



Museums for America

Sample Application MA-255751-OMS-24
Project Category: Lifelong Learning

Denver Art Museum

Amount awarded by IMLS:	\$248,183
Amount of cost share:	\$295,354

The Denver Art Museum will create a welcoming environment for people of diverse backgrounds, abilities, and perspectives and enable museum visitors with disabilities to access the museum on their own terms. Project activities will include increasing staff's understanding of disabilities to mitigate accessibility barriers at the museum; actively engaging individuals with disabilities to learn from their experiences visiting the museum; convening a working group to generate ideas for accessibility prototypes; fabricating and testing the prototypes; and hosting a community curated showcase. Progress will be adjusted based on findings from a process evaluation, which will help the museum field and visitors get a behind the scenes look at community driven design solutions. As a result, the museum will provide a platform for individuals with disabilities to share their stories and expertise in the development of designs that serve disability communities and the museum field.

Attached are the following components excerpted from the original application.

- Narrative
- Schedule of Completion
- Performance Measurement Plan

When preparing an application for the next deadline, be sure to follow the instructions in the most recent Notice of Funding Opportunity for the grant program to which you are applying.

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1. Project Justification

The Denver Art Museum (DAM) seeks a grant of \$248,183 to support Designing for Accessibility, a three-year project to advance the museum's practice of ensuring equitable access for visitors with disabilities.¹ Designing for Accessibility aligns with the Museums for America goal of Lifelong Learning and supports the objectives of public programs, exhibitions, and interpretation. The goals for Designing for Accessibility are to ensure a welcoming environment for people of diverse backgrounds, abilities, and perspectives; utilize accessible design principles to create resources for museum staff to support accessibility in program and exhibition planning; provide a platform for sharing the voices and perspectives of individuals with disabilities; and create tools and resources for implementing accessible design to share with the museum field. The target group and beneficiaries of Designing for Accessibility are individuals with disabilities who are visitors to the DAM, though the benefits of accessible design will apply to all visitors.

The DAM has long offered programs and supports designed to engage visitors with disabilities, including communities with cognitive disabilities (such as dementia, traumatic brain injuries), neurodistinct audiences (with autism spectrum disorder and other sensory processing challenges), and communities with physical disabilities (mobility device users, visitors with hearing loss or vision impairments).² The museum's Lifelong Learning and Accessibility division, within the Learning & Engagement Department (L&E), is staffed with professional educators who are leaders in the field of accessibility and museum education. With this foundation in disability access programs, the museum is now seeking to further institutionalize disability access across departments and advance next practices as a model for other museums seeking to grow their capacity for implementing inclusive practices.

Denver has a unique connection to the disability rights movement that led to the Americans with Disabilities Act of 1990 (ADA). Like other civil rights movements, the disability rights movement sought to challenge negative attitudes and demand inclusion, justice, and equitable opportunities. On July 5, 1978, nineteen disabled activists from Denver known as the "Gang of 19" protested the inaccessibility of the city's Regional Transportation District (RTD). These protests eventually led to an agreement with RTD to ensure that one-third of Denver's buses be made wheelchair-accessible.³ Momentum from the protests in Denver spread across the country, culminating in the landmark passage of the ADA.

Today, the DAM operates a large campus with two public buildings that meet ADA requirements for disability access. However, ADA compliance is considered a minimum standard and the museum's efforts to improve the facilities are aimed at exceeding compliance standards to convey to the public that the DAM is a welcoming and accessible place for all. While the museum is addressing its physical facilities improvements through other funding programs, the L&E department recognized an opportunity to further develop practices and standards that can be implemented across the museum, not only in L&E-led programs but in other areas like exhibitions and visitor services.

The "designing" part of Designing for Accessibility refers to the museum's intention to use universal design principles to achieve the project's goals. The impact will be for design to bring about social change and promote wellbeing. (See Supporting Document 2 – Logic Model) The DAM is home to a major design collection and in October 2021, the museum debuted its new 8,000-square-foot Architecture and Design Galleries. Within the new galleries is the 2,000-square-foot

¹ For the purposes of this proposal, "disability" refers to a range of conditions both visible and invisible that individuals experience and that impacts their daily lives. It includes both cognitive and physical disabilities.

