partnerships	100.0%	100.0%	100.0%	

* Statistically significant $p \leq .05$

Table IV-27: Number and Percent of Projects Completed for Three or More Years by Post-Grant Organizational Effects by Partnership Status

			Project Entailed Partnerships		Total
			No	Yes	
Organizational	No Post-Grant Effects	Count	10	33	43
		% within Organizational	23.3%	76.7%	100.0%
		% within Project Entailed Partnerships	27.0%	32.0%	30.7%
	At least One Post-Grant Effect	Count	27	70	97
		% within Organizational	27.8%	72.2%	100.0%
		% within Project Entailed Partnerships	73.0%	68.0%	69.3%
Total		Count	37	103	140
		% within Organizational	26.4%	73.6%	100.0%
		% within Project Entailed Partnerships	100.0%	100.0%	100.0%

Table IV-28: Number and Percent of Projects Completed for Three or More Years by Post-Grant Audience Effects by Partnership Status

			Project Entailed Partnerships		Total
			No	Yes	
Audience	No Post-Grant Effects	Count	24	61	85
		% within Audience	28.2%	71.8%	100.0%
		% within Project Entailed Partnerships	64.9%	59.2%	60.7%
	At least One Post-Grant Effect	Count	13	42	55
		% within Audience	23.6%	76.4%	100.0%
		% within Project Entailed Partnerships	35.1%	40.8%	39.3%
Total	Count	37	103	140	
	% within Audience	26.4%	73.6%	100.0%	
	% within Project Entailed Partnerships	100.0%	100.0%	100.0%	

Table IV-29: Number and Percent of Projects Completed for Three or More Years by Post-Grant Community Effects by Partnership Status

			Project Entailed Partnerships		Total
			0	1	
Community	No Post-Grant Effects	Count	26	61	87
		% within Community	29.9%	70.1%	100.0%
		% within Project Entailed Partnerships	70.3%	59.2%	62.1%
	At least One Post-Grant Effect	Count	11	42	53
		% within Community	20.8%	79.2%	100.0%
		% within Project Entailed Partnerships	29.7%	40.8%	37.9%
Total	Count	37	103	140	
	% within Community	26.4%	73.6%	100.0%	
	% within Project Entailed Partnerships	100.0%	100.0%	100.0%	

Table IV-30: Number and Percent of Projects Completed for Three or More Years by Post-Grant Partnerships Effects by Partnership Status

			Project Entailed Partnerships		Total
			No	Yes	
Partnerships*	No Post-Grant Effects	Count	32	59	91
		% within Partnerships	35.2%	64.8%	100.0%
		% within Project Entailed Partnerships	86.5%	57.3%	65.0%
	At least One Post-Grant Effect	Count	5	44	49
		% within Partnerships	10.2%	89.8%	100.0%
		% within Project Entailed Partnerships	13.5%	42.7%	35.0%
Total		Count	37	103	140
		% within Partnerships	26.4%	73.6%	100.0%
		% within Project Entailed Partnerships	100.0%	100.0%	100.0%

* Statistically significant $p \leq .05$

Appendix E: Alphabetic List of Museums Participating in the Evaluation

The following alphabetic list contains the names, location, and discipline of participating museums who agreed to be listed.

Museum Name	City	State	Discipline
A.T. Still University of Health Sciences Still National Osteopathic Museum	Kirksville	MO	History
Abington Art Center	Jenkintown	PA	Art
Academy of Natural Sciences of Philadelphia	Philadelphia	PA	Natural history/anthropology
Adams Museum and House Inc.	Deadwood	SD	History
Adkins Arboretum	Ridgely	MD	Arboretum/botanical garden
Adventure Science Center	Nashville	TN	Science/technology
Aerospace Museum of California Foundation	McClellan	CA	History
African American Civil War Memorial Freedom Foundation African-American Civil War Museum	Washington	DC	History
African American Heritage Foundation African American Museum of Iowa	Cedar Rapids	IA	History
Akron Art Museum	Akron	OH	Art
Alabama Department of Archives And History	Montgomery	AL	History
Albany Institute of History & Art	Albany	NY	Art
Aldo Leopold Foundation	Baraboo	WI	General
Amazement Square, The Rightmere Children's Museum	Lynchburg	VA	Children/youth
American Horticultural Society	Alexandria	VA	Arboretum/botanical garden
American Independence Center	Exeter	NH	Historic site/house
American Jazz Museum	Kansas City	MO	Specialized
American Museum of the Moving Image	Astoria	NY	Specialized
American Precision Museum American Precision Museum	Windsor	VT	Historic site/house
American Textile History Museum	Lowell	MA	History
American West Heritage Center	Wellsville	UT	History
Amigos del Museo del Barrio El Museo Del Barrio	New York	NY	Art
Amon Carter Museum of Western Art	Fort Worth	TX	Art
Anchorage Museum Association	Anchorage	AK	General
Ann Arbor Hands-On Museum	Ann Arbor	MI	Science/technology
Aperture Foundation	New York	NY	Specialized
Aquarium of the Pacific	Long Beach	CA	Aquarium
Arab Community Center for Economic and Social Services Arab American National Museum	Dearborn	MI	Specialized
Arizona-Sonora Desert Museum	Tucson	AZ	Arboretum/botanical garden

Museum Name	City	State	Discipline
Armory Center for the Arts	Pasadena	CA	Art
Arnot Art Museum Association	Elmira	NY	Art
Art in General	New York	NY	Art
Art Institute of Chicago	Chicago	IL	Art
Art Museum of Southeast Texas	Beaumont	TX	Art
Artrain USA	Ann Arbor	MI	Art
Asia Society	New York	NY	Art
Atlanta Botanical Garden	Atlanta	GA	Arboretum/botanical garden
Atlanta Historical Society	Atlanta	GA	Historical Society
Atlantic City Historic Waterfront Foundation Atlantic City Aquarium	Atlantic City	NJ	Aquarium
Atwater Kent Museum	Philadelphia	PA	History
Augusta Museum of History	Augusta	GA	History
Austin Children's Museum	Austin	TX	Children/youth
Autry National Center of the American West	Los Angeles	CA	General
B & O Railroad Museum Ellicott City Station	Baltimore	MD	History
Bainbridge Island Historical Museum	Bainbridge Island	WA	History
Bakersfield Museum of Art	Bakersfield	CA	Art
Ball State University Ball State University Planetarium	Muncie	IN	Planetarium
Ball State University Museum of Art	Muncie	IN	Art
Baltimore Museum of Industry	Baltimore	MD	History
Bay Area Discovery Museum	Sausalito	CA	Children/youth
Bead Museum	Glendale	AZ	General
Beatrix Farrand Society	Bar Harbor	ME	Historic site/house
Bellevue Art Museum	Bellevue	WA	Art
Beloit College Logan Museum of Anthropology	Beloit	WI	Natural history/anthropology
Berkshire Museum	Pittsfield	MA	General
Betty Brinn Children's Museum	Milwaukee	WI	Children/youth
Big Stone County Historical Society Museum	Ortonville	MN	History
Birmingham Civil Rights Institute	Birmingham	AL	History
Board of Regents of the University of Oklahoma Sam Noble Oklahoma Museum of Natural History	Norman	OK	Natural history/anthropology
Board of Regents, University of Nebraska University of Nebraska State Museum	Lincoln	NE	Natural history/anthropology
Bob Bullock Texas State History Museum	Austin	TX	History
Boise Art Museum	Boise	ID	Art
Boston Children's Museum	Boston	MA	Children/youth
Bourne Historical Society	Bourne	MA	Historical Society

