

**Connecticut Cultural Consumers Study  
Executive Summary  
February 2009  
Reach Advisors<sup>1</sup>**

Stand in any Connecticut museum or historic site on a Saturday morning. Who do you see? You might see a group of retired women, enjoying a day out with friends. Or perhaps a mom with her school-age children. Is anyone else there? What do we know about them? Are they happy with the museum? Or do they feel that the museum could do more to help them?

To find out, the Connecticut Humanities Council commissioned Reach Advisors to study the cultural consumer in Connecticut. This study had a number of goals:

- to better understand how current audiences perceive and respond to cultural institutions in Connecticut
- to better understand what gaps in programming may be perceived by current and potential audiences
- to identify how heritage organizations might better meet audience needs
- to identify potential community partners throughout the state
- to create a set of benchmark data to track future changes in audiences

### **Methodology**

Because this project was based on the belief that in order to expand museum audiences we first have to understand our current audiences better, this survey was designed to examine core visitors<sup>2</sup> to museums. An online survey was created for this audience, focusing on the following lines of inquiry:

- baseline satisfaction levels
- leisure-time preferences
- interpretation and programming preferences, with a focus on historic house museums
- demographics

Twenty-four cultural institutions in Connecticut participated in this project, representing a variety of types. For analysis purposes, they broke down as follows:<sup>3</sup>

- 7 art museums
- 12 history museums/historical societies
- 5 historic house museums
- 2 science museums
- 3 children's museums
- 1 performing arts group

Each organization received a link to its own survey, and was requested to send a survey invitation to their e-mail list. Nearly 4500 individuals responded to the survey.<sup>4</sup> The overall response rate was 11.4% - an acceptable response rate for this type of research.

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<sup>1</sup> Study conducted by Reach Advisors, in partnership with the Connecticut Humanities Council, for Connecticut Landmarks. Executive Summary written by Susie Wilkening of Reach Advisors.

<sup>2</sup> Core visitors are members and supporters of museums, are on e-mail lists, and respond to the surveys we field. For the purposes of this study, Core Visitors were captured from participating museum's e-mail lists and include both members and non-members.

<sup>3</sup> Please note that some museums fall into more than one category, thus the breakdown totals more than 24.

<sup>4</sup> Based on previous research, e-mail surveys tend to under-sample the following populations: the elderly, recent immigrants, and those with low education levels. The elderly are the only one of those groups that visit museums regularly and may be under-sampled in this survey, but their response rate was more than enough to create a stable sample. Recent immigrants and those with low education attainment levels are not currently significant museum

## Current Audiences Perceptions and Responses to Connecticut Cultural Institutions

Overall, respondents to the survey are omnivorous cultural consumers. Yet while they generally perceive cultural institutions positively, that does not necessarily mean that all consumer needs are met (see next section). Additionally, different audiences visited different types of cultural institutions, and exhibited different needs.

### *Museum Advocates*

This study was designed in part to help us to continue to differentiate **Museum Advocates** (curious individuals who indicated that they enjoy visiting museums in their leisure time) and **Core Visitors** (those who visit museums regularly but did not indicate that they enjoy visiting museums in their leisure time, signaling that they may have other primary motivations for visiting museums).

Fifty-seven percent of respondents indicated they were Museum Advocates, a very high proportion compared to national samples of museum Core Visitors. This may be attributable to the inclusion of art museums and history-based museums in this specific sample – two types of museums that generally have higher densities of Museum Advocates among their visitors.

Museum Advocate visitors generally are happier with the museum and their experiences there, are significantly more likely to enjoy immersing themselves in history and art, more likely to define themselves as “curious,” and have a more philanthropic outlook than Core Visitors. Core Visitors, in contrast, tend to visit the museum not because they personally enjoy it but for another reason, such as believing it is good for their children. Aside from older respondents being more likely to be Museum Advocates than younger respondents, there are no significant demographic differences between Museum Advocates and Core Visitors.

