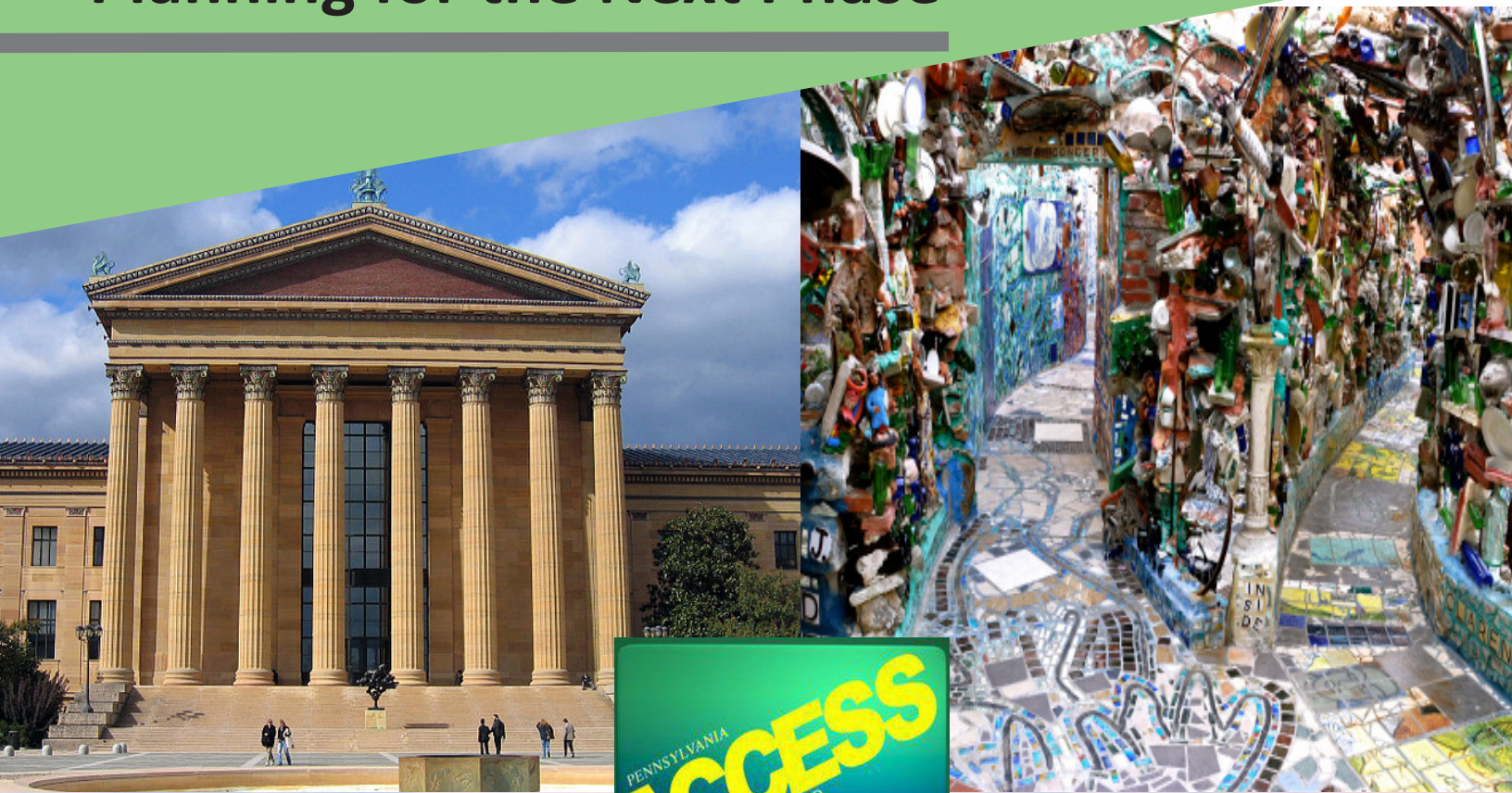


Access Admission in Philadelphia: Planning for the Next Phase



Karyn Tufarolo, Museum Communication
The University of the Arts, December 2015

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Abstract:

An analysis and background of the launch phase of the Access Admission program for museums in the Philadelphia region, with research and recommendations to expand the program communications to reach a broader audience of those with economic challenges, via community-based partners.

Karyn Tufarolo, Museum Communication

The University of the Arts, December 2015

A capstone project submitted to the University of the Arts in partial fulfillment of the requirements for the degree of Master of Museum Communication. Capstone Advisor: Joseph Gonzales; Capstone Clients: John Orr and Charles Miller, Art-Reach

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To the Faculty of The University of the Arts:

The appointed advisors to examine the thesis-capstone of Karyn Tufarolo find it satisfactory and recommend it to be accepted.

Date: January 12, 2016



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Capstone Client Supervisor

 **Art-Reach**



Dr. Joseph Gonzales, Director, Museum Communication

The University of the Arts



Acknowledgments / Introduction

Acknowledgments

This capstone project would not have been possible without the guidance and the help of several individuals who in one way or another contributed and extended their valuable assistance in the preparation and completion of this work.

My gratitude to:

Dr. Joseph Gonzales, PhD, Director of Museum Communication, for his academic and professional advising throughout the course of the program. His professional support of my career has been invaluable and inspiring. I am eternally grateful for his expertise and knowledge.

Robert Vosburgh, Esq., former Director of Museum Communication at the University of the Arts, for his insight as I began the program.

John Orr and Charles Miller of Art-Reach for their cooperation throughout the capstone process. They generously provided me with access and information to understand their background and needs.

Philip Pierdomenico, Kathy Fisher, Emma Kornestsky, and Glenn Bergman, of Philabundance and Coalition Against Hunger for their assistance with data to inform my research.

My colleagues in the staff at the University of the Arts, who nurtured a creative and supportive educational community while I pursued my degree.

My circle of friends: Dave Brubaker, Lynn Chaiken, Dr. Eileen Council, Kimiko Dougherty, Darren Fava, Andrew Garner, J. David Hershey, Angela Lightfoot-Roth, Michael Norris, Doug Seitz, Matt Varrato, Franklin Vagnone, Rachael Vause, John Yeagley, and many others for their ongoing intelligent insight, deep friendship, utter support and endless encouragement regarding my academic work, professional goals and personal dreams. I am fortunate to have so many accomplished, creative, amazing people who inspire me with their commitments towards making the world a better place.

And lastly, my family for their humor, kindness and continual support in all that I choose to do.

Introduction

This capstone project is designed to demonstrate general strategic communication and organizational skills developed in the Museum Communications program and use these skills to provide a service to a cultural client. The goal is to develop deliverables that can help the client, Art-Reach of Philadelphia, in their mission.