Museum Name	City	State	Discipline
Bowdoin College Peary MacMillan Arctic Museum	Brunswick	ME	Natural history/anthropology
Bramble Park Zoo	Watertown	SD	Zoo
Brattleboro Museum and Art Center	Brattleboro	VT	Art
Brigham Young University Brigham Young University Museum of Art	Provo	UT	Art
Brigham Young University Museum of Peoples and Cultures	Provo	UT	Natural history/anthropology
Brooklyn Botanic Garden	Brooklyn	NY	Arboretum/botanical garden
Brooklyn Children's Museum	Brooklyn	NY	Children/youth
Brooklyn Historical Society	Brooklyn	NY	Historical Society
Brooklyn Information & Culture Inc- BRIC Rotunda Gallery	Brooklyn	NY	Art
Bruce Museum Inc.	Greenwich	CT	General
Brukner Nature Center	Troy	OH	Nature Center
Bucks County Historical Society Mercer Museum	Doylestown	PA	History
Bucks County Historical Society Fonthill Museum	Doylestown	PA	Historic site/house
Buffalo Bill Museum and Grave	Golden	CO	History
Burchfield-Penney Art Center	Buffalo	NY	Art
Burke Museum Association	Seattle	WA	Natural history/anthropology
Butler Institute of American Art	Youngstown	OH	Art
California Indian Museum and Cultural Center	Santa Rosa	CA	Specialized
California State University, Long Beach University Art Museum	Long Beach	CA	Art
Cambridge Historical Society	Cambridge	MA	Historical Society
Canajoharie Library and Art Gallery Arkell Museum at Canajoharie	Canajoharie	NY	General
Caramoor Center for Music and the Arts, Inc.	Katonah	NY	Historic site/house
Carbon County Museum	Rawlins	WY	History
Carnegie Institute Carnegie Science Center	Pittsburgh	PA	Science/technology
Carousel Society of the Niagara Frontier Herschell Carrousel Factory Museum	North Tonawanda	NY	Historic site/house
Catawba Science Center	Hickory	NC	Science/technology
Center for Book Arts	New York	NY	Art
Center for Puppetry Arts	Atlanta	GA	General
Center for Wooden Boats	Seattle	WA	Specialized
Centers for Nature Education	Marcellus	NY	Nature Center
Charles H. Wright Museum of African American History	Detroit	MI	History
Chemical Heritage Foundation	Philadelphia	PA	Specialized
Chester County Historical Society	West Chester	PA	Historical Society
Chicago Academy of Sciences Peggy Notebaert Nature Museum	Chicago	IL	Natural history/anthropology

Museum Name	City	State	Discipline
Chicago Architecture Foundation	Chicago	IL	Specialized
Chicago Historical Society	Chicago	IL	Historical Society
Chicago Horticultural Society Chicago Botanic Garden	Glencoe	IL	Arboretum/botanical garden
Chicago Zoological Society	Brookfield	IL	Zoo
Chico Creek Nature Center	Chico	CA	Nature Center
Chihuahuan Desert Research Institute	Fort Davis	TX	Nature Center
Children's Discovery Museum of San Jose	San Jose	CA	Children/youth
Children's Hospital & Research Center at Oakland Hall of Health	Oakland	CA	Science/technology
Children's Museum	San Diego	CA	Children/youth
Children's Museum at La Habra	La Habra	CA	Children/youth
Children's Museum Corporation of Rutherford County Discovery Center at Murfree Spring	Murfreesboro	TN	Children/youth
Children's Museum of Denver	Denver	CO	Children/youth
Children's Museum of Fond du Lac	Fond Du Lac	WI	Children/youth
Children's Museum of Houston	Houston	TX	Children/youth
Children's Museum of Maine	Portland	ME	Children/youth
Children's Museum of Manhattan	New York	NY	Children/youth
Children's Museum of New Hampshire	Dover	NH	Children/youth
Children's Museum of Oak Park	Oak Park	IL	Children/youth
Children's Museum of Oak Ridge	Oak Ridge	TN	Children/youth
Children's Museum of Richmond	Richmond	VA	Children/youth
Children's Museum of Tacoma	Tacoma	WA	Children/youth
Children's Museum of the Arts	New York	NY	Children/youth
Children's Museum of the Ohio Valley	Wheeling	WV	Children/youth
Children's Museum of the Treasure Coast	Stuart	FL	Children/youth
Children's Museum, Seattle	Seattle	WA	Children/youth
Chinese American Museum	Los Angeles	CA	General
Chippewa Valley Museum	Eau Claire	WI	History
Chisholm Trail Heritage Center	Duncan	OK	History
Chizuk Amuno Congregation Goldsmith Museum	Pikesville	MD	Art
Cincinnati Museum Center	Cincinnati	OH	General
City of Alliance Knight Museum and Sandhills Center	Alliance	NE	History
City of Casper Fort Caspar Museum	Casper	WY	History
City of Cedar Falls James & Meryl Hearst Center for the Arts	Cedar Falls	IA	Art
City of Corpus Christi Corpus Christi Museum of Science and History	Corpus Christi	TX	General
City of Desert Hot Springs Cabot's Pueblo Museum	Desert Hot Springs	CA	History