² A highlight of the DAM's accessibility initiatives include: (1) **Art & About:** Monthly tour designed for visitors with early-stage Alzheimer's or dementia and their care partners. An interactive tour and discussion led by a specifically trained guide held on the second Thursday of the month. Themes change every month. (2) **Group Tours for Visitors with Disabilities:** Led by docents with training in engaging visitors with disabilities, these tours explore the museum's collection galleries and special exhibitions. Tours include tactile and verbal description tours for the blind/low-vision community, tours for groups from memory-care communities, and tours for adult day centers serving adults with cognitive and developmental disabilities. (3) **Online Exhibition Guides:** Online guides that include exhibition artworks and corresponding wall text that visitors can access using a smartphone or computer. All images include alternative text (alt text) that briefly describes the images.

³ "Gang of 19 Activists Occupy Denver Intersection to Protest Inaccessibility on the City's Bus System," *HISTORY*, June 14, 2022, <https://www.history.com/this-day-in-history/gang-of-19-disability-activists-protest-denver-bus-system>.

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Ellen Bruss Design Studio, a flexible activity and program space that invites visitors to engage more deeply in the world of design by learning about design processes and creative problem-solving. (See Supporting Document 3 Ellen Bruss Design Studio) With a rich collection, functional spaces, and the expertise of its educators and design curatorial team, the DAM is well-equipped for the activities proposed for Designing for Accessibility.

Audience

The DAM regularly welcomes hundreds of thousands of visitors to experience programs, exhibitions, and our collections. While the museum does not collect the disability status of its visitors, over the past two years there has been a 65% increase in requests for group tours to the museum by organizations that work with individuals with disabilities. The State of Colorado reports that 23% of adults report having a disability (1,015,417 individuals).⁴ These statistics align with the national average of 1 in 4 adults in the United States having a disability. Moreover, the largest share of future population growth in the state are those 65 years and older.⁵ According to estimates from the Census Bureau's 2021 American Community Survey, older Americans are significantly more likely than younger adults to have a disability. Some 46% of Americans ages 75 and older and 24% of those ages 65 to 74 report having a disability. The DAM anticipates that as the Denver population ages, the need for community resources that ensure access for visitors with disabilities will continue to increase. And while visitors with disabilities will largely be older adults, Designing for Accessibility seeks to develop practices that will benefit visitors with disabilities of all ages and the general public.

Background: Accessibility at the DAM

In 2017, the DAM convened two groups, a cross-departmental accessibility taskforce and an Access Advisory Group comprised of disability advocates from Denver, to develop a three-year accessibility plan. The groups provided feedback and proposed solutions to accessibility barriers in the museum. This effort led to the creation of an accessibility roadmap with three key initiatives: to empower self-led and independent visits by all visitors with disabilities, to build an organizational culture that supports our ability to engage diverse audiences, and a commitment to multisensory experiences, spaces, and programs throughout the museum.

While this work was productive, the COVID-19 pandemic necessitated that both groups go on hiatus and the work was paused. Nevertheless, throughout the pandemic the museum continued to expand targeted programming in support of an inclusive environment.⁶ Today, the DAM is reconstituting its accessibility work group, now referred to as the Accessibility Advocates Committee, and proposes a project to achieve its goals for inclusive access through the following four activities:

Foundation and Capacity Building: The grant project will be built on a foundation and common understanding among staff, community members, and design partners around shared language and understanding of disabilities. “Nothing about us without us” came into use in disability activism during the 1990s. It is this history and philosophy that grounds the museum’s work in addressing access, and this ethos will serve as the foundation for project activities.

Through community listening sessions, held in person and virtually, the project team will engage with and listen to individuals with disabilities to learn about accessibility barriers at the museum. All meetings will be supported with American Sign Language (ASL) and Communication Access Realtime Translation Services (CART). Findings and

⁴ The disability making up most of this statistic is cognitive (11%), followed by mobility (9%).

⁵ “Colorado State Demography Office Home Page,” n.d., <https://demography.dola.colorado.gov/>.