Two primary audiences stood out in this survey due to size and visitation patterns: women over the age of fifty, and moms in their thirties and forties. Women under fifty who were not mothers did not comprise a significant pool of respondents.

### *Women and Museums*

75% of respondents to the survey were women, and well over half of those women were over the age of 50. Moms in their 30s and 40s comprised 22% of respondents in the overall sample.

When the responses of women over the age of 50 were compared with moms in their 30s and 40s, there were stark differences in their preferences for programming and interpretation. Simply put, women over age 50 were looking for adult-oriented, social experiences with their friends, while moms were looking for child-friendly, interactive experiences. Additionally, women over age 50 were significantly more likely to be Museum Advocates.

When we analyzed densities of Museum Advocates based on museum type, and compared the demographic characteristics by museum type as well, it became clear: different types of museums attract very different audiences. Art museums and history-based museums have extremely large bases of women over the age of 50 engaged with the museum, but relatively few moms – moms only comprised 10% of the respondents for these types of museums.<sup>5</sup> In contrast, children’s and science-based museums *did* have very large bases of moms visiting the museum, but moms responding to these museums were more likely to be Core Visitor moms, and

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audiences, and not represented proportionately in museum email lists, or in the findings of this research. This does not imply they are unimportant for museums to serve.

<sup>5</sup> As a point of comparison from a national study of outdoor history museum visitors, moms in their 30s and 40s comprised 23% of respondents, while in a study of science museum visitors moms comprised 44% of respondents.

not as curious or emotionally connected to the museum. But the moms responding to history-based and art museums were much more likely to be Museum Advocate moms who *are* curious and emotionally connected to the museum. Overall, however, moms generally are choosing to visit museums based on their perception of age-appropriateness for their children, and for many moms that does not include art museums, history museums, or historic house museums.

### *Men and Museums*

In previous studies conducted by Reach Advisors, men over the age of 60 popped as highly engaged, philanthropic museum goers, particularly at outdoor history museums and science museums. This was not the case in this study. Women over 60 responded at twice the rate of men over 60, and were clearly more engaged by visiting more often and enjoying a wider variety of cultural activities.

Younger men were even more heavily outnumbered by younger women, with women under 50 being *four times* more likely to respond to the survey than men under 50. Additionally, only a third of moms reported that they typically visited museums with their spouse.

Although these age-related findings regarding men are consistent with what has been seen in our previous work by Reach Advisors – that is, younger men are less engaged with museums than older men – this study did raise interesting questions regarding the engagement of older men as well. In part, the inclusion of three child-oriented museums in this study would somewhat depress the results of older men, yet when those museums were removed from the results older men still did not stand out like they did in the previous studies.

We believe the primary reason is subject matter. Older museum-going men, as seen in our previous work, are very self-motivated to explore topics that are of great interest to them. Outdoor history museums and science museums are natural places to immerse oneself in the topics that older men tend to gravitate towards, such as blacksmithing, construction, and engineering. In contrast, art museums and historic house museums tend not to as naturally provide those types of opportunities that men seek out.

Yet there may be opportunities for art museums and historic house museums to reach out to older men and engage them. In those previous studies, older men did indicate that what they enjoyed about outdoor history museums and science museums was the time and ability to work with their hands, and with others, in doing the kinds of labor that they did not do in their professional lives. As retirees, they are seeking out those opportunities. Creating those kinds of opportunities may help art museums and historic house museums better serve older men.

The challenge of younger men, however, is more difficult to address as there is not sufficient data in this specific study.

### *Omnivorous Leisure Time Habits*

Respondents to the survey tended to participate in a wide variety of leisure-time habits, with each respondent averaging five different leisure-time activities that they “enjoy.”<sup>6</sup> In short, those who do more . . . do more. Additionally, age of respondent was not a significant factor, with busy moms only reporting a slightly lower average number of activities than the overall response base.

There was, however, a significant difference in the response rates of Museum Advocates, who averaged 6.24 activities they “enjoy,” and Core Visitors, who only averaged 3.27 activities. That is, Museum Advocates enjoy nearly twice as many leisure-time activities as Core Visitors.