Museum Name	City	State	Discipline
City of El Paso El Paso Museum of Art	El Paso	TX	Art
City of Eureka	Eureka	CA	Zoo
City of Fort Myers Southwest Florida Museum of History	Fort Myers	FL	History
City of Hapeville City of Hapeville Historic Museum	Hapeville	GA	Historical Society
City of Hastings Hastings Museum	Hastings	NE	General
City of Lakewood Regional Parks Division Bear Creek Lake Park Visitor Center	Lakewood	CO	Nature Center
City of Lancaster Museum / Art Gallery	Lancaster	CA	General
City of Ontario Museum of History and Art, Ontario	Ontario	CA	General
City of Palo Alto Palo Alto Junior Museum and Zoo	Palo Alto	CA	Children/youth
City of Santa Ana, Parks Recreation & Community Center	Santa Ana	CA	Zoo
City of Wichita - WATER Center	Wichita	KS	Science/technology
City of Yucaipa	Yucaipa	CA	History
Claremont Museum of Art	Claremont	CA	Art
Cleveland Metroparks Zoo	Cleveland	OH	Zoo
Cleveland Museum of Art	Cleveland	OH	Art
Cliveden of the National Trust, Inc.	Philadelphia	PA	Historic site/house
Coastal Discovery Museum	Hilton Head Island	SC	General
Coastal Maine Botanical Gardens	Boothbay	ME	Arboretum/botanical garden
Cokato Museum	Cokato	MN	History
Colonial Williamsburg Foundation	Williamsburg	VA	History
Colorado Historical Society	Denver	CO	Historical Society
Colorado Springs Fine Arts Center	Colorado Springs	CO	Art
Colorado State University University Art Museum at Colorado State	Fort Collins	CO	Art
Columbia College Chicago Museum of Contemporary Photography	Chicago	IL	Art
Columbia County Historical Society	Kinderhook	NY	Historical Society
Computer History Museum	Mountain View	CA	History
Connecticut Historical Society	Hartford	CT	Historical Society
Connecticut Resources Recovery Authority CRRA Trash Museum and CRRA Garbage Museum	Hartford	CT	Science/technology
Contemporary Art Center of Virginia	Virginia Beach	VA	Art
Contemporary Arts Center	New Orleans	LA	Art
Contemporary Jewish Museum	San Francisco	CA	Art
Contemporary Museum, Honolulu	Honolulu	HI	Art
Coos Historical Museum	North Bend	OR	History
Coral Springs Museum of Art	Coral Springs	FL	Art
Cornell University, Office of Sponsored Programs	Ithaca	NY	Art

Museum Name	City	State	Discipline
Herbert F. Johnson Museum of Art			
Cornell University, Office of Sponsored Programs Cornell Plantations	Ithaca	NY	Arboretum/botanical garden
Corporation for Jefferson's Poplar Forest	Forest	VA	Historic site/house
Country Music Foundation	Nashville	TN	History
County of Essex, New Jersey Turtle Back Zoo	Newark	NJ	Zoo
County of New Hanover Cape Fear Museum of History and Science	Wilmington	NC	General
Crates Point Columbia Gorge Discovery Center and Wasco Museum	The Dalles	OR	General
Creative Discovery Museum	Chattanooga	TN	Children/youth
Crocker Art Museum	Sacramento	CA	Art
Crook County Historical Society	Prineville	OR	History
Culture and Heritage Commission of York County	Rock Hill	SC	General
Curious Kids Museum	Saint Joseph	MI	Children/youth
Currier Museum of Art	Manchester	NH	Art
Da Vinci Discovery Center of Science and Technology	Allentown	PA	Science/technology
Dallas Museum of Art	Dallas	TX	Art
Danish Immigrant Museum	Elk Horn	IA	Specialized
Danville Science Center	Danville	VA	Science/technology
Days of '76 Museum, Inc.	Deadwood	SD	History
Dayton Society of Natural History	Dayton	OH	Science/technology
Delaware Agricultural Museum Association	Dover	DE	History
Delaware Art Museum	Wilmington	DE	Art
Denver Art Museum	Denver	CO	Art
Denver Museum of Nature and Science	Denver	CO	General
Denver Zoological Foundation	Denver	CO	Zoo
Des Moines Art Center	Des Moines	IA	Art
Desert Botanical Garden	Phoenix	AZ	Arboretum/botanical garden
Detroit Institute of Arts	Detroit	MI	Art
Detroit Science Center	Detroit	MI	Science/technology
Discovery Center Museum	Rockford	IL	Children/youth
Discovery Center of Science & Technology	Syracuse	NY	Science/technology
Discovery Museums	Acton	MA	Children/youth
Discovery Science Center of Orange County	Santa Ana	CA	Science/technology
DiverseWorks Artspace	Houston	TX	Art
Duluth Children's Museum	Duluth	MN	Children/youth
DuPage Children's Museum	Naperville	IL	Children/youth
Early American Museum Champaign County Forest Preserve District	Mahomet	IL	History

Museum Name	City	State	Discipline
Eastman Memorial Foundation Lauren Rogers Museum of Art	Laurel	MS	Art
EdVenture, Inc.	Columbia	SC	Children/youth
Eiteljorg Museum	Indianapolis	IN	General
Elements Enterprises Foundation, Inc. Crow-Barbee House	Danville	KY	Historic site/house
Emily Dickinson Museum	Amherst	MA	Historic site/house
Emory University Michael C. Carlos Museum, Emory University	Atlanta	GA	Art
Erie Art Museum	Erie	PA	Art
Essex County Historical Society Adirondack History Center	Elizabethtown	NY	History
Exit Art/The First World	New York	NY	Art
Expanding and Preserving Our Cultural Heritage, Inc. Spady Cultural Heritage Museum	Delray Beach	FL	History
Fairbanks Museum and Planetarium	St Johnsbury	VT	Natural history/anthropology
Fairfield County Museum	Winnsboro	SC	History
Fairfield Museum and History Center	Fairfield	CT	History
Fauquier County Parks and Recreation Monroe Park	Warrenton	VA	History
Felix Adler Memorial Association Children's Discovery Center	Clinton	IA	Children/youth
Fenton Historical Society of Jamestown, New York	Jamestown	NY	Historical Society
Florence Griswold Museum	Old Lyme	CT	Art
Florida Department of State, Division of Library & Information Services	Tallahassee	FL	History
Fonthill Museum	Doylestown	PA	Historic site/house
Fort Collins Museum	Fort Collins	CO	General
Fort Des Moines Museum and Education Center	Des Moines	IA	Historic site/house
Fort Larned Historical Society	Larned	KS	Historical Society
Fort Ross Interpretive Association	Jenner	CA	Historic site/house
Fort Ticonderoga	Ticonderoga	NY	Historic site/house
Fort Worth Zoological Association	Fort Worth	TX	Zoo
Frank Lloyd Wright Preservation and Trust	Oak Park	IL	Historic site/house
Franklin County Historical Society	Ottawa	KS	Historical Society
Franklin County Historical Society-dba COSI Columbus	Columbus	OH	Science/technology
Frazier International History Museum	Louisville	KY	History
Freeport Art Center	Freeport	IL	Art
Freeport Historical Society	Freeport	ME	Historical Society
Friends of Peralta Hacienda Historical Park	Oakland	CA	Historic site/house
Friends of San Luis Obispo Botanical Garden	San Luis Obispo	CA	Arboretum/botanical garden
Friends of the Rural Life Museum	Baton Rouge	LA	Specialized
Frist Center for the Visual Arts	Nashville	TN	Art