⁶ **Sensory-Friendly Mornings:** A program for kids with neurodiversity or sensory processing disorders and their families to visit the museum in a safe and fun way. The museum opens early, with dim lights, and tools are provided to aid and guide a sensory-friendly experience for the whole family. **S.P.A.R.K. Explorer Packs and Sensory Tools:** A library of sensory tools, including Sensory Processing and Autism Resource Kits (SPARK) packs, to support visitors, and staff, who are neurodiverse to thrive while at the museum while supporting their sensory needs. **Staff and volunteer accessibility trainings:** Led by Danielle Schulz and guests from the disability advocate community, regular disability-awareness and empathy building trainings held for Denver Art Museum staff and volunteers aimed to increase the capacity of staff to welcome people with disabilities into the museum.

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themes from these listening sessions will lay the groundwork for a design process to develop solutions for reducing barriers to access at the museum.

Community Cultivated Designs: All ideas generated through this project will be derived from individuals with disabilities. Working with disability advocates, community partners, and disability service organizations, the project team will invite individuals with disabilities to participate in working groups.

Design Working Group: The Design Working Group will collaborate with local designers to develop accessibility prototypes. The designers will then fabricate the prototypes to be activated and evaluated in the museum's galleries. The prototypes will foster innovations in museum accessibility and will allow for the museum to be more user friendly for individuals with disabilities, resulting in a more inclusive museum environment. As an example, prototypes could include such items as augmentations to interpretive elements, innovations for audio and visuals, and stylized seating options.

The format of the working group meetings will be design charrettes, led by the co-project leads in consultation with the evaluation consultant. Based on the needs of the group members appropriate supports will be put in place to ensure everyone can actively engage, such as ASL, CART, and sensory resources. With a rich collection and the expertise of its design curatorial team and educators, the DAM is in a unique position to be a convener of community-cultivated designs for museum spaces.

Designing for Accessibility Showcase: The DAM regularly hosts community showcases meant to highlight the voices and perspectives of individuals through exhibitions of art created by young artists, older adults, LGBTQ+, and other community partners. Doing so provides a platform for diverse voices and sense of pride and accomplishment for participants. For this project, the process of working with the disability community to create a more accessible museum will be documented and shared with museum visitors, in addition to the tangible products of the process. As part of the showcase, objects will also be acquired that reflect the future of where accessible design is headed. The selection of the objects will be dictated by working group members. Objects selected for the display may be accessioned into the Architecture and Design collection to expand our representation of this area of design. Furthermore, the showcase will provide a platform for individuals with disabilities to share their stories, raise awareness for accessible design, and engage museum visitors with hands-on activities, designed by the Curatorial Working Group. The hands-on activities will include a response area for visitors to reflect upon the ways that accessible design impacts their lives.

Curatorial Working Group: The project will convene a second working group, made up of individuals with disabilities who will curate a reinstallation of and showcase in the DAM's Ellen Bruss Design Studio. Participants will also co-create interpretative elements through video interviews and written labels about specific objects on view, revealing their personal reflections on the theme of accessible design.

Evaluation: An essential element of achieving the intended outcomes of the project is evaluation. The museum will implement a process evaluation to determine whether the project has been implemented as intended, resulting in states goals. At the start of the project, the evaluation consultant will administer a survey to determine a baseline of Accessibility Advocates' knowledge of disabilities and accessibility. Results from this survey will establish areas of competence and areas for development among the committee members.

Designing for Accessibility

In November 2023, the Designing for Accessibility project team convened the new Accessibility Advocates Committee, comprised of staff representation from all departments within the museum and community champions. The committee's mandate is to build capacity by fostering staff's understanding of disabilities, accessibility practices, and barriers to inclusion. This will be accomplished through first-hand perspectives and hands-on learning opportunities; identifying opportunities for departments institution-wide to support accessibility practices; and empowering staff to harness their knowledge and experience to pilot practices and implement policies in support of a more accessible museum campus. The Accessibility Advocates will convene quarterly for the duration of the project period and will assess optimal frequency following the project period.

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This committee will serve as change agents advancing the museum’s institutional strategies of “cultivating a welcoming environment for people of diverse backgrounds, abilities, and perspectives” and “telling stories that are important to the community, our culture, the field, and our future.” (See Strategic Plan Summary) It is also the first building block for the project activities included in Designing for Accessibility. Success for the project means increased internal capacity and a cultural shift towards a more accessible museum campus; advancing next practices; and empowerment of individuals with disabilities throughout the project and its evaluation.