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<sup>6</sup> From a list of 13 leisure-time options, plus “other, please describe.”

Although this trend line indicates that Museum Advocacy and omnivorous leisure-time habits go hand-in-hand, what is unclear is what this means for the general population that does not make a regular habit of museum attendance. Do they engage in even fewer activities?

### *Voting*

To better understand the involvement of respondents in their communities, respondents were specifically asked if they voted in the Connecticut Presidential Primary on February 5, 2008 (or in any other state's 2008 Presidential Primary). As the survey was distributed in the spring/early summer of 2008, this was the most recent voting opportunity, and likely to give a more accurate indication of voting patterns based on previous behavior than simply asking if respondents voted. Additionally, since this was not a general election, respondents who did vote were more likely to vote on a regular basis.

Overall, 67% of respondents indicated yes, they did vote in the Presidential Primary, compared with just under 19% of all eligible voters in Connecticut. That is, Core Visitors to museums are well over *three times* more likely to vote in an election than the general public. Museum-goers vote.

In general, the data presented some interesting questions for further consideration:

- Will the young moms of today grow into older, female Museum Advocates of tomorrow? Or has there been a generational shift and will that pipeline of engaged visitors start shrinking?
- How do we convert Core Visitor moms, who believe museums are good for their children, into highly-engaged, curious women who are Museum Advocates?
- Why do few dads engage with museums, and how can we better attract dads and younger men to museums?
- How can cultural institutions encourage a wider variety of cultural engagement among citizens, particularly among Core Visitors, but also extending to the (unstudied) general public?

### **Current Gaps in Service, Programming**

Overall, Connecticut Cultural Consumers are fairly happy museum visitors. Just over half, 53%, indicated that their needs were met, significantly higher than respondents to our national studies.<sup>7</sup> And in their general response patterns, Connecticut respondents are more positive, and less likely to feel that museums are falling short in meeting needs.

Yet there still were gaps. Only 12% of respondents felt that the staff cared about them, a figure inline with national studies of museum Core Visitors. Additionally, there were gaps in audiences at specific types of museums, especially historic house museums, historical societies, and art museums.<sup>8</sup> While it is tempting to extrapolate those gaps to the broader public, assumptions should not be made about the non-regular-museum-going public based on what museum-goers do or do not do. Therefore, the gaps addressed here will fall within the museum-going public.

### *Customer Service*

While overall Connecticut Cultural Consumers showed good to high satisfaction on museum programs and exhibits, customer service did not rate so highly. Visitors reported abrupt or surly

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<sup>7</sup> Responses on this metric nationally range from 34% of children's museum visitors to 46% of outdoor history museum visitors.

<sup>8</sup> One of those gaps is with men. But as men are explored in a previous section, they will not be discussed in this section.

ticket staff and security, volunteers or docents who were “not good with children,” and staff that were, well, “snobby.” (In addition to staff issues, they complained of parking, unhealthy or no food service options, and a general sense of malaise.)

Because respondents that *did* feel that the staff cared tended to be happier visitors, and more highly engaged with the museum, customer service is clearly a crucial part of the museum visit. Some recommendations:

- Hire front-line staff for attitude, not aptitude. Skills can be trained; attitude cannot.
- Consider volunteer placement carefully to match skills and needs
- Help visitors locate parking through signage and on websites. In museum-owned pay lots, make payment easy. Consider discounted or free parking for members.
- If the museum has no food service, provide recommendations of local restaurants, with maps.
- If the museum does have food service, food service staffers are perceived as museum staffers, and contracts should ensure training and/or some control of hiring.
- Additionally, food service should provide options that are healthy for adults while also being child-friendly.
- Maintain scrupulously clean restrooms and food service areas.

### *Historical Societies and Art Museums*

Historical societies and art museums provided clear results that some museums are clearly perceived to be for some audiences . . . and not for others. Overall, moms with minor children comprised 22% of our sample, but many of the moms responding were doing so from the three child-oriented museums in the survey. For historical societies and art museums, however, that number fell to only 10%. Overwhelmingly, respondents from historical societies and art museums were female and over 50 (though historical societies did do *slightly* better with men than art museums).