Museum Name	City	State	Discipline
Gallatin County Historical Society Pioneer Museum	Bozeman	MT	Historical Society
Garfield Park Conservatory Alliance	Chicago	IL	Arboretum/botanical garden
Gateway to Science Center	Bismarck	ND	Science/technology
Geauga County Historical Society	Burton	OH	Historic site/house
General Lew Wallace Study and Museum	Crawfordsville	IN	Historic site/house
Genesee Country Museum	Mumford	NY	History
Geneva Historical Society	Geneva	NY	Historical Society
Georgia College and State University Natural History Museum	Milledgeville	GA	Natural history/anthropology
Georgia Historical Society	Savannah	GA	Historical Society
Georgia Southern University Research and Service Foundation Georgia Southern Botanical Garden	Statesboro	GA	Arboretum/botanical garden
Germantown Historical Society	Philadelphia	PA	Historical Society
Gettysburg Foundation	Gettysburg	PA	History
Gig Harbor Peninsula Historical Society	Gig Harbor	WA	History
Gloucester Maritime Heritage Center	Gloucester	MA	General
Gold Coast Railroad Museum	Miami	FL	Specialized
Goleta Valley Historical Society	Goleta	CA	Historic site/house
Good Will Home Association L. C. Bates Museum	Hinckley	ME	General
Gore Place Society	Waltham	MA	Historic site/house
Grand Traverse Conservation District	Traverse City	MI	Nature Center
Grays Harbor Historical Seaport Authority	Aberdeen	WA	Specialized
Great Explorations	St Petersburg	FL	Children/youth
Great Lakes Children's Museum	Traverse City	MI	Children/youth
Great Lakes Museum of Science, Environment and Technology	Cleveland	OH	Science/technology
Great Lakes Shipwreck Historical Society Great Lakes Shipwreck Museum	Sault Sainte Marie	MI	Specialized
Great Smoky Mountains Heritage Center	Townsend	TN	History
Greensboro Children's Museum	Greensboro	NC	Children/youth
Gulf Coast Heritage Association Historic Spanish Point	Osprey	FL	Historic site/house
Habitot Children's Museum	Berkeley	CA	Children/youth
Hancock Shaker Village	Pittsfield	MA	Historic site/house
Harrison County Historical Society	Marshall	TX	History
Hartman Reserve Nature Center	Cedar Falls	IA	Nature Center
Heal the Bay Santa Monica Pier Aquarium	Santa Monica	CA	Aquarium
Health Adventure	Chapel Hill	NC	Science/technology
Henry Gallery Association	Seattle	WA	Art
Heritage Plantation of Sandwich	Sandwich	MA	General

Museum Name	City	State	Discipline
Hermitage: Home of President Andrew Jackson	Hermitage	TN	Historic site/house
Hickory Museum of Art	Hickory	NC	Art
Historic Bethlehem Partnership	Bethlehem	PA	Historic site/house
Historic Beverly Preservation Inc.	Beverly	WV	History
Historic Cherry Hill	Albany	NY	Historic site/house
Historic Columbia Foundation	Columbia	SC	Historical Society
Historic Highfield	Falmouth	MA	Historic site/house
Historic Hillsborough Commission Burwell School Historic Site	Hillsborough	NC	Historic site/house
Historic Hope Foundation, Inc.	Windsor	NC	Historic site/house
Historic Sotterly Plantation	Hollywood	MD	Historic site/house
Historic Southwest Ohio Heritage Museum	Cincinnati	OH	History
Historical Museum at Fort Missoula	Missoula	MT	History
Historical Museum of Southern Florida	Miami	FL	History
Historical Society of Delaware	Wilmington	DE	Historical Society
Historical Society of Frederick County	Frederick	MD	Historical Society
Historical Society of Western Pennsylvania	Pittsburgh	PA	History
Hoboken Historical and Cultural Center	Hoboken	NJ	History
Homer Society of Natural History Pratt Museum	Homer	AK	General
Hood River County Historical Museum	Hood River	OR	History
Houston Center for Photography	Houston	TX	Art
Hoyt Institute of Fine Arts	New Castle	PA	Art
Huguenot Historical Society	New Paltz	NY	Historical Society
Hunter Museum of American Art	Chattanooga	TN	Art
Illinois State Museum Society	Springfield	IL	General
Impression 5 Museum	Lansing	MI	Science/technology
Indiana Historical Society	Indianapolis	IN	Historical Society
Indianapolis Museum of Art	Indianapolis	IN	Art
Institute for American Research South Coast Railroad Museum	Goleta	CA	Historic site/house
Institute of American Indian Arts Institute of American Indian Arts Museum	Santa Fe	NM	Specialized
International Center for the Preservation of Wild Animals	Cumberland	OH	Nature Center
International Center of Photography	New York	NY	Art
International Folk Art Foundation Museum of International Folk Art	Santa Fe	NM	Art
Iolani Palace	Honolulu	HI	Historic site/house
Iowa Children's Museum	Coralville	IA	Children/youth
Iroquois Indian Museum	Howes Cave	NY	Natural history/anthropology
Irving Arts Center	Irving	TX	Art

Museum Name	City	State	Discipline
Isabella Stewart Gardner Museum	Boston	MA	Art
James A. Michener Art Museum	Doylestown	PA	Art
Jamestown Audubon Society	Jamestown	NY	Nature Center
Jefferson County (PA) Historical Society	Brookville	PA	Historical Society
Jewish Federation of Cumberland County John Gilmore Riley Center and Museum for African American History	Vineland	NJ	Historic site/house
	Tallahassee	FL	History
Johnson County Museums	Shawnee	KS	History
Jonesborough-Washington County History Museum	Jonesborough	TN	History
Kalamazoo Institute of Arts	Kalamazoo	MI	Art
Kansas Cosmosphere and Space Center Kansas Department of Wildlife & Parks Education Center & Museum	Hutchinson	KS	Specialized
	Pratt	KS	Nature Center
Katonah Museum of Art	Katonah	NY	Art
Key West Botanical Garden Society	Key West	FL	Arboretum/botanical garden
Kids N Stuff: An Interactive Experience for Kids	Albion	MI	Children/youth
KidsQuest Children's Museum	Bellevue	WA	Children/youth
KidZone Museum	Truckee	CA	Children/youth
Kingman Museum Klamath County Klamath County Museums	Battle Creek	MI	Natural history/anthropology
	Klamath Falls	OR	History
Knoxville Museum of Art	Knoxville	TN	Art
Knoxville Zoological Gardens	Knoxville	TN	Zoo
Kohl Children's Museum	Glenview	IL	Children/youth
Lake Erie Nature and Science Center	Bay Village	OH	Nature Center
Lake Havasu City Historical Society & Museum of History	Lake Havasu City	AZ	History
Lakeview Museum of Arts and Sciences	Peoria	IL	General
Las Vegas Natural History Museum	Las Vegas	NV	Natural history/anthropology
Laupahoehoe Train Museum	Laupahoehoe	HI	Specialized
Lehman College Art Gallery	Bronx	NY	Art
Leigh Yawkey Woodson Art Museum	Wausau	WI	Art
Leila Arboretum Society	Battle Creek	MI	Arboretum/botanical garden
LeRoy Historical Society	Le Roy	NY	Historical Society
Levine Museum of the New South	Charlotte	NC	History
Lexington Historical Society	Lexington	MA	Historical Society
Lied Discovery Children's Museum	Las Vegas	NV	Children/youth
Lindsay Wildlife Museum	Walnut Creek	CA	Natural history/anthropology
Litchfield Historical Society	Litchfield	CT	History
Long Beach Museum of Art	Long Beach	CA	Art
Long Island Children's Museum	Garden City	NY	Children/youth