2. Project Workplan

Designing for Accessibility will proceed over a period of three years starting in September 2024. As described in this proposal, the initial convening of the Accessibility Advocates Committee will occur prior to the start of the project period.

Year 1

The grant project will launch with a focus on Foundation and Capacity Building. Activity in year one will begin with an initial project kick-off meeting to review project goals, timelines, the budget and to establish a regular monthly meeting schedule throughout the project term. The DAM will hire the Special Projects Coordinator in the first four months of Year 1.

The Evaluation Consultant will join select Accessibility Advocates meetings to administer the survey to determine a baseline of staff knowledge of disabilities and museum accessibility. In Year 1, the evaluator will collaborate with the project team to prepare for the community listening sessions.

The Designing for Accessibility project team will conduct consultation interviews with staff from museums leading the field in accessible design, taking an appreciative inquiry approach to gathering organizational lessons learned and identified gaps that still exist for the DAM to explore. The Cooper Hewitt, Smithsonian Design Museum, the Dallas Museum of Art, the U.S. Olympic & Paralympic Museum, Oakland Museum of California, the Henry Ford, the Intrepid Museum, the Nelson-Atkins Museum of Art, and the Museum of Human Rights have been identified as key museums to consult with.

Within the first six months of the project, the team will identify and contract with two to three local design partners who will collaborate on Community Cultivated Designs. Also in the first year, the project team will work with disability advocates, existing community partners, and disability service organizations to invite participants to the Design Working Group. The project team will strategically recruit individuals with visible and invisible disabilities for participation. To ensure a wide reach, an open call will also be issued through the DAM's website, e-blast, and social media platforms. The project team will develop criteria to ensure a range of disabilities are represented.

The DAM will host the two community listening sessions. To include as many community voices as possible, one session will be held in-person at the museum, and another will be held virtually. At both sessions ASL and CART will be provided. The project team will also work with a visual notetaker to document community feedback and parse out key themes.⁷ Through these listening sessions individuals with disabilities will have an opportunity to share their experiences accessing the museum. Attendees of the community listening sessions will also be encouraged to apply to the working groups.

The Design Working Group will begin convening in May 2025. Based on the needs of the group members, appropriate supports will be put in place to ensure everyone can actively engage, such as ASL, CART and sensory resources.

⁷ Visual notetaking is a tool of representing information in real-time and non-linguistically. It is a form of visual communications and allows participant to synthesize information, create connections and increase understanding of material being discussed. <https://www.edweek.org/education/opinion-how-visual-notes-helped-a-student-with-a-learning-disability-thrive/2017/10>

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In the first year, the Design Working Group will partner with the Accessibility Advocates to conduct an audit of the museum's current practice. Using universal design thinking to identify physical, cognitive, and language barriers within the museum's campus and a SWOT analysis of the DAM's galleries. The data from audit and the feedback from the community listening sessions will inform the prototypes to be developed in the next phase of the project.

The Evaluation Consultant will begin a process evaluation to examine the implementation of the project's activities and strategies to develop a framework for understanding and documenting Designing for Accessibility. Throughout the grant term, the evaluator and project team will be reviewing the quality of the project's implementation, engagement of the Accessibility Advocates and working group members, and identification of unforeseen barriers and areas of success. The Evaluation Consultant will facilitate debriefing sessions with the project team to ensure data will be able to inform discussions and strategies throughout the project. This iterative approach allows for better allocation of resources, timely adjustments, and enhanced overall effectiveness of the programming. During Year 1, the Evaluation Consultant will join Design Working Group meetings to co-create outcomes for the Community Cultivated Designs.

Year 2

The Accessibility Advocates will continue to meet quarterly in Year 2, fostering the committees' understanding of disabilities, piloting new accessible practices within their respective departments, and drafting institution-wide policies that support a more accessible museum campus.

The project team will host two community convenings in Year 2, one in-person and one virtual, to share the results of the listening sessions, an update on project's progress and next steps to be undertaken.

The Design Working Group will continue to meet monthly in Year 2. Once the ideas for the prototypes are solidified, they will be fabricated by local designers.