Although written-in comments from other audiences in this survey did not shed specific light on the gap with historical societies, we do know from previous studies that history museums are generally not as popular as most other types of museums among Core Visitors to museums.<sup>9</sup> In particular, Core Visitors who are parents of minor children do not visit history museums as they are perceived to be static, not hands-on, and not age-appropriate for their children. Visitation does pick up, however, when children reach about the age of nine.

Art museums have similar challenges. Both in this study and in previous studies, parents of minor children, especially pre-school children, avoid art museums. In part, this is based on the perception that art museums are static, not hands-on, and not age appropriate. Additionally, however, parents also worry about the noise and energy-levels of their children, and that their children may be annoying to other visitors in spaces that are perceived to be for quiet and contemplation.

The following section will make recommendations for these types of museums to reach family audiences.

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<sup>9</sup> In over 30,000 Core Visitor household surveyed by Reach Advisors, the popularity of museums is as follows: 1 - Zoos/Aquariums; 2 - Science Centers; 3 - Natural History; 4 - Nature Centers; 5 - Botanical Gardens/Arboretums; 6 – Art; 7 - Historic Sites; 8 – History; 9 - Children’s (but #2 among parents). History museums do better with older audiences, however.

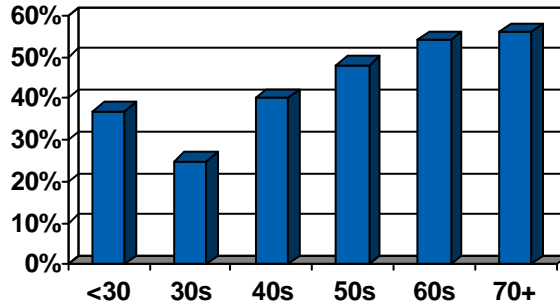
## Historic House Museums

Like with historical societies and art museums, museum-going visitors perceive historic house museums to be for some . . . and not for others. Again, only 10% of respondents from historic house museums were mothers with minor children, and the respondent base for historic house museums was overwhelmingly female and over age 50.

Because an initial theory was that guided tours were possibly an interpretation method a significant portion of visitors did not care for, the study asked specific questions about historic house museums and their interpretation methods. We found that the guided tour, the interpretive staple of historic house museums, is indeed a polarizing interpretation method with nearly half of respondents disliking guided tours and nearly half enjoying them very much.

When we analyzed the data demographically, however, it became clear that older audiences were far more likely to enjoy guided tours than younger ones (see graph, below).

### Enjoys Guided Tours



In particular, moms with young children were the least likely to enjoy guided tours, sharing with us, quite bluntly at times, that they did feel guided tours were not age-appropriate for their children.

Additionally, while 49% of Museum Advocates enjoyed guided tours, only 39% of Core Visitors felt likewise, suggesting that the guided tour, especially when it is the only interpretive option, may keep many potential audiences away from historic house museums and what they have to offer. Yet when we asked respondents what they would like to do at a historic house museum, if they could do whatever they wanted to do, the enthusiastic response of both those who do, and do not, enjoy guided tours suggests that the audience challenges of historic house museums have less to do with the house itself but how the house is presented. So while the guided tour may be a viable option for some audiences when visiting a historic house museum, it should not be the default interpretive experience. Instead, historic house museums should strongly consider other forms of interpretation to engage with wider audiences, including the more immersive, hands-on experiences that audiences tell us they would enjoy more.

### How Heritage Organizations Might Better Meet Audience Needs; Identification of Community Partners

Heritage organizations, both history museums/historical societies and historic sites (especially historic house museums) have two primary audience challenges. The first is the perception of parents that these organizations are not age appropriate for their children. Additionally, this perception is widespread among parents that *are* Core Visitors to museums, signaling that the perception *may* extend to the general public as well. Second, Core Visitors to heritage organizations are overwhelmingly Caucasian; 93% of all Connecticut Cultural Consumers in the

study identified as Caucasian, and it skewed higher for the heritage organizations. These are challenges, indeed, when only 75% of the state identifies themselves as Caucasian.