This project will provide a useful summary of the background and initial launch phase of the Access Admission program in Philadelphia, coordinated by the Art-Reach organization, and then provide data and related information to aid in developing a phase two plan for Art-Reach in their program. This accomplished through researching community contacts and providing informational graphics to assist in entering the next phase of outreach for this program. The research component focuses on the potential influential audience market to be used by Art-Reach to thoughtfully expand their external communications by targeting community service agencies and connectors as conduits to potential museum-goers. By providing a list and interactive map of these community partners and service agencies, in relationship to museum partners, as well as contact names and geographic data, this program can market themselves into neighborhoods with greatest potential. The summary data and presentation materials created through this project are provided to assist Art-Reach in communicating information about the program as well to potential funders and partners.

Overview

This Capstone project is built upon the overall knowledge gained throughout the museum communication curriculum. This program of study covered a wide range of current museum issues, museum history, marketing, communications, audience development, management, exhibition development and more. Museums, as well as other arts and cultural organizations, provide for the building of a civil, educated society. Museums receive the benefits of non-profit status and the conventional wisdom is that they aim to serve the broad community as their audience.

Background: Client / Program



Client: Art-Reach

Art-Reach is a membership organization, for regional organizations in the Philadelphia area, which connects under-served audiences with cultural experiences so that they may enjoy the arts. Founded in 1986, Art-Reach increases access to the arts for traditionally under-served audiences, including people with disabilities, at-risk youth, the economically disadvantaged, and the elderly in need. Art-Reach partners with over 125 arts and cultural organizations and 175 human service agencies throughout the Delaware Valley. They are the only organization in the region solely devoted to increasing cultural participation among these diverse audiences. Each year Art-Reach provides arts and cultural opportunities to over 17,000 individuals who would not normally have access to the arts. Through Art-Reach's unique programs, people of all ages, economic backgrounds, and physical capabilities can enjoy cultural events and benefit from the richness of the arts. In addition, Art-Reach serves as a public resource and advocate for cultural accessibility and communication.

Art-Reach's activities to make the arts more accessible are:

- Distributing discounted tickets to museums, cultural institutions and arts performances
- Bringing the arts to constituents directly, through in-facility events
- Publicizing accessible artistic opportunities
- Serving as a resource for information on accessibility of area venues
- Partnering with arts and human service communities to develop ongoing programs

Program: Access Admission

The costs associated with visiting a cultural institution have made it more challenging for museums to achieve economic diversity in their audiences and more challenging for individuals with economic disadvantages to participate in cultural activities. Access Admission empowers individuals and families who come from low-income households, as defined by State guidelines, to engage with arts and culture in Philadelphia at a rate they can afford.

Access Admissions is a program initiative launched in July 2014 by Art-Reach in Philadelphia, Pennsylvania. This initiative is supported by various community partners, and is sponsored by the Dolfinger McMahon Foundation, Fels Printing, Henrietta Tower Wurts Memorial, Lindback Foundation and PECO.

Access Admission helps reduce economic barriers for visitors to partner museum sites, using the state-issued Access card as a unique and consistent identifier for visitors facing economic need, by providing a reduced admission rate to a list of partner cultural organizations. Access Admission empowers individuals and families who come from low-income households, as defined by State guidelines, to engage with arts and culture in Philadelphia at a rate they can afford.

Program basics:

- Access cardholders can visit any museum partner at the rate of \$2.00 per person
- Administered by museums similarly to the ways in which students, senior citizens, and military professionals often show identification to receive reduced admission
- Access cardholders are treated like any visitor to a venue, without special instruction or programming or content
- Museum partners do not take on any added cost for marketing, programming, outreach or other overhead; their costs are embedded into their regular general operating costs
- Art-Reach coordinates amongst cultural partners and covers printing and marketing costs

According to the Greater Philadelphia Cultural Alliance, general arts + culture admission entrance costs to visitors in the Philadelphia region for typical admission (Note 1: Greater Philadelphia Cultural Alliance, 2014 Portfolio, accessed January 28, 2016):

- Median admissions cost overall for all arts + culture activities = \$17.50
- Median admission cost for museums = \$8.25

The Access Admission program seeks to lessen the financial obstacle to admission for those showing need and provide the same independent, flexible access to the cultural engagement as any other visitor.

Background: The Program

Access Admission Museum /Cultural Partners

The Access Admission program launched in year one with 18 museum partners and is continually adding more cultural sites to the roster of options for this audience.

- The Academy of Natural Sciences of Drexel University
- The African American Museum in Philadelphia
- American Swedish Historical Museum
- The Barnes Foundation
- Betsy Ross House
- Chanticleer Garden
- Eastern State Penitentiary Historic Site
- Franklin Institute
- Grumplethorpe
- Franklin Square Park/Golf/Carousel
- Historic Christ Church & Burial Ground
- Independence Seaport Museum
- James A. Michener Art Museum
- Liberty 360
- Morris Arboretum of the University of Pennsylvania
- Mütter Museum of The College of Physicians of Philadelphia
- National Constitution Center
- National Liberty Museum
- National Museum of American Jewish History
- Penn Museum
- Pennsylvania Academy of the Fine Arts
- Philadelphia History Museum at the Atwater Kent
- Philadelphia Museum of Art
- Philadelphia's Magic Gardens
- Physick House
- Please Touch Museum
- Shofuso Japanese House and Garden
- Waynesborough
- Woodmere Art Museum

What is an Access Card?

Nationally, Electronic Benefits Transfer (EBT) Cards regulate spending at food stores, farmers markets; they are used the way a standard debit card is, pulling from a pool of government issued resources. In Pennsylvania, Electronic Benefits Transfer cards are referred to as Access Cards. Access cardholders include those who meet low-income state guidelines, such as foster parents and their caregivers, people who are elderly, or have a disability, and those who qualify for cash welfare or food benefits through the Supplemental Nutrition Assistance Program (SNAP).

Access cards serve as a uniform, easy, standard way for all participating museums and cultural centers to identify those with economic need. No government funds from the Access program are used to support the program---the card serves as simply the identifier.



Pennsylvania Access Household Size & Qualifying Monthly Income

■ 1 person	< \$1,570
■ 2 persons	< \$2,125
■ 3 persons	< \$2,680
■ 4 persons	< \$3,234
■ 5 persons	< \$3,789
■ 6 persons	< \$4,344

(before taxes)

(Note 2: Electronic Benefits Transfer Analysis Report, United States Department of Agriculture, Food and Nutrition)

Background: Museum Studies Framework

Looking at the Museum Field

The less enfranchised are often recognized in our society and social services agencies in terms of fair housing and food; however museums, libraries, and other cultural organizations provide something human and needed in the cultural realm, yet may not reach these same audiences. Private, tax-exempt organizations in the United States are deemed to be “held in trust for the public good” and that is an important factor to consider in the mix of museum admission pricing and promotion. As non-profits with limited governmental funding, many museums and cultural institutions survive through the revenue generated from their entrance fees, which can be a barrier to a portion of the population. Museums can function as educational providers, similar to schools and libraries, as they encourage social, informal, lifelong learning. Before looking closely at the Access Admission program in Philadelphia, it is beneficial to recognize how ease of financial access fits into existing research within the museum field, in terms of the role of the museum in informal learning and how entrance fees are considered within the whole.