Museum Name	City	State	Discipline
Longmont Museum and Cultural Center	Longmont	CO	History
Los Angeles Museum of the Holocaust	Los Angeles	CA	History
Louisiana Children's Museum	New Orleans	LA	Children/youth
Louisiana Museum Foundation	New Orleans	LA	History
Louisiana's Old State Capitol Foundation, Inc.	Baton Rouge	LA	History
Louisville Science Center	Louisville	KY	Science/technology
Lowry Park Zoological Society of Tampa	Tampa	FL	Zoo
Luis A. Ferre Foundation Museo de Arte de Ponce	Ponce	PR	Art
Lux Art Institute	Rancho Santa Fe	CA	Art
Lyons Historical Society Lyons Redstone Museum	Lyons	CO	History
Mackinac Island State Park Commission	Mackinaw City	MI	Historic site/house
Magic House, St. Louis Children's Museum	Saint Louis	MO	Children/youth
Maine Historical Society	Portland	ME	Historical Society
Maine State Museum	Augusta	ME	General
Mammoth Site of Hot Springs	Hot Springs	SD	Natural history/anthropology
Marie Selby Botanical Gardens	Sarasota	FL	Arboretum/botanical garden
Marquette University Haggerty Museum of Art	Milwaukee	WI	Art
Mary Brogan Museum of Art and Science	Tallahassee	FL	General
Maryhill Museum of Art	Goldendale	WA	Art
Maryland Science Center	Baltimore	MD	Science/technology
Mashantucket Pequot Museum and Research Center	Mashantucket	CT	History
Massachusetts Audubon Society	Lincoln	MA	Nature Center
Massachusetts Institute of Technology MIT List Visual Arts Center	Cambridge	MA	Art
Massachusetts Institute of Technology MIT Museum	Cambridge	MA	Science/technology
Massillon Museum	Massillon	OH	General
Mattatuck Historical Society	Waterbury	CT	General
Mattress Factory	Pittsburgh	PA	Art
McLean County Museum of History	Bloomington	IL	History
Mel Fisher Maritime Heritage Society	Key West	FL	Specialized
Memorial Hall Museum	Deerfield	MA	Historical Society
Memphis Brooks Museum of Art	Memphis	TN	Art
Mennonite Historians of Eastern Pennsylvania	Harleysville	PA	History
Miami Museum of Science and Planetarium	Miami	FL	Science/technology
Miami Tribe of Oklahoma	Miami	OK	Specialized
Miami University Hefner Zoology Museum	Oxford	OH	Specialized
Michigan State University	East Lansing	MI	General

Museum Name	City	State	Discipline
Michigan State University Museum			
Michigan State University Michigan State University Museum	East Lansing	MI	General
Milwaukee Public Museum	Milwaukee	WI	Natural history/anthropology
Minneapolis Institute of Art	Minneapolis	MN	Art
Minnesota Children's Museum	Saint Paul	MN	Children/youth
Minnetrista	Muncie	IN	General
Mint Museum of Art	Charlotte	NC	Art
Mission Houses Museum	Honolulu	HI	Historic site/house
Missouri Botanical Garden	Saint Louis	MO	Arboretum/botanical garden
Missouri Department of Natural Resources Missouri State Museum	Jefferson City	MO	History
Missouri Historical Society Missouri History Museum	Saint Louis	MO	History
Mizel Museum	Denver	CO	Art
Mohonk Preserve	New Paltz	NY	Nature Center
Montana State University Museum of the Rockies	Bozeman	MT	General
Monterey Bay Aquarium	Monterey	CA	Aquarium
Montgomery County Historical Society (MD)	Rockville	MD	Historical Society
Monticello/Thomas Jefferson Memorial Foundation	Charlottesville	VA	Historic site/house
Moody Gardens	Galveston	TX	Arboretum/botanical garden
Moore College of Art and Design Galleries at Moore	Philadelphia	PA	Art
Morehead State University Kentucky Folk Art Center	Morehead	KY	Art
Morris County Park Commission Historic Speedwell	Morristown	NJ	Historic site/house
Morton Arboretum	Lisle	IL	Arboretum/botanical garden
Mote Marine Aquarium	Sarasota	FL	Aquarium
Mount Gulian Society	Beacon	NY	Historic site/house
Mount Holyoke College Mount Holyoke College Art Museum	South Hadley	MA	Art
Mount Vernon Hotel Museum and Garden	New York	NY	Historic site/house
Movimiento de Arte y Cultura Latino Americana de San Jose, Inc.	San Jose	CA	Specialized
Muhammad Ali Museum and Education Center	Louisville	KY	Specialized
Muriel L. MacGregor Trust	Estes Park	CO	Historic site/house
Muscoot Farm	Katonah	NY	Historic site/house
Museum at Eldridge Street	New York	NY	Historic site/house
Museum for Contemporary Arts, Inc.	Baltimore	MD	Art
Museum of Arts and Design	New York	NY	Art
Museum of Aviation Foundation, Inc.	Warner Robins	GA	General
Museum of Chinese in the Americas	New York	NY	History