Beginning in Year 2, the project team will recruit community members with disabilities for a second working group. The Curatorial Working Group will curate a reinstallation of the DAM's Ellen Bruss Design Studio, culminating in a Designing for Accessibility Showcase. The group will begin meeting monthly in the summer of 2026.

In Year 2, graphic designers will be hired to create accessibly designed graphics for the process wall in the Ellen Bruss Design Studio. (See Supporting Document 3) The process wall will also include photo documentation of the design charettes and prototyping sessions to give museum visitors greater insight into the process of designing with community.

During the second project year, the Evaluation Consultant will work with the project team and Design Working Group to develop evaluation tools for the prototypes and train staff on how to implement the tools. The Evaluation Consultant will also begin joining the Curatorial Working Group meetings to develop outcomes for the Designing for Accessibility Showcase.

Year 3

In Year 3, the Accessibility Advocates will continue to meet quarterly with the goal of working with the project team on an accessibility toolkit for museums. The toolkit will serve as a practical guide for the DAM's staff and the museum field. It is intended for the toolkit to include checklists for museum accessibility, templates for convening community listening sessions and working groups, evaluation processes, and lessons learned throughout the project. The project team intends to present on Designing for Accessibility at national conferences and professional networks like, such as Leadership Exchange in Arts and Disability, American Alliance of Museums, and the Association for Art Museums Interpretation.

The community cultivated prototypes, generated by the Design Working Group and fabricated by local designers, will be installed in the DAM's galleries in Year 3. Once installed, the project team will invite accessibility groups to engage with

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the prototypes. The co-project leads, staff members from the DAM's Interpretive Specialist team⁸, in partnership with the Accessibility Advocates and Design Working Group members, will evaluate visitor interactions with the prototypes.

The Curatorial Working Group will meet monthly throughout Year 3 to continue co-curating the DAM's Ellen Bruss Design Studio's reinstallation and showcase. Outcomes for the showcase will be developed by the working group, in collaboration with the Evaluation Consultant.

The Designing for Accessibility Showcase will open to the public in July 2027, remaining on display for two years. The opening will coincide with the anniversary of the passage of the ADA and will be accompanied by a community convening. The convening will be an opportunity to invite all project stakeholders and the public to learn about Designing for Accessibility and celebrate the disability community. An opening reception will be held the evening of the opening, to celebrate the culmination of the three-year project. No grant funds will be used for the celebration.

In Year 3, the Evaluation Consultant will facilitate debriefing sessions with the Design Working Group on user feedback of the prototypes. The Evaluation Consultant will also administer post-surveys to the Accessibility Advocates to document the internal capacity building attained by the committee members. The results of the prototypes and the survey will be reported to the project team and the DAM's leadership.

Project Personnel

Heather Nielsen, the DAM's *Chief Learning and Engagement Officer*, will be Project Director and oversee the broad institutional objectives. Ms. Nielsen has led the successful implementation of several IMLS-funded projects at the DAM, including Kids and Their Grownups (2012-2014), Latino Artist Residencies: Co-Creation and Audience Engagement (2015-2017) Creative Aging (2018-2021); and Early Childhood Art and Creativity (2022-2024).

Danielle Schulz, *Associate Director Lifelong Learning and Accessibility* and co-project lead, co-authored the book *The Art of Access: A Practical Guide for Museum Accessibility* (Rowman & Littlefield, 2021).

Holly Harmon, *Interpretive Specialist, Architecture and Design*, will partner with Ms. Schulz to serve as co-leads on project implementation.

The project team will be supported by the DAM's Curator of Architecture and Design, the Coordinator of Adult and Access Programs, six Interpretive Specialists, and the special project coordinator (See Supporting Document 4 Job Description).

The DAM will contract with Lauren Trainer, Principal, Trainer Evaluation, to serve as Evaluation Consultant.

3. Project Results

Tangible products include: creating a process evaluation framework, two community listening sessions and community convenings, visual notes from community listen sessions, two working groups comprised of 10 community members with disabilities, a SWOT analysis of the DAM's galleries, fabricated accessibility prototypes, a reinstallation of the DAM's Ellen Bruss Design Studio with a community-curated showcase on Designing for Accessibility, a final year community convening and reception to coincide with the showcase's opening, national conference presentations, and an accessibility toolkit to be shared with the public and the museum field.