Caroline Lang in “The Public Access Debate” in *The Responsive Museum: Working with Audiences in the Twenty-First Century* writes, “While access was once seen as an issue relating to opening hours and disability, we now have become accustomed in the cultural sector to using the word to describe wider issues associated with the notion of barriers, borrowed from borrowed from the social model of disability. These may be intellectual, cultural, attitudinal/social, and financial and so on, as well as physical and sensory.” (Note 3: Caroline Lang, “The Public Access Debate” in *The Responsive Museum*)



Image 6: Visitors at the African American Museum of Philadelphia - Philadelphia Convention and Visitor Bureau

In her article *Museums, Public Service, and Funding: Today's Conundrum, Tomorrow's Partnership?* museum scholar Anne Butterfield argues that museums and other cultural organizations should provide “for something” bigger in the context of public service and the building of a civil society. She mentions that the less enfranchised among society are recognized in terms of fair housing and

food--- and perhaps museums, libraries, and other cultural organizations can provide that ‘something’ equally human and needed in the culture realm. She writes that museums can be viable venues for expanded public service to meet community needs. However, she notes tension of the short-term funding realities and reaching a broader population. A point she makes that ties into the model that Access Admission uses a foundation: funding for many partner/outreach programs is put together through an administrative conglomerate of project grants and government contracts “repackaged” annually so then the stability and long-term impact on visitors is constantly under threat. Most project grants are in the one - three year range. She recommends that museums have a plan in place regarding how successful programs are integrated into daily operations and budgets.



Image 5: Pennsylvania Academy of the Fine Arts - Philadelphia Convention and Visitors Bureau

In looking at parental involvement with children and educational values, a report by the Learning Forward organization states that low-income parents hold the same attitudes about education that wealthy parents do. Low-income parents are less likely to attend school functions or volunteer in their children’s classrooms—but not because they care less about education, but because they have less access to educational involvement than their wealthier peers. Museums offer access to informal learning and provide a valued way to support healthy families. Removing barriers is one step towards brings those with need into these learning spaces. John Falk and Lynn Direking have researched museum visitors for years, and they note that most museum come in social groups (primarily as families); are of higher than average socioeconomic levels; and are often white, middle-class, well educated and reasonably affluent. This is increasingly not representative of the wider communities in which museums live. Are there populations being left behind? And what is the impact if museums services aren’t extended?

These examples provide a quick snapshot of the tenets that support the Access Admission program--- that cultural venues address a vital human need, that museums can provide an educational value to the community and that long-term operational funding rather than program-specific funds provides stable and broad access.

Background: Hunger and Economic Need in Philadelphia

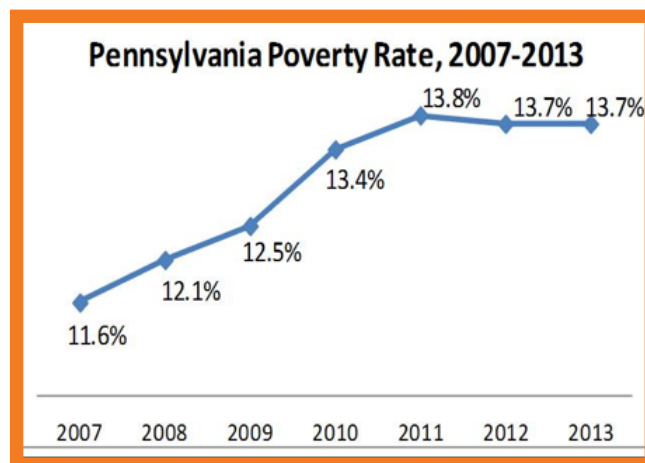
What is the prevalence of economic need in the region?

In building a case for Art-Reach to launch the Access Admission program and to consider and plan for the next phase, it is important to better understand the prevalence of economic need in the region. This program is based around the identification of a broad community here in Philadelphia that is under-served by cultural sites. In looking at data regarding poverty and hunger, it is apparent that this population is growing and is a critical mass to consider.

According to the Philadelphia Coalition Against Hunger, in 2014, 479,817 people in Philadelphia and 662,502 people in the five-county area use the Access card to help meet their food needs. Policy Director Kathy Fisher notes, “hunger is EVERYWHERE.” The Philadelphia suburbs have seen the largest increases in applications in recent years and across the entire region, one out of seven individuals rely on the Access benefits. Since the start of the recession in 2007, the number of participants has doubled in Montgomery, Bucks and Chester counties. (Note 4: Philadelphia Coalition Against Hunger)

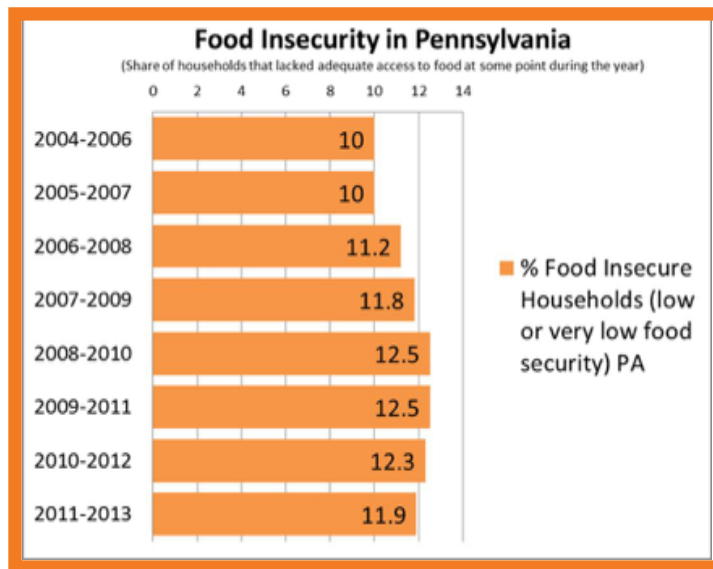
In addition, the Coalition Against Hunger reports:

- 44% of households using Access have kids
- 18% of households using Access have seniors
- 40% of households using Access have disabled members
- Nearly one-third of these households are working families.