### *Moms and Heritage Organizations*

While heritage organizations do an excellent job attracting and engaging older women, there are clear gaps with younger women, who are overwhelmingly mothers of minor children. And while older women are a terrific audience, it is unclear if these younger women will convert into the engaged older women, or if there has been a generational shift and today's younger women will not become the older female visitor of tomorrow.

The challenge for heritage organizations is two-fold. First, for historic house museums in particular, the guided tour is clearly an interpretation method that is not suitable for children. Alternatives must be found, implemented, and promoted as part of regular programming, at least for those trying to attract and engage younger women and their families. And for history museums, hands-on activities should continue to be incorporated, and stories conveyed at both an adult and child-friendly levels. Secondly, is the *perception* that heritage organizations are not age appropriate (which can persist even if interpretation changes).

When it comes to historic house museums in particular, we did ask what respondents would like to do in such a setting, if they could do whatever they wanted. Moms echoed the overall respondent base in wanting closer proximity to objects, including touching. Creating these hands-on activities with children is absolutely key to making moms happy, and reproductions, or even judicious use of originals, and other hands-on activities should be incorporated into new interpretation.

Mothers also specifically requested active role-playing, wanting their children (and themselves) to be able to, "take part in the eating of the meal, or sleeping in the beds, or reading of the books. Be a part not just spectator," according to one fairly representative respondent. Mothers also enjoy first-person interpretation, believing that this form of interpretation creates a narrative, an immersive experience, that children can relate to, enjoy, and learn from. Ensuring that the children are engaged is vitally important, because if the children are not engaged, then mothers will not become engaged themselves ... or return.

The good news is that heritage organizations do not have to figure out all of this on their own. Because their audiences are extremely *complimentary* to that of children's museums and science museums, these organizations can work together to strengthen each other's offerings, with heritage organizations helping build adult audiences at more hands-on museums, while more hands-on museums helping build family audiences at heritage organizations.<sup>10</sup>

### *Minorities and Museums*

The imbalance between minorities in the general population, and minority visitors at museums, is a field-wide issue. Consistently, in our national studies, core visitors to museums are heavily Caucasian, even when the communities they serve have large minority populations.

Although this survey did not delve into minority issues, the imbalance in Connecticut is worth noting and flagging for future examination. While 93% of Connecticut Cultural Consumers identified themselves as Caucasian, statewide only 75% of the population is Caucasian. In particular, the cities of Connecticut are becoming extremely diverse; Hartford is already majority minority.

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<sup>10</sup> In our research for science museums and children's museums, we found that adult audiences were not as engaged as they could be, and these organizations were perceived by adults as being primarily for children. Thus, the complementary nature of the audiences may provide an opportunity for these rather different types of museums to assist each other in strengthening offerings and build audiences.

Suggestions for museums seeking to better reflect their communities is to continue existing work with schools, but extend that work to cultural organizations, community organizations, and houses of worship that serve minorities well. These partnerships should be considered part of a long-term, day-to-day strategy of outreach.

### **Benchmarking the Data Set**

The data created through this project also serves as benchmark data. That is, it provides a set of data for future comparison, and can be used to track changes in audiences in Connecticut.

Data results, in addition to this report, can be found in the detailed slide presentation and by visiting the Connecticut Cultural Consumers section of the Reach Advisors blog, [http://reachadvisors.typepad.com/museum\\_audience\\_insight/ct-cultural-consumers/](http://reachadvisors.typepad.com/museum_audience_insight/ct-cultural-consumers/). For more information on the overall data set, the Connecticut Humanities Council should be contacted.

### **Conclusion**

The results of the analysis led to five main challenges for Connecticut cultural organizations.