Museum Name	City	State	Discipline
Museum of Contemporary African Diasporian Arts	Brooklyn	NY	Art
Museum of Contemporary Art San Diego	La Jolla	CA	Art
Museum of Fine Arts, Houston	Houston	TX	Art
Museum of Flight Foundation	Tukwila	WA	Science/technology
Museum of Florida Art	Deland	FL	Art
Museum of Glass: International Center for Contemporary Art	Tacoma	WA	Art
Museum of History and Industry	Seattle	WA	History
Museum of Jurassic Technology	Culver City	CA	Natural history/anthropology
Museum of New Mexico Foundation New Mexico History Museum	Santa Fe	NM	History
Museum of Northern Arizona	Flagstaff	AZ	General
Museum of Photographic Arts	San Diego	CA	Art
Museum of Russian Art	Minneapolis	MN	Art
Museum of Science and Industry, Tampa	Tampa	FL	Science/technology
Museum of Science, Boston	Boston	MA	Science/technology
Museum of the Aleutians	Unalaska	AK	General
Museum of the Cherokee Indian	Cherokee	NC	Specialized
Museum of the Confederacy	Richmond	VA	History
Museum of the Mountain West	Montrose	CO	History
Museum of the Southwest	Midland	TX	General
Museum of Ventura County	Ventura	CA	General
Museum Village of Old Smith's Cove	Monroe	NY	History
Mystic Seaport Museum Inc.	Mystic	CT	History
Nassau County Museum of Art	Roslyn	NY	Art
National Atomic Museum Foundation	Albuquerque	NM	General
National Audubon Society Green Mt. Audubon Center	Huntington	VT	Nature Center
National Audubon Society Wildcat Glades Conservation and Audubon Center	Joplin	MO	Nature Center
National Audubon Society Schlitz Audubon Nature Center	Milwaukee	WI	Nature Center
National Building Museum	Washington	DC	Specialized
National Civil War Life Museum	Fredericksburg	VA	History
National Czech and Slovak Museum and Library	Cedar Rapids	IA	History
National Japanese American Historical Society	San Francisco	CA	Historical Society
National Museum of Wildlife Art	Jackson	WY	Art
National Music Museum	Vermillion	SD	Specialized
National Society of The Colonial Dames of America Dumbarton House	Washington	DC	Historic site/house
National Steinbeck Center	Salinas	CA	Specialized
National Woman's Party/Sewall-Belmont House and Museum Sewall-Belmont House and Museum	Washington	DC	Historic site/house

Museum Name	City	State	Discipline
National World War II Museum, Inc.	New Orleans	LA	History
Natural Science Center of Greensboro	Greensboro	NC	Science/technology
Nauticus: National Maritime Center	Norfolk	VA	Specialized
Nelson Gallery Foundation Nelson-Atkins Museum of Art	Kansas City	MO	Art
Neue Galerie New York	New York	NY	Art
Nevada Museum of Art	Reno	NV	Art
Neville Public Museum of Brown County	Green Bay	WI	General
New Bedford Whaling Museum	New Bedford	MA	History
New England Aquarium	Boston	MA	Aquarium
New Hampshire Historical Society	Concord	NH	Historical Society
New Jersey Department of Environmental Protection Hopatcong State Park	Caldwell	NJ	Historic site/house
New Mexico Museum of Natural History and Science	Albuquerque	NM	Natural history/anthropology
New Museum of Contemporary Art	New York	NY	Art
New Orleans Museum of Art	New Orleans	LA	Art
New York State Historical Association	Cooperstown	NY	General
Newark Museum Association	Newark	NJ	Art
Niagara County Historical Society Erie Canal Discovery Center	Lockport	NY	Historical Society
Nichols House Museum	Boston	MA	Historic site/house
Nordic Heritage Museum Foundation	Seattle	WA	General
Norman Rockwell Museum	Stockbridge	MA	Art
North Carolina Museum of History and North Carolina Museum of History Associates	Raleigh	NC	History
North Carolina State Museum of Natural Sciences	Raleigh	NC	Natural history/anthropology
North Carolina Zoological Park	Asheboro	NC	Zoo
North Museum Corporation	Lancaster	PA	Natural history/anthropology
North Star Scouting Memorabilia, Inc.	North Saint Paul	MN	History
North Tonawanda History Museum	North Tonawanda	NY	History
Norton Gallery and School of Art, Inc.	West Palm Beach	FL	Art
Norwich Free Academy Foundation Slater Memorial Museum	Norwich	CT	General
Noyes Museum of Art	Oceanville	NJ	Art
Oakland Museum of California Foundation	Oakland	CA	General
Oberlin College	Oberlin	OH	Art
Oberlin Heritage Center/Oberlin Historical and Improvement Organization	Oberlin	OH	Historic site/house
Old Barn Museum	Newark	IL	History
Old Jail Art Center	Albany	TX	Art
Old York Historical Society	York	ME	Historical Society
Omaha Children's Museum	Omaha	NE	Children/youth

Museum Name	City	State	Discipline
Ontario County Historical Society	Canandaigua	NY	Historical Society
Orange County Museum of Art	Newport Beach	CA	Art
Oregon Jewish Museum	Portland	OR	General
Oregon Parks and Recreation Department Kam Wah Chung and County Museum	Salem	OR	Specialized
Orlando Science Center	Orlando	FL	Science/technology
Outagamie County Historical Society	Appleton	WI	Historical Society
Pacific Science Center	Seattle	WA	Science/technology
Paleontological Research Institution	Ithaca	NY	Natural history/anthropology
Paris Gibson Square Museum of Art	Great Falls	MT	Art
Park City Historical Society	Park City	UT	History
Parkland College William M. Staerke Planetarium	Champaign	IL	Planetarium
Parrish Art Museum	Southampton	NY	Art
Paul Revere House	Boston	MA	Historic site/house
Peabody Essex Museum	Salem	MA	General
Peninsula Fine Arts Center	Newport News	VA	Art
Pennsbury Society	Morrisville	PA	Historic site/house
Penobscot Marine Museum	Searsport	ME	Specialized
Petersen Automotive Museum	Los Angeles	CA	Specialized
Phillips Collection	Washington	DC	Art
Plains Indians and Pioneers Museum	Woodward	OK	General
Point Defiance Zoological Society	Tacoma	WA	General
Port Townsend Marine Science Center	Port Townsend	WA	Science/technology
Portland Children's Museum	Portland	OR	Children/youth
Portland Museum of Art	Portland	ME	Art
Prairie Ecology Bus Center	Lakefield	MN	Nature Center
Preservation Society of Newport County	Newport	RI	Historic site/house
President and Fellows of Harvard College Harvard University Art Museums	Cambridge	MA	Art
President and Fellows of Harvard College Arnold Arboretum	Cambridge	MA	Arboretum/botanical garden
Queens Botanical Garden Society	Flushing	NY	Arboretum/botanical garden
Queens Museum of Art	New York	NY	Art
Railroad Museum of Pennsylvania	Strasburg	PA	History
Ramsey County Parks and Recreation Department Tamarack Nature Center	Maplewood	MN	Nature Center
Real Art Ways	Hartford	CT	Art
Red Cloud Indian School Heritage Center	Pine Ridge	SD	Art
Regents of the University of California Davis Arboretum	Davis	CA	Arboretum/botanical garden