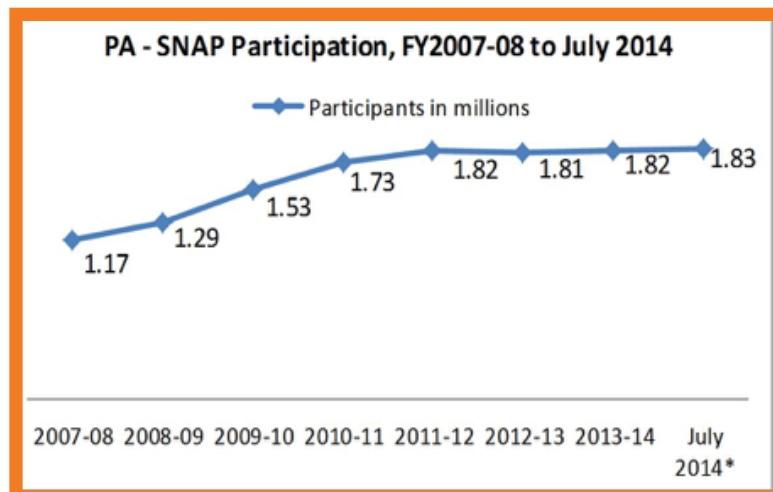


US Census Bureau, American Community Survey, 1-year estimates 2007-2013

According to data collected by the American Community Survey, Pennsylvania is seeing a decade-long rise in food insecurity, supplemental nutrition assistance program participation and an increase in poverty across the state. This climate represents nearly 12% of the population. This population faces challenges---providing cultural and educational resources that are accessible is one way to support a broad sense of public good and community support.



US Census Bureau, American Community Survey, 1-year estimates 2007-2013



US Census Bureau, American Community Survey, 1-year estimates 2007-2013

Background: Model for Initial Launch

The Carnegie Museums of Pittsburgh

The primary case study that was researched in preparation for this capstone was the Carnegie Museums of Pittsburgh (CMP) group and their use of an Electronic Benefit Transfer (EBT) Access card program in Pittsburgh, Pennsylvania, which launched in 2008. This organization provided insight to Art-Reach as they prepared for the launch in 2014 and they provided real-world context to inform the next phase of development.

The Carnegie Museums of Pittsburgh are comprised of the Carnegie Museum of Natural History (CMNH), the Andy Warhol Museum (AWM), the Carnegie Museum of Art and (CMA) the Carnegie Science Center (CSC). The Access cardholders include low-income individuals and families, seniors, children and adults with mental or physical disabilities, and foster children and their caregivers. Those with an Access card can enter any of these four museums for \$1 admission charge. The program began being marketing in 2008.

Like the Access Admission program in Philadelphia, the basics of the program at the Carnegie Museums is that visitors who qualify under Pennsylvania law to receive an EBT Access card show this card as an identifier of economic need and gain access to these museums for a minimal cost, funded by the museums. An important administrative and logistic factor that makes this management model very different that in Philadelphia is that the four Pittsburgh museums already existed operating under one unifying administrative structure. This certainly aided the ease of launch and management.

In the early years of launching at the Carnegie Museums, Access saw tremendous growth. The total annual number of visits rose from 171 in 2008 to over 50,000 in 2014. “The Access numbers alone demonstrate that when price is not a barrier people of all income levels, education levels and abilities visit our museum,” said Kitty Julian, former director of marketing for the Carnegie Museum of Natural History during an interview. (Note 5: Kitty Julian Phone Interview.)

Kitty Julian and Jara Dorsey, CMA Community Outreach Specialist, were the drivers behind the program launch. Demographic surveys revealed that the CMA and CMNH’s 2007 audiences skewed significantly higher than the region at large for income and education levels. Dorsey’s position at the CMA was specifically focused on finding ways to serve low-income families, African American families and young adults, as well as organizations that serve these communities. Their previous programs in the early 2000s provided free memberships to low-

income families through partnerships with social service organizations. Participants had to visit the museum a certain number of times per year, attend a certain number of workshops and the children had to write essays about their visits. Though the program was deep, participants didn't take to the paternalistic approach. At its peak, the program served only 20 families. Similar approaches were attempted, and Julian states "Low-income visitors don't want conditions to their membership. There had been a long-held belief that the way you bring in low-income visitors is to offer enrichment that was involved so people could feel comfortable with the content," said Julian of the reasoning behind previous programs. "Even though the return might be depth of experience, it was for very few people."

In 2008, the Carnegie Museums of Pittsburgh along with the Allegheny County Department of Human Services (ACDHS) launched their Pittsburgh-based program encouraging visitors to present their Access card and photo identification at the admissions desk, in order to receive \$1 admission per person for up to four people. In the inaugural year of the program, 2,171 visitors participated in the program. Since then, participation has steadily risen with rigorous marketing initiatives, visits reached over 60,000 in 2014.

Outreach initiatives included mailings through ACDHS to Access cardholders and families; fliers, and postcards at county offices and libraries; as well as partnerships with social workers and care providers.

In summer of 2010, the museum conducted a survey to learn more about its Access visitors as compared to its full-priced family visitors. One of the key findings of the survey was: those that paid \$1 admission weren't getting a break from paying \$15. Instead, they had not been previously coming to the museum. In addition, some of the Carnegie museum conducted focus groups asking the exact same questions it had asked of full-priced visitors in 2007. By comparing the responses of the two surveys the museums could compare what these family visitors want from their museum experience. Overall, the responses showed similar needs in terms of the experience within the museum; further underlining that the gateway into the museum can be the primary focus.

In learning from this model, Art-Reach had a viable model to develop their program. One key difference include the fact that the Carnegie Museums were already operating under one umbrella, so the linguistics of partnership buy-in was not present. Based on the model, Art-Reach knew the potential success and could identify social workers and caregivers as a potential community for outreach and promotion.

The Project

Access Admission Launch: Year One

Access Admission was launched by Art-Reach and immediately reached an audience in the first year that was exponentially larger than anticipated.



ACCESS ADMISSION ATTENDANCE:

Anticipated participation benchmarks:

Year 1, Sept. 2014 – Aug. 2015:	1,500 visitors
Year 2, Sept. 2015 – Aug. 2016:	5,000 visitors

Actual attendance for Year One at 18 Partnering Venues:

September 2014	1,667 visitors
October 2014	2,286 visitors
November 2014	2,503 visitors
December 2015	2,027 visitors
January 2015	2,186 visitors
February 2015	1,667 visitors
March 2015	1,509 visitors
April 2015	3,893 visitors
May 2015	3,926 visitors
June 2015	4,609 visitors
July 2015	6,862 visitors
August 2015	6,527 visitors

41,169 TOTAL



Image 7) The Franklin Institute - Philadelphia
Convention and Visitors Bureau

The Question

How to thoughtfully help Art-Reach plan for the next phase of Access Admission expansion and communication to new audiences, with limited resources? My project focused upon a thoughtful plan to develop new outreach contacts to continue to increase the reach of the organization to under served audiences, with a careful consideration to financial constraints and staffing options.

Challenges

This initial quick success brought some new challenges to Art-Reach and member museum partners.