⁸ The Interpretive Specialist team collaborates with curatorial staff to create engaging visitor experiences, including developing exhibition text, audio tours, interactives and guest response areas. The team also conducts research to inform exhibition planning, including focused small samples studies, guest panels, sustained advisory groups, and summative exhibition studies. The team are internal advocates for welcoming and inclusive gallery experiences.

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Anticipated benefits for museum visitors with disabilities include being able to access the museum on their own terms and thriving in a welcoming environment. Over three years the museum will function as a living laboratory for innovation that fosters connections between the disability community, museum staff, designers, and the public. By dedicating physical space and resources to exploring accessible design, the project serves as a statement of the DAM's commitment to elevating the voices of individuals with disabilities, broadening audiences, and ensuring the museum is inclusive of all. Designing for Accessibility provides an opportunity for museum visitors who span a wide range of physical, cognitive, and sensory abilities to see themselves represented and valued within the museum, in support of equity, diversity, inclusion, and justice priorities.

Through Designing for Accessibility, visitors with disabilities will experience an inclusive process and will be celebrated for their uniqueness and expertise. The project outcomes developed by the Design and Curatorial Working Groups will be concrete outcomes that change museum practices. The intended results for the Accessibility Advocates committee will be to build their knowledge base and awareness of disabilities, in turn institutionalize their increased capacity by removing barriers to access museum wide. By deploying a process evaluation, the project team will be able to determine whether the project has been implemented as intended, resulting in stated goals. The entire project will be documented with the intention of sharing the DAM's process, challenges, and wins with the museum field. The DAM is committed to growing leaders in creativity, experimentation, and innovation and to building and learning in public.

IMLS Museums for America | Schedule of Completion

Denver Art Museum - <i>Designing for Accessibility</i>												
	Year One (2024-2025)											
FOUNDATION AND CAPACITY BUILDING	Sep	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug
Project Launch - Implement systems for grant management	■											
Hire and onboard Special Projects Manager	■	■	■									
Project Team consults with access-focused designers		■	■	■	■	■						
DAM Accessibility Advocates Meet Quarterly		■			■			■			■	
COMMUNITY CULTIVATED DESIGNS												
Initiate contracts with local design partner	■	■	■	■	■							
Recruit Design working group members from disability community					■	■	■	■				
Facilitate 2 community listening sessions (in person and virtual)							■					
Convene Design working group for introductions and team building									■			
Design Workgroup to meet bi-monthly									■		■	
Gallery SWOT Analysis by Accessibility Advocates and Design Workgroup											■	
EVALUATION												
Kick-off with Evaluator and Project Team	■											
Evaluation Consultant develop and administer Pre-survey with staff and Design working group	■	■	■									
Evaluation Consultant work with project team to develop listening sessions; facilitate debrief; share findings				■	■	■	■	■				
Evaluation Consultant work with project team and Design working group to create outcomes for the community cultivated designs									■	■	■	■
Evaluation Consultant work with project team and Design working group to identify ways in which working group participants will document process									■	■	■	■
Evaluation Consultant attends Design working group meetings									■		■	
	Year Two (2025-2026)											
FOUNDATION AND CAPACITY BUILDING	Sep	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug
DAM Accessibility Advocates Meet Quarterly		■			■			■			■	
The Project Team hosts 2 community convening for progress report								■				

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The project team documents process of the studio redesign and exhibition in photographs and video for the purpose of the report out	■	■	■	■	■	■	■	■	■	■	■	■
Curatorial working group creates visitor experience outcomes	■											
Curatorial working group creates a checklist of objects to include in exhibition	■	■										
Curatorial working group develops exhibition themes and groupings		■	■									
Curatorial working group collaborates with designers to develop exhibition design, including layout, renderings, graphics			■	■	■	■						
Curatorial working group writes interpretive text				■	■	■						
Curatorial working group is film and featured in interpretive video to be shown as part of the exhibition						■	■	■				
The DAM's internal translator translates exhibition text into Spanish							■					
Curatorial Workgroup develops hands-on activities for museum visitors interactions							■	■	■			
The DAM's exhibitions team builds and installs the redesign and exhibition										■		
The Studio exhibition/redesign opens to the public											■	
Community Convening in alignment with Studio Exhibition opening												■
EVALUATION	■	■	■	■	■	■	■	■	■	■	■	■
Evaluation Consultant attends Curatorial working group meetings and documents process	■	■	■	■	■	■	■	■				
Invite accessibility groups to engage with the prototypes	■	■	■	■								
DAM staff and working group evaluate the in-gallery prototypes	■	■	■	■								
Evaluation Consultant to debrief with Design working group about prototypes		■		■								
Evaluation Consultant administers post-project surveys to Accessibility Advocates Committee						■	■	■				
Evaluation Consultant contributes to toolkit									■	■	■	