1. Audiences at art and history-based museums skew primarily older and female. While this is a terrific audience, how can these types of museums broaden their base of visitors? For example, in studies of outdoor history museums and science museums, men over the age of 60 stood out as significant, highly engaged audiences, yet we did not find a similar result in this study.
2. Just under half of responding moms are Museum Advocates; the majority of moms are Core Visitors, visiting museums not as much for their own enjoyment but for other reasons, such as believing museums to be good for their children. Yet moms are extremely important to continue the pipeline of older female visitors as moms will mature into the older female demographic *and* because they raise the next generation of Museum Advocates. How can we better engage and stimulate the Core Visitor moms to create long-term commitments to museums and to life-long learning?
3. How do we create more Museum Advocates?
4. How can historic house museums creatively rethink how they can securely interpret their properties to attract broader audiences?
5. How can cultural organizations reach a public that is increasingly diverse?

The data points out the challenges to be faced by these organizations, and begins to shed light on how museums can strategically address them. But some of these issues are worth further consideration to develop strategies that museums, not only in Connecticut but across the country, can use to broaden their audiences and create more sustainable futures for themselves.

But to do that, museums need each other. When we step back and examine this study, and place it in context of previously conducted national studies, it becomes clear that different types of museums have *complimentary* audiences. That is, museums that are perceived by visitors to be primarily hands-on and family-friendly have audience bases that are complementary to those that are perceived to be primarily narrative-based or aesthetic, and more suitable for adults. We believe that focused efforts that encourage more visitors to visit other types of museums will only strengthen museums of all types. Collaboration via programming, exhibits, and marketing can help museums build on each other's strengths and broaden visitor bases. Additionally, we believe that these efforts may also help to break down perceived barriers of entry and engage both adults and children in immersive and engaging experiences that not only convert more adults from core visitors to Museum Advocates, but also helps raise new generations of Museum Advocates.

## Additional Findings

### Local vs. Regional vs. Distant Audiences

Respondents to the Connecticut Cultural Consumer survey were asked how far they lived from the organization that invited them to participate in the survey. The overall results were as follows:

I live locally	36%
Not quite local, but under 30 minutes away	32%
Between 30 minutes and one hour away	20%
One to two hours away	7%
More than two hours away	4%

Clearly, with 2/3 of core visitors living within half an hour, these organizations are very locally-driven. This is not an unexpected result.

Yet when crosstab analysis was undertaken, there were some interesting trends that did emerge from the data.

Unsurprisingly, those who live locally were significantly more likely to cite supporting community organizations as a primary reason of for supporting the organization, 74% versus 62% topline, or overall. They were also more likely to feel the organization was important to their community (40% versus 30%). Local audiences were more likely to be members (71% versus 59%), and slightly more likely to feel that programs are convenient and that the organization brings the community together.

In contrast, those who live at least an hour away were more likely to enjoy visiting museums in their leisure time (68% vs. 57%) and to love to immerse themselves in history and art (68% versus 53%). They are also a bit more likely to feel that the museum meets their needs, 60% versus 53%. They visit museums or participate in cultural events *slightly* more often than other respondents, and are less budget-oriented in their reasons for financially supporting the organization.

While there were not huge demographic differences between these groups, generally, those who lived further away tended to be older respondents, and slightly more likely to be male than the topline (32% versus 25%).

## Promotion of Cultural Activities

Respondents to the Connecticut Cultural Consumer survey were asked how they hear about cultural activities in their community. The topline results were as follows:

Newspaper/magazine article	71%
Websites/internet	59%
E-mail newsletter	54%
Local museum/cultural institution	50%
Friends and family	39%
Brochures	23%
Advertisements	20%
Radio	17%
Television	10%
Guidebooks	9%

While this clearly conveys that certain promotional vehicles are stronger than others, there are also differences based on demographics that should be understood.