These include:

- Limited funds for publications to promote the program to museums, community partners and potential visitors
- Limited data on the demographics and habits of users
- Multiple partners, locations, content, and a broad range of variables makes messaging generally harder to customize and target effectively with limited funds
- Desire to reach the most needy in the community and be as inclusive as possible

Methodology and Approach

In meeting with Art-Reach, we discussed a number of possible directions to consider for the next phase of the program. They were challenged with a number of staff changes, the tremendous success of their launch year, added costs of printing publications to meet this new demand, and a deep desire to serve those with need.

In framing the issue, Art-Reach expressed the value of survey data to aid in reporting to museum partners and potential donors for the future. Some concerns were voiced, particularly that their previous survey attempt had such an extremely low response rate that the results were invalid for use. There are various obstacles that arise with surveying in this program. Philosophically, Art-Reach and the member venues seek to *not* treat these visitors differently in any way from other visitors, so they aren't entering the museums in groups or at particular times. Visitors with high need may not have easy access or time for digital surveys. Logistically, there is a sense that with so many museum partners, there will be varying methods to collect and gather data at the point of museum entry.

The Project

Project Development:

Art-Reach expressed that they wanted to focus upon community outreach efforts and the developing an interactive map. In the early stages, I collected digital maps and collected existing data from both the Coalition Against Hunger and the US Census in trying to develop a thoughtful way to overlay mapping data from these organizations, which identified census regions with the most need. The goal was to dive in and find small areas with high need and overlay that with Art-Reach data. I researched various free or low cost online mapping programs in order to find a simple-to-use option that might work for Art-Reach to use and update in the future, without needed particular design software or expertise.

Through the collection of data, it became clear that census tracts are overly unique identifiers and do not align well with zip code and other standard approaches used in most mapping. In addition, my contacts from the Coalition Against Hunger advised me to focus on the contacts and a method for broader reach and not spend time finding areas of the most hunger. They did not see that step as relevant, since hunger and need are pervasive throughout ALL areas of Philadelphia. The final goal of this project became to research contact information for community groups in the greater Philadelphia area, develop a master contact list of community contacts, and create a map showing how these relate geographically to Access cultural partners.

The Project Outcome:

The results of this project include the following deliverables:

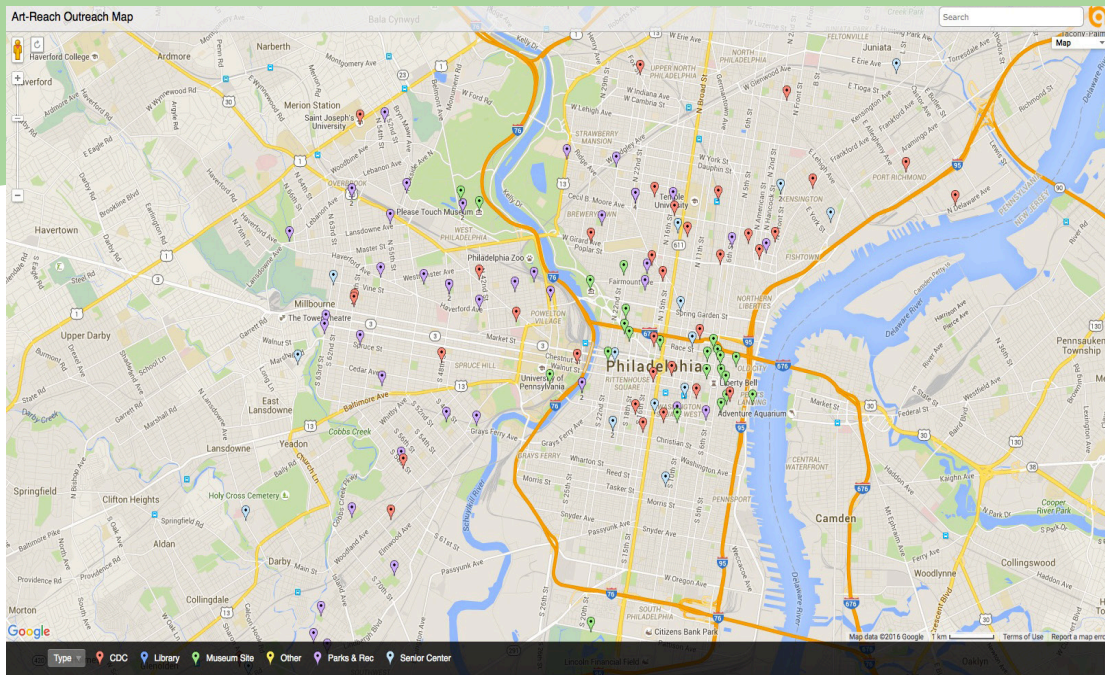
- Access Admission Outreach Database – an excel list of 210 total community contacts: including community development corporations, community parks & rec centers, senior centers and libraries.
- Access Admission Interactive Map – a digital map, developed using the free on line service provided by BatchGeo. This map appears to fits the needs for the organization. It is interactive, allows for coding, searching and sorting, includes embedded details to all the collected details for each organization, is a responsive site and is based on the very familiar Google map interface. In addition, the site allows for the map to be embedded into a home website, it is easily edited, and is free.

- [The Map link](https://batchgeo.com/map/864ca20205de33dc922a57be79471f02): <https://batchgeo.com/map/864ca20205de33dc922a57be79471f02>

- [Editable map link](https://batchgeo.com/map/edit/?map_id=6497645&d=a25352d8919dec074bb4fbd49c47cc94): https://batchgeo.com/map/edit/?map_id=6497645&d=a25352d8919dec074bb4fbd49c47cc94

- [To embed map on a web site](#), use the following HTML:

```
<p><iframe src="//batchgeo.com/map/864ca20205de33dc922a57be79471f02" frameborder="0" width="100%" height="550" style="border:1px solid #aaa;"></iframe></p><p><small>View <a href="https://batchgeo.com/map/864ca20205de33dc922a57be79471f02">Art-Reach Outreach Map </a> in a full screen map</small></p>
```

Screen Shot of Access Admission Map

Strengths / Challenges

The strengths of this project are that this format is affordable, easily editable, includes a simple user interface, can be embedded into the Art-Reach site, provides details via one click, allows for sorting and filtering--and can be sustained with minimal effort in the future so it can grow with Art-Reach. As contacts are added into the master excel spreadsheet, anyone can upload all the new excel data into the map, although this takes some processing time. And the interface allows for small edits within the system. This collected contact information can ideally build opportunities with organizations in small areas of the city.