Museum Name	City	State	Discipline
Regents of the University of California, San Diego Birch Aquarium at Scripps	La Jolla	CA	Aquarium
Regents of the University of Minnesota Goldstein Museum of Design	Minneapolis	MN	Specialized
Regents of the University of Minnesota Minnesota Landscape Arboretum	Chaska	MN	Arboretum/botanical garden
Research Foundation CUNY - Queens College Godwin-Ternbach Museum	Flushing	NY	Art
Research Foundation CUNY - Queens College Louis Armstrong House Museum	Flushing	NY	Historic site/house
Research Foundation of the State University of New York Samuel Dorsky Museum of Art	New Paltz	NY	Art
Research Foundation of the State University of New York Neuberger Museum of Art	Purchase	NY	Art
Rhode Island Historical Society	Providence	RI	Historical Society
Rhode Island School of Design Museum of Art	Providence	RI	Art
Robert Abbe Museum of Stone Age Antiquities	Bar Harbor	ME	Specialized
Rosenbach Museum and Library	Philadelphia	PA	General
Rubin Museum of Art	New York	NY	Art
Rutherford B. Hayes Presidential Center	Fremont	OH	History
Sacramento Zoological Society	Sacramento	CA	Zoo
Saginaw Valley State University Marshall M. Fredericks Sculpture Museum	University Center	MI	Art
Salina Art Center	Salina	KS	Art
San Angelo Museum of Fine Arts	San Angelo	TX	Art
San Antonio Museum of Art	San Antonio	TX	Art
San Bernardino County Museum	Redlands	CA	General
San Diego Archaeological Center	Escondido	CA	Natural history/anthropology
San Diego Natural History Museum	San Diego	CA	Natural history/anthropology
San Dieguito Heritage Museum	Encinitas	CA	History
San Francisco Botanical Garden at Strybing Arboretum	San Francisco	CA	Arboretum/botanical garden
San Francisco Museum of Modern Art	San Francisco	CA	Art
San Jose Museum of Art	San Jose	CA	Art
San Jose Museum of Quilts and Textiles	San Jose	CA	Art
Santa Barbara Botanic Garden	Santa Barbara	CA	Arboretum/botanical garden
Santa Barbara Museum of Natural History	Santa Barbara	CA	Natural history/anthropology
Saugutuck-Douglas Historical Society	Douglas	MI	History
Schenectady Museum	Schenectady	NY	Science/technology
Schwenkfelder Heritage Center	Pennsburg	PA	History
Science Center and Environmental Park of Forsyth County SciWorks	Winston Salem	NC	Science/technology
Science Museum of Minnesota	Saint Paul	MN	Science/technology
Science Museum of Virginia Foundation	Richmond	VA	Science/technology
Science Museums of Wilson	Wilson	NC	Science/technology

Museum Name	City	State	Discipline
Imagination Station Science Museum			
Sciencenter	Ithaca	NY	Science/technology
Sci-Port: Louisiana's Science Center	Shreveport	LA	Science/technology
Scottsdale Cultural Council Scottsdale Museum of Contemporary Arts	Scottsdale	AZ	Art
Seattle Aquarium Society	Seattle	WA	Aquarium
Seattle Art Museum	Seattle	WA	Art
Seward Association for the Advancement of Marine Science Alaska SeaLife Center	Seward	AK	Aquarium
Shedd Aquarium Society John G. Shedd Aquarium	Chicago	IL	Aquarium
Shelburne Museum	Shelburne	VT	General
Slate Valley Museum	Granville	NY	History
Society for the Preservation of Weeksville and Bedford-Stuyvesant History Weeksville Heritage Center	Brooklyn	NY	Historic site/house
SoundWaters	Stamford	CT	Nature Center
South Carolina State University I. P. Stanback Museum & Planetarium	Orangeburg	SC	General
South Dakota Discovery Center and Aquarium	Pierre	SD	Science/technology
South Dakota State University South Dakota Art Museum	Brookings	SD	Art
South Texas Institute for the Arts Art Museum of South Texas	Corpus Christi	TX	Art
Southern Illinois University University Museum	Carbondale	IL	General
Southern Vermont Natural History Museum	Marlboro	VT	Natural history/anthropology
Southwestern Illinois College Schmidt Art Center	Belleville	IL	Art
Spanish Colonial Arts Society	Santa Fe	NM	Art
Speed Art Museum	Louisville	KY	Art
St. Augustine Lighthouse and Museum	St Augustine	FL	Historic site/house
Star of the Republic Museum	Washington	TX	History
State Historical Society of Wisconsin	Madison	WI	Historical Society
State Museum of Pennsylvania	Harrisburg	PA	General
Staten Island Children's Museum	Staten Island	NY	Children/youth
Staten Island Historical Society	Staten Island	NY	History
Staten Island Institute of Arts and Science	Staten Island	NY	General
Stearns County Historical Society Stearns History Museum	Saint Cloud	MN	History
Stepping Stones Foundation	Bedford Hills	NY	Historic site/house
Stepping Stones Museum for Children	Norwalk	CT	Children/youth
Strong National Museum of Play	Rochester	NY	History
Studio for Southern California History	Los Angeles	CA	History
Swannanoa Valley Historical & Preservation Association Swannanoa Valley History Museum	Black Mountain	NC	History

Museum Name	City	State	Discipline
Sweet Briar College Sweet Briar College Art Gallery	Sweet Briar	VA	Art
Tacoma Art Museum	Tacoma	WA	Art
Taft Museum of Art	Cincinnati	OH	Art
Tallahassee Museum of History and Natural Science	Tallahassee	FL	General
Tate Geological Museum	Casper	WY	Specialized
Telluride Historical Museum	Telluride	CO	History
Tennessee Aquarium	Chattanooga	TN	Aquarium
The Wild Center	Tupper Lake	NY	Natural history/anthropology
Thomas E. and Edna D. Carpenter Foundation Carpenter St. Croix Valley Nature Center	Hastings	MN	Nature Center
Tipton-Haynes Historic Site	Johnson City	TN	Historic site/house
Town of Normal Children's Discovery Museum	Normal	IL	Children/youth
Town of Wytheville Department of Museums	Wytheville	VA	History
Treehouse Children's Museum	Ogden	UT	Children/youth
Tri-State Museum	Belle Fourche	SD	History
Triton College Cernan Earth and Space Center	River Grove	IL	Planetarium
Trustees of Indiana University William Hammond Mathers Museum	Bloomington	IN	Natural history/anthropology
Tubman African American Museum	Macon	GA	History
Tucson Children's Museum	Tucson	AZ	Children/youth
Tucson Zoological Society	Tucson	AZ	Zoo
Tudor Place Foundation	Washington	DC	Historic site/house
University of Alaska, Fairbanks University of Alaska Museum of the North	Fairbanks	AK	Natural history/anthropology
University of Arizona Arizona State Museum	Tucson	AZ	Natural history/anthropology
University of California, Berkeley, Sponsored Projects Office Lawrence Hall of Science	Berkeley	CA	Science/technology
University of California, Berkeley, Sponsored Projects Office University and Jepson Herbaria	Berkeley	CA	Natural history/anthropology
University of California, Berkeley, Sponsored Projects Office Botanical Garden	Berkeley	CA	Arboretum/botanical garden
University of California, Santa Barbara University Art Museum	Santa Barbara	CA	Art
University of California, Santa Barbara Cheadle Center for Biodiversity and Ecological Restoration	Santa Barbara	CA	Natural history/anthropology
University of Chicago David and Alfred S. Museum of Art	Chicago	IL	Art
University of Connecticut Ballard Institute and Museum of Puppetry	Storrs Mansfield	CT	Specialized
University of Florida, Office of Sponsored Research Samuel P. Harn Museum of Art	Gainesville	FL	Art
University of Georgia Georgia Museum of Art	Athens	GA	Art
University of Illinois at Chicago Gallery 400	Chicago	IL	Art