Respondents over sixty were significantly more likely to choose “old media” forms of communication. In particular, they were significantly more likely to choose local museum/cultural institution and newspaper/magazine articles. Respondents under forty, however, were significantly less likely to choose these communication forms, and significantly more likely to choose websites/internet and friend and family, below:

<b>Under 40</b>	<b>Communication form</b>	<b>Over 60</b>
37%	Local museum/cultural institution	64%
56%	Newspaper/magazine articles	76%
73%	Websites/internet	50%
52%	Friends and family	32%

In short, for programming intended for older audiences, promotional efforts should focus on local newsletters as well as newspaper and magazine articles. For younger audiences, however, the web is significantly more important, and newspapers and magazine articles are declining in importance.

E-newsletters hold steady among all demographic groups, and as they are an inexpensive form of communication, should continue to be utilized.

In contrast, organizations should consider carefully heavy use of brochures, advertisements, radio, and television. While these methods may be useful, they should be carefully weighed to determine their efficacy as they tend to be significantly more expensive than other promotional efforts.

## Serving the Community

Respondents to the Connecticut Cultural Consumer survey were asked two questions specifically regarding community. First, they were asked what was important to them when they thought of community. The responses were as follows:

Strong community institutions, like museums	78%
A strong “sense of place”	62%
Programs for families with children	60%
Places for people with common interests to meet	51%
Diverse population	47%
Programs for retirees	38%

Responses varied, however, by life stage of the respondent, as seen below

<b>Under 40</b>	<b>Community attribute</b>	<b>Over 60</b>
65%	Strong community institutions	87%
16%	Programs for retirees	57%

Additionally, respondents in their 30s and 40s, those prime parenting years, were significantly more likely to choose family programs, 76% versus 50% for those over 60. Respondents under 30 were the least likely to choose family programs (47%), as most are not yet parents.

Community attributes clearly reflect life stage, as what is important to them reflects parenthood or retirement needs. Additionally, the desire for strong community institutions increases with age, for unclear reasons.

Second, respondents were asked how the institution that sent them the survey could do a better job serving the community as a whole. This question was open-ended, and the responses were coded into categories. Below are the categories that garnered more than 10% of comments, considered very significant for open-ended questions.

More programs/events/exhibits	29%
Free days/more affordable options	12%
More for children, teens	11%
Better visitor services/customer care/facility	10%

The suggestions tended to be things that most museums already do, at least to some extent. While core visitors are always looking for “new” things, they may be unaware of the efforts museums go to to provide free passes or dollar days. Yet it appears that museums are still struggling to hit the right programmatic mix, particularly for teen audiences, at least according to their parents. As one noted, “I don’t consider it as something that offers my . . . teenagers anything of value.”

Finally, 22% of written-in responses indicated the respondents felt the museum was already doing a good job serving the greater community.

## Why Not a Member?

Although a majority of respondents (59%) identified themselves as members, a sizeable minority (41%) did not. Yet these individuals are engaged enough with the organization to not only be on the e-mail list, but to respond to the survey request.

Those who indicated they were not a member were asked what would motivate them to join or give to the organization. Responses were as follows (respondents could choose more than one option):

Cannot afford to give at this time	36%
Clear cost savings for multiple visits	36%
Special access to private events	23%
Free stuff	9%
Better idea of how my gift will be spent	6%
Greater access to the organization's staff	3%
Better recognition of my gift	1%
None of the above	13%
Other, please specify	22%

Unfortunately, one of the primary reasons individuals cannot give is the family budget. They simply state they cannot afford it.

Moms in their 30s and 40s, traditionally the most budget-minded segment of core visitors to museums, were more likely to choose cost savings, 42% versus 36% topline. This indicates that membership materials that effectively convey the *value* of the organization to families would have an impact in encouraging families to join.

A significant portion of respondents did indicate that special access to private events was important, 23%. Interestingly, older respondents cared the least about this (only 14% of respondents over seventy), while the youngest respondents, those under 30, cared the most, 32%.

Relatively few respondents were wooed by free stuff, access to staff, and better recognition. Transparency in gift use, while important, did not have a strong showing here either, perhaps indicating that local cultural institutions already garner a high degree of trust – a trust that must be maintained.

The “other” responses were reviewed, and most responses mirrored the choices given above, reiterating that the family budget was the primary decider regarding financial contributions.