The challenges are still many, but ideally this project can lead towards resolving the issues currently being faced. Some of the areas for improvement are:

- Map data has limits due to time constraints. The data is not inclusive of all the potential community partners and only includes a fraction of promising potential contacts.
- Many of the contacts did not have email addresses readily available for collection. As that is one of the best communication strategies for Art-Reach, the locations without email will be more difficult to send communication.
- The relationship between the community sites and museum partners will take time to cultivate.
- Survey feedback data as well as demographics from participants is still not being collected. This reporting of the experience of visitors will be crucial in fine-tuning the program and quantifiable data can assist in developing and convincing potential donors.

Recommendations

Recommendations and Next Steps:

The time frame of the academic semester limits the vast scope that this project could encompass but from the interactive map foundation , there is a basis for the next phase to continue and to research new community partners and show potential donors the reach of the program. Here are some specific recommendations:

- Research more community partners, specifically senior centers, libraries and community health centers as the next level of contacts. The list is not comprehensive and will be strong with more data.
- Expand contacts and museum partners into New Jersey and the Families First Card Electronic Benefits Transfer (EBT), particularly for families in the areas closest to Philadelphia. Approach the South Jersey Cultural Alliance as a potential partner.
- Many of the contacts did not have email addresses readily available for collection. As that is one of the best communication strategies for Art-Reach, the locations without email will be more difficult to send communication. Work to expand active email contacts for each listing.
- The relationship between the community sites and museum partners will take time to cultivate. Introductions to community partners may take time, but the potential gain to reach more Access users thorough existing social service networks is invaluable.
- Survey feedback data as well as demographics from participants is still not being collected. This reporting of the experience of visitors will be crucial in fine-tuning the program and quantifiable data can assist in developing and convincing potential donors to assist.
- In order to phase in at least more user survey data, consider creating a page link on the website with easily accessed fields and find ways to encourage participants to complete this following a visit. Community partners have tremendous potential to spread the word and to communicate to those in the 'real world.'
- Ask museum partners for potential incentives to be raffled off to those completing website based surveys. Gift cards for museum stores, cafes, family memberships to selected survey participants could work well.
- Consider conversations with selected museum partners and ask these friends to split or understand the costs for items such as materials, mailings, printing, etc. Larger institutions who can invest and include their logo onto rack cards and mailings can likely advocate for the value of these audiences to their site and can assist Art-Reach.
- In the long term, Art-Reach may want to consider small fees per each cultural partner to participate in the shared marketing - possibly tiered or scaled based upon the size of the institutions.

- Provide small paper surveys to selected community partners and ask them to distribute and return them on a personal/grass roots level.
- Identify potential options on location for future data collection via some community partners.

A recent note: Beginning in 2016, unemployed PA adults without children who receive SNAP or food stamp benefits will be subject to a newly updated three month time limit. Pennsylvania officials say this will affect 43 counties and up to 100,000 people. This, at first, seems like a potential big shift for users of Access Admissions. However people in 24 counties such as Philadelphia and Delaware, are exempt from the time limit because of high local unemployment rates. It is recommended that Art-Reach continues to monitor the shifts in how the Access program is administered on an on-going basis.



Image 8) The Penn Musuem - Philadelphia Convention and Visitors Bureau

Appendix A: Sources / Bibliography

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- 1) Greater Philadelphia Cultural Alliance, 2014 Portfolio, accessed January 28, 2016.
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- 4) Greater Philadelphia Coalition Against Hunger, accessed November 29, 2015.
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Annotated Bibliography

American for the Arts, "Arts & Economic Prosperity III: The Economic Impact of Nonprofit Arts and Culture Organizations and Their Audiences" (American for the Arts, 2007) [www.AmericansForTheArts.org/Economic Impact](http://www.AmericansForTheArts.org/EconomicImpact), accessed October 15, 2011 and August 20, 2015. Americans for the Arts is a national non-profit organization focused on advancing the arts in the United States. This organization conducts national research studies, advocates for the arts and shares information and comparative data to use on a national level.

ArtDaily.org, "Dramatic Increase in the Use of Carnegie Museums' \$1 Access EBT Card Admission Program" <http://artdaily.com/news/43333/Dramatic-Increase-in-the-Use-of-Carnegie-Museums---1-Access-EBT-Card-Admission-Program#.VmSsB6J62kw> December 13, 2010 Accessed September 12, 2015.

Barrett, Jennifer. "Introduction" pp. 1 – 15, and "Audience, Community and the Public" pp. 118 – 142. *Museums and the Public Sphere*. Blackwell Publishing, West Sussex, UK, Malden, MA. 2011. Barrett explores the meaning behind what does the term "public" mean to a museum. She examines the implications of a how the public is realized, invoked, and understood in the museum context.

Bennett, Tony, "Museums and The People," *The Birth of the Museum: History, Theory, and Politics*, Routledge, New York, NY, 1995. pp. 109 - 127. Bennett references a wide range of visitors in this article and he critiques museum curatorial decisions in order to frame what creates meaning. He focuses on the exhibition content rather than upon whether the visitor truly represents the community.

Bennett, Tony. "The Multiplication of Culture's Utility." *Critical Inquiry* 21 (Summer 1995): pp. 861-889. Bennett looks at the historical roots of the purpose of a museum's collection in terms of societal influence and institutional purpose in late-nineteenth century England (and Europe) and how this provides a foundation for museum practice. Bennett is looking at the evolving perception of the 'public' and what the general population gains from exposure to various collections. Bennett provides a foundation for a broad historic reference towards the purpose of the museum to the public.

Berger, Maurice. Are Art Museums Racist? *Aesthetics: A Reader in Philosophy of the Arts* (Second Edition) Edited by Goldblatt, Davia and Brown, Lee B. Pearson Prentice Hall, 2005, Upper Saddle River, NJ. pp 508 – 514

In efforts to find information about visitors to museums, many articles that deal with outreach and accessibility explore race as the primary focus of diversity efforts. In my research, I did not want to assume or imply any assumptions about the connections between race and financial status. Due to limits to the scope of my research, I can acknowledge correlations regarding that the economically privileged in the United States are traditionally white, however in this project, financial indicators alone serve as the demographic criteria for defining economic need.

Butterfield, Anne. Museums, Public Service, and Funding: Today's Conundrum, Tomorrow's Partnership? *Curator (Journal)* Volume 44, Number 1 (January 2001), pp. 35 – 46. (Available on line at: www.calacademy.org/)

The author argues that museums and other cultural organizations should serve a public service in the building of a civil society. She feels that museums can be viable venues for expanded public service to meet community needs. Butterfield provides a stable and compelling argument in support of a long-term, sustained approach to an outreach program that becomes part of a museum's regular function.

CalWORKS, Los Angeles Department of Public Social Services, http://www.ladpss.org/dpss/calworks/free_events.cfm, accessed on September 13, 2015. CalWORKS is the name for the social service benefits program in Los Angeles providing free admission by showing the Electronic Benefit Transfer (EBT) card to 29 participating museums and gardens.