Museum Name	City	State	Discipline
University of Illinois at Chicago Jane Addams Hull-House	Chicago	IL	Historic site/house
University of Kansas, Center for Research Spencer Museum of Art	Lawrence	KS	Art
University of Kentucky Research Foundation William S. Webb Museum of Anthropology	Lexington	KY	Art
University of Kentucky Research Foundation University of Kentucky Art Museum	Lexington	KY	Art
University of Louisiana at Lafayette, University Art Museum	Lafayette	LA	Art
University of Maine Hudson Museum	Orono	ME	Natural history/anthropology
University of Memphis Art Museum of the University of Memphis	Memphis	TN	Art
University of Miami Gifford Arboretum	Coral Gables	FL	Arboretum/botanical garden
University of Michigan University of Michigan Museum of Art	Ann Arbor	MI	Art
University of North Carolina at Chapel Hill Ackland Art Museum	Chapel Hill	NC	Art
University of North Texas Elm Fork Natural Heritage Museum	Denton	TX	Natural history/anthropology
University of Oregon Jordan Schnitzer Museum of Art	Eugene	OR	Art
University of Oregon Museum of Natural and Cultural History	Eugene	OR	Natural history/anthropology
University of Pennsylvania Museum of Archaeology and Anthropology	Philadelphia	PA	Natural history/anthropology
University of Puerto Rico at Cayey Dr. Pio Lopez Martinez Museum of Art	Cayey	PR	Art
University of Rochester Memorial Art Gallery	Rochester	NY	Art
University of South Carolina, Research Foundation	Columbia	SC	General
University of Southern California Gamble House	Los Angeles	CA	Historic site/house
University of Vermont and State Agricultural College Robert Hull Fleming Museum	Burlington	VT	General
Urban Institute for Contemporary Arts	Grand Rapids	MI	Art
Ursinus College Philip and Muriel Berman Museum of Art	Collegeville	PA	Art
US National Ski and Snowboard Hall of Fame and Museum	Ishpeming	MI	Specialized
USS Constellation Museum	Baltimore	MD	Specialized
USS Constitution Museum Foundation	Charlestown	MA	History
Utah State University Nora Eccles Harrison Museum	Logan	UT	Art
Valdez Museum and Historical Archive Association, Inc.	Valdez	AK	History
Vermont Division for Historic Preservation Calvin Coolidge State Historic Site	Montpelier	VT	Historic site/house
Vermont Division for Historic Preservation Mount Independence Historic Site	Montpelier	VT	Historic site/house
Victoria Mansion	Portland	ME	Historic site/house
Wake Forest University Museum of Anthropology	Winston Salem	NC	Natural history/anthropology
Walla Walla Valley Historical Society	Walla Walla	WA	History

Museum Name	City	State	Discipline
Walter Elwood Museum	Amsterdam	NY	General
Waltham Museum	Waltham	MA	History
Washington County Museum	Portland	OR	Historic site/house
Washington County Museum of Fine Arts	Hagerstown	MD	Art
Wave Hill	Bronx	NY	Arboretum/botanical garden
Weather Research Center John C. Freeman Weather Museum	Houston	TX	Science/technology
Wellesley College Davis Museum and Cultural Center	Wellesley	MA	Art
Western Center for Archaeology and Paleontology Western Kentucky University Research Foundation Kentucky Library & Museum, WKU Libraries Special Collections	Hemet	CA	Natural history/anthropology
Westmont College Reynolds Gallery	Bowling Green	KY	History
Westmoreland Museum of American Art	Santa Barbara	CA	Art
Whale Museum	Greensburg	PA	Art
Wheeling Park Commission Oglebay's Good Zoo	Friday Harbor	WA	Natural history/anthropology
Whitaker Center for Science and the Arts	Wheeling	WV	Zoo
Wichita State University Edwin A. Ulrich Museum	Harrisburg	PA	Science/technology
Wildlife Conservation Society Bronx Zoo	Wichita	KS	Art
Wildlife Experience	Bronx	NY	Zoo
William A. Farnsworth Art Museum and Library	Parker	CO	Natural history/anthropology
William Breman Jewish Heritage Museum	Rockland	ME	Art
William D. Cannon Art Gallery	Atlanta	GA	Specialized
Williams College Museum of Art	Carlsbad	CA	Art
Wilmington Children's Museum	Williamstown	MA	Art
Wing Luke Memorial Foundation	Wilmington	NC	Children/youth
Wiregrass Museum of Art	Seattle	WA	General
Wisconsin Children's Center Madison Children's Museum	Dothan	AL	Art
Wisconsin Department of Veterans Affairs Wisconsin Veterans Museum	Madison	WI	Children/youth
Women's History Reclamation Project Women's History Museum a	Madison	WI	History
Woodland Park Zoological Gardens	San Diego	CA	History
Woodstock Artist Association	Seattle	WA	Zoo
Worcester Natural History Society EcoTarium	Woodstock	NY	Art
WOW! World Of Wonder Children's Museum	Worcester	MA	General
Yale University Peabody Museum of Natural History	Lafayette	CO	Children/youth
Yellowstone Art Museum	New Haven	CT	Natural history/anthropology
	Billings	MT	Art

Museum Name	City	State	Discipline
Yellowstone Gateway Museum of Park County	Livingston	MT	History
Yeshiva University Museum	New York	NY	Specialized
York County Heritage Trust	York	PA	Historical Society
Zeum	San Francisco	CA	Children/youth
Zoo New England	Dorchester	MA	Zoo
Zoological Society of Cincinnati	Cincinnati	OH	Zoo
Zoological Society of Florida	Miami	FL	Zoo
Zoological Society of Sioux Falls	Sioux Falls	SD	Zoo