IMLS Museums for America I Performance Measurement Plan

Applicant Name: Denver Art Museum

Project Title: *Designing for Accessibility*

Performance Measure	Data We Will Collect (e.g., counts, costs, weights, volumes, temperatures, percentages, hours, observations, opinions, feelings)	Source of Our Data (e.g., members of the target group, project staff, stakeholders, internal/external documents, recording devices, databases)	Method We Will Use (e.g., survey, questionnaire, interview, focus group, informal discussion, observation, assessment, document analysis)	Schedule (e.g., daily, weekly, monthly, quarterly, annually, beginning/end)
Effectiveness: The extent to which activities contribute to achieving the intended results	<p><i>Example:</i> At the end of each month, using a report prepared by the registrar, we will compare the cumulative count of rehoused objects against the total number proposed for the project.</p> <p><i>Example:</i> At the end of each project year, our external consultant will present results of the ongoing observation-based evaluation and compare them against our intended project results.</p>			
	<p>In the first two months of Year 1 the Evaluation Consultant will meet with the project team to kick-off the process evaluation.</p> <p>In Year 1 Evaluation Consultant will begin meeting monthly with the project team and the Design Working Group to create outcomes for the project.</p> <p>The Evaluation Consultant will meet at least quarterly with the project team to debrief and gather reflections, feedback, and ideas to support ongoing evaluation and project development.</p>			
Efficiency: How well resources (e.g., funds, expertise, time) are used and costs are minimized while generating maximum value for the target group	<p><i>Example:</i> Twice per year, we will assess our expenditures for program supplies on a per-person-served basis.</p> <p><i>Example:</i> Each quarter, we will calculate the dollar value of volunteer hours contributed to the project as recorded in our online volunteer management system.</p> <p>Every three months, the Project Director and co-project leads will meet with the Denver Art Museum grants and financial staff to report internally on staff time reporting and project expenditures to ensure time and budget program delivery.</p>			
	<p><i>Example:</i> At the beginning, the mid-point, and end of the project, we will administer a satisfaction survey to staff who have participated in the training.</p> <p><i>Example:</i> We will gather opinions about our online services through questionnaires provided to every 20th user.</p>			

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<p>Quality: How well the activities meet the requirements and expectations of the target group</p>	<p>In Year 1, the Evaluation Consultant will conduct pre surveys with the Access Advisory Committee Members, to develop a capacity building baseline.</p> <p>In Year 1, a Design Workgroup will be created consisting of community members with disabilities, the workgroup will co-create outcomes for the projects.</p> <p>In Year 2, the Evaluation Consultant will collaborate with the project team and Design Workgroup to develop evaluation tools for the prototypes.</p> <p>In Year 2, the project term, the DAM's Interpretive Specialists team, in partnership with the Accessibility Advocates Committee, will conduct observations and interviews with targeted groups to gather data and museum guests' interactions with the prototypes.</p> <p>In Year 2, a Studio Workgroup will be created consisting of community members with disabilities, the workgroup will co-curate a reinstallation of the DAM's Ellen Bruss Design Studio.</p>
<p>Timeliness: The extent to which each task/activity is completed within the proposed timeframe</p>	<p><i>Example:</i> Every six months, our Project Director will assess the fit between our proposed Schedule of Completion and actual activity completion dates.</p> <p><i>Example:</i> Each quarter, each project partner will submit to our Project Director a templated report showing their progress on meeting project milestones.</p> <p>The Project Director and co-project leads will meet monthly to assess progress towards goals and Schedule of Completion and inform program iteration as necessary.</p>