Carnegie Museums September 2012, Focus Group Power Point Presentation. (provided by Kitty Julian at the Carnegie Museums, January 11, 2012). This presentation summarizes three focus groups: Young adults (full priced), Families with children (full priced), Access card using-families. The presentation shows that visitor services needs are almost identical and additional interpretive education was not critical in terms of serving new audiences.

Electronic Benefits Transfer Analysis Report, Prepared for: United States Department of Agriculture, Food and Nutrition Service Alexandria, VA. August 2000. Prepared by: Phoenix MAXIMUS, Rockville, MD. Report available at: www.fns.usda.gov/snap/ebt/ebt_alt_analy_appendices.htm, Accessed on September 12, 2015. EBT is the predominant method for delivering Food Stamp benefits to recipients. At the time of this report, thirty-six states and the District of Columbia had implemented EBT statewide, while any remaining states were in various stages of EBT implementation at the time. The report refers to the use of the EBT card as an "unqualified success in delivering benefits to recipients."

Excellence and Equity: Education and the Public Dimension of Museums report, Third Edition, 2008. American Association of Museums. (Originally published in 1992). This report lists the goals that museums should aspire towards in terms of addressing and balancing their collective missions towards public service.

Falk, John H. and Dierking, Lynn D. "Museums in the Larger Society." *Learning from Museums: Visitors Experiences and the Making of Meaning*. AltaMira Press, Walnut Creek, CA, 2000. pp 205 – 218. Falk and Dierking explore trends in terms of who is visiting museums, patterns in society in which museums are influenced and the messages of museums in terms

of education and entertainment. The authors look at general leisure time and recreational activities of Americans as well as the growing gap between the learning “haves and have-nots.”

Falk, John H. “Attracting and Building Audiences” and “Making Museums Work for Visitors”, *Identity and the Museum Visitor Experience*. Pp. 17 – 38, 185 – 213, 213 – 238. Left Cost Press, Walnut Creek, CA. 2009. Falk, John H. and Dierking, Lynn D. *The Museum Experience*. Whalesback Books, Washington, DC, 1992. This text explores museum learning from the multiplicity of many visitors’ point of view. The authors consider the investment of time and money in regards to leisure time and factor affecting choices in terms of convenience and benefit as well as demographics.

Glazer, Fern. “All Access Pass: Under-served audiences are flocking to the Carnegie Museums of Pittsburgh thanks to an innovative admissions program” (February 2012) Article regarding the Access EBT Admissions Program offered at the Carnegie Museums of Pittsburgh (CMP). The article explains the program features and the museum staffing.

Greater Philadelphia Coalition Against Hunger, accessed November 29, 2015. <http://www.hungercoalition.org>. Phone interview with Kathy Fisher, Policy Manager, November 19, 2015 at 4:40 pm.

Greater Philadelphia Cultural Alliance, *Cultural Engagement Index Report*, 2010, accessed September 12, 2015. <http://www.philaculture.org/research/reports/cultural-engagement-index-cei> The Cultural Engagement Index (CEI) is part of Engage 2020, an initiative focused on doubling cultural engagement in Greater Philadelphia by 2020. This report follows up from a similar report on 2008 in order to give a benchmark on regional engagement in culture in the region.

Greater Philadelphia Cultural Alliance, *2011 Portfolio*, accessed September 20, 2015; and *2014 Portfolio*, accessed January 28, 2016. <http://www.philaculture.org/category/research-reports/portfolio> with funding for this report provided through the PEW Charitable trusts, PNC Bank, and the William Penn Foundation, this report gives a useful picture of the state of cultural organizations in Philadelphia.

Harrison, Julia D., “Ideas of Museums in the 1990s” in *Museum Management and Curatorship* (1993), 12, pp, 160 – 176. Harrison’s article explores the basic museum ideologies in recent decades in terms of what this means for visitors and for those training for museum work. She examines the argument that a much greater critical and socially substantive role is the prevailing direction for museums during this time. One of her key points is what she sees as growing anti-intellectualism which pervades society and which causes an “intellectual crisis in museums.” As states that “the 20th century museum is a public democratic institution, and this does not flow smoothly from its conflicting 19th scholarly and entertainment roots.” Throughout her review of museum publications, she sees a charge to the profession to put people first.

Heumann Gurian, Elaine. “Choosing Among the Options” “Free at Last” and “The Importance of ‘And’: A comment on

Excellence and Equity” *Civilizing the Museum*, Routledge, 2006. The collected essays of Heumann Gurian explore a variety of approaches to thinking about making museums more relevant to society. Specifically in her essay “Free at Last,” she makes a considering argument questioning the reliance upon museums to charge increasing admissions fees as a critical revenue stream and what the ramifications of this might be. She argues strongly that the nature of the experience is altered via the charging of a fee, particularly in the perception to the audience. She advocates for lower costs in order to fulfill the call of accessibility.

Julian, Kitty. Marketing Director for Carnegie Museum of Natural History. Phone Interview Friday November 11, 2011, 4:45 pm – 5:20 pm with Karyn Tufarolo.

Janega, James. “Cash, color gap in arts, culture: Study of Chicago-area institutions links attendance to race, wealth, education,” *Chicago Tribune*, articles.chicagotribune.com/keyword/cultural-institutions/featured/2, March 16, 2006. Accessed October 30, 2011. Funded by the Joyce Foundation and University of Chicago Cultural Policy Center, the study shows that higher education and upper incomes bring people to the city’s museums and cultural forums, with most visitors being wealthy and white. The article describes what the author calls “deep wedges” between those who visit Chicago’s flagship museums and theaters and those who don’t.

Kadoyama, Margaret. “The Spot Where is Flows: Practicing Civic Engagement.” *American Association of museums*, web-exclusive article, July 2007. www.aam-us.org/pubs/webexclusive/civic.cfm, accessed October 1, 2011 and September 12, 2015. This article looks at various methods of civic community engagement, such as creating community advisory boards, and other efforts. She recommends making community involvement part of annual operations for most museums.

Kotler, Neil and Kotler, Philip. Can museums be all things to all people? Missions, goals, and marketing’s role. *Museum Management and Curatorship Journal*, Volume 18, Number 3 (September 2000). pp. 271 – 287. This article gives an examination of goal-setting, strategic planning, and marketing by museums. The writers discuss three museum strategies for building audience, support, and income. The authors note the following: “the most fundamental change that has affected museums is the now almost universal conviction that they exist in order to serve the public. The old-style museum felt itself to be under no such obligation. The museum’s prime responsibility was to its collections, not to its visitors. They also quote former Director of London’s British Museum, Sir David M. Wilson: “Museums are about the material they contain. The first duty of the museum curator is to look after that materials. His second duty is to make that material available to whoever wants to see it.”

Lang, Caroline. “The Public Access Debate” in *The Responsive Museum: Working with Audiences in the Twenty-First Century*. Ashgate Publishing, Ltd. Aldershot, Hampshire, England and Burlington, VT, 2006. pp. 29 – 38. (edited by Caroling Lang, John Reeve, and Vicky Wollard.) Lang writes: “While access was once seen as an issue relating to opening hours and disability, we now have become accustomed in the cultural sector to using the word to describe wider issues associated with the notion of barriers, borrowed from the social model of disability. These may be intellectual, cultural, attitudinal/social, and financial and so on, as well as physical and sensory.”

Mattick, Paul. Art and Taxes (pp. 521 – 526) *Aesthetics: A Reader in Philosophy of the Arts* (Second Edition) Edited by David Goldblatt, Lee B. Brown. Pearson Prentice Hall, 2005, Upper Saddle River, NJ. Pp. 521 – 526.

Merritt, Elizabeth E. Why Diversify? *Museum Journal* (Washington, DC) Volume 89, number 3 (May/June 2010), p 29, 59 – 60.

Phillymag.com, “Two Years After Philadelphia’s Big Anti-Poverty Push Began, Little Has Changed,” <http://www.phillymag.com/citified/2015/11/20/philadelphia-poverty-initiative/#jv2UXHmuyTvTV6x2.99>, Accessed November 21, 2015

Appendix B: Museum Entrance Fee Chart

Identification of Current Museum Entrance Pricing for some Philadelphia Region Museums

Philadelphia Museum Sample List	Adult (non member)	Senior (65 +)	Active Military	Student (w ID)	Children	Children Defined	Free	Cost for sample family: 2 adults + 2 children (ages 8 + 6)
Academy of Natural Sciences of Drexel University	\$12.00	\$10.00	\$10.00	\$10.00	\$10.00	3 - 12	3 & under	\$44.00
Adventure Aquarium	\$23.95	n/a	n/a	n/a	\$17.95	12-Feb	2 & under	\$83.80
Barnes Foundation	\$18.00	\$15.00	n/a	\$10.00	\$10.00	6 - 17	5 & under	\$56.00
Chanticleer Gardens	\$10.00	n/a	n/a	n/a	n/a	n/a	12 & under	\$20.00
James A. Michener Art Museum	\$12.50	\$11.50	n/a	\$9.50	\$6.00	6 - 18	5 & under	\$37.00
Longwood Gardens	\$18.00	\$15.00	n/a	\$8.00	\$8.00	18-May	4 & under	\$52.00
Mercer Museum	\$10.00	\$9.00	n/a	n/a	\$6.00	17-Jun	5 & under	\$32.00
National Constitution Center	\$14.50	\$13.00	\$0.00	\$13.00	\$8.00	4 - 12	3 & under	\$45.00
National Liberty Museum	\$7.00	\$6.00	n/a	\$5.00	\$2.00	5 - 17	5 & under	\$15.00
National Museum of American Jewish History	\$12.00	\$11.00	\$0.00	n/a	\$11.00	13 - 21	12 & under	\$24.00
Penn Museum of Archeology & Anthropology	\$10.00	\$7.00	n/a	\$6.00	\$6.00	6 - 17	5 & under	\$32.00
Pennsylvania Academy of Fine Arts	\$15.00	\$12.00	n/a	\$12.00	\$10.00	13 - 18	12 & under	\$30.00
Philadelphia Museum of Art	\$16.00	\$14.00	n/a	\$12.00	\$12.00	13 - 18	12 & under	\$44.00
Philadelphia Zoo (in-season rates)	\$18.00	n/a	n/a	n/a	\$15.00	11-Feb	2 & under	\$66.00
Please Touch Museum	\$15.00	n/a	n/a	n/a	\$15.00	n/a	1 & under	\$60.00
Rosenbach Museum + Library	\$10.00	\$8.00	n/a	\$5.00	\$5.00		5 & under	\$30.00
The Franklin Institute	\$16.50	n/a	\$15.50	n/a	\$12.50	3 - 11	2 & under	\$58.00

Prices based on non-member visitation, data compiled from each museum website, accessed on November 28, 2015

Appendix C: Contact Database

The master contact database consists of 211 contacts. This 12 page excel document was provided digitally to Art-Reach for their use and reference. Below is the sample format for this information:

Organization	Type	Mailing Address	City	ST	County	Zip	Phone	Web	Contact Person (s)	Email
Dignity Housing	CDC	5227 R Germantown Ave	Philadelphia	PA	Philadelphia	19144	(215) 713-0960	www.dignityhousing.org	Vanessa Tercero, Director of Program Operations	vtercero@dignityhousing.org
East Falls Development Corporation	CDC	4133 Ridge Ave. #1 (First Floor)	Philadelphia	PA	Philadelphia	19129	(215) 848-8084	www.eastfallsdevelopment.org	Gina Snyder, JD, MS, Executive Director	
Empowered CDC	CDC	P.O. Box 23428 5803 Kingsessing Avenue Philadelphia, PA 19143	Philadelphia	PA	Philadelphia	19143	(215) 805-1950	www.empoweredcdc.com		Empoweredcdc.info@gmail.com
Episcopal Community Services	CDC	225 S. Third St	Philadelphia	PA	Philadelphia	19106	(215) 351-1400	www.ecsphilly.org	David E. Griffith, Executive Director	nfo@ecs1870.org
Esperanza	CDC	4261 North 5th Street	Philadelphia	PA	Philadelphia	19140	(215) 324-0746	www.esperanza.us	Wanda Carlo	
Fairmount CDC	CDC	2712 W. Girard Avenue	Philadelphia	PA	Philadelphia	19130	(215) 232-4766	www.fairmountcdc.org		
Finanta CDC	CDC	1301 North Second Street	Philadelphia	PA	Philadelphia	19122	(267) 236-7000	www.finanta.org	Luis Mora, President	finanta@finanta.org
Francisville Neighborhood Development Corporation	CDC	1729 Wylie Street P.O. Box 56192	Philadelphia	PA	Philadelphia	19130	(215) 769-1577	www.francisvillencdc.org		mail@francisvillencdc.org
Frankford CDC	CDC	4900 Griscom Street	Philadelphia	PA	Philadelphia	19124	(215) 743-6580	www.frankfordcdc.org	Kimberly Washington Esq, Executive Director	info@frankfordcdc.com
Friend's Rehabilitation Program	CDC	704 W. Girard Ave.	Philadelphia	PA	Philadelphia	19123	(215) 825-8800	www.friends-frp.com	Jena Nottingham, Director of Social Services	info@frpinc.org
Germantown United CDC	CDC	5219 Germantown Avenue	Philadelphia	PA	Philadelphia	19144	(215) 603-3690; (215) 856-4303	www.germantownunitedcdc.org	Andy Trackman, Executive Director	info@germantownunitedcdc.org



Image 9) Philadelphia Museum of Art - Philadelphia Convention and Visitors Bureau

