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Conceptions and Receptions:
A Case Study Analysis of Community Engagement at Four Local Museums

By
Mary Lee Casey

B.A. Anthropology, Gettysburg College, PA, 2018

Professional Paper
Presented in partial fulfillment of the requirements for the degree of

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in Anthropology, Cultural Heritage

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Approved by:
Scott Whittenburg, Dean of the Graduate School

Gregory Campbell, Ph.D
Chair
Anthropology

C. Riley Augé, Ph.D
Anthropology
Curator, University of Montana
Anthropological Collection Facility

Hipólito Rafael Chacón, Ph.D
Art History and Criticism,
Suzanne and Bruce Crocker Director
of the Montana Museum of Art and Culture

ABSTRACT

Casey, Mary, M.A., Spring 2020

Chairperson: Dr. Gregory Campbell

Conceptions and Receptions: A Case Study Analysis of Community Engagement at Four Local Museums

The theme of community engagement has been a prevalent topic of debate and discussion among museum professionals across the country, and so this thesis seeks to examine how four local museums connect with their local audiences in meaningful and successful ways. I focus on local museums because they have the unique opportunity to intimately engage their immediate community's perceptions of identity and heritage, and relate the interpreted past in innovative ways that effectively resonate with the contemporary lives of current residents. The Historical Museum at Fort Missoula, Strawberry Banke Museum, The Tuck Museum of Hampton History, and the James House Museum, were selected as case studies and analyzed in an attempt to identify the varied approaches utilized by the leadership at each museum to preserve their collections and engage their community members. Having completed seven months of qualitative research that included participant-observation, semi-formal interviews, surveys, photographic documentation and document analysis, this presentation will summarize the results of this research and illuminate the complex socio-cultural, political, and economic contexts that influence community engagement tactics utilized by the leadership at each of the four museums.

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I am extremely indebted to a great number of people, for without their encouragement, empathy, and guidance, this thesis, and indeed the entirety of my graduate experience, would have been neither possible nor enjoyable.

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Thank you to my colleagues within the Department of Anthropology. I have learned just as much with you, as from you. I am also grateful for the conversations and laughs had with friends along the way, and for those who have provided an ear, advice, and encouragement. Thanks to Maggie Walsh, Rachel Steffen, Candice Odom, Anne Smyrl, Rebekah Skoog, Michaela Shifley, Ren Freeman, Nikki Manning, Kyle Langley, and Tyler Rounds.

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Maps, Images, Figures

MAPS

Map 1.1: Map of the United States of America	3
Map 1.2: Map of the Tuck Museum of Hampton History grounds	5
Map 1.3: Map of Strawberry Banke Museum campus	9
Map 1.4: Map of The Historical Museum at Fort Missoula campus	12

IMAGES

1.1: The James House Museum	8
5.1: Flyer, Tuck Museum 40th Annual Southern Style Pig Roast	113
5.2: Flyer, Tuck Museum Viking Days	114
5.3: Flyer, “Saga of the Submarine Squalus: 80th Anniversary of the 1939 Rescue and Salvage”	117
5.4: The James House Association’s Annual Meeting	120
5.5: Advertisement, Spirit Chasers Paranormal	121
5.6: Spinning Wheel, James House	124
5.7: Archaeological artifacts, James House	125
5.8: Skip Webb, inside the James House	126
5.9: New Hampshire U.S. Naturalization Ceremony, Strawberry Banke Museum	130
5.10: Ghosts on the Banke, Strawberry Banke Museum	132
5.11: Flyer, 40th Annual Candlelight Stroll, Strawberry Banke Museum	132
5.12: Land Acknowledgement, Strawberry Banke Museum	135
5.13: Resource Library, Strawberry Banke Museum	135
5.14: Annual Fall Harvest Festival, Historical Museum	138
5.15: Annual Fall Harvest Festival, Historical Museum	139
5.16: Annual Used Book Sale, Historical Museum	140
5.17: Reflective activity, Historical Museum	142

FIGURES

Figure 4.1: Question 1, Location	79
Figure 4.2: Question 1, Gender	80
Figure 4.3: Question 1, Age	80
Figure 4.4: Question 1, Race	81
Figure 4.5: Question 2, “What aspects of Hampton’s history or heritage do you value?”	82
Figure 4.6: Question 3, “Have you visited?”	84
Figure 4.7: Question 4, “Have you, or has a member of your family, donated to...”	86

Figure 4.8: Question 5, “Do you believe that the Tuck Museum preserves and presents significant aspects of Hampton’s history and culture?”	91
Figure 4.9: Question 6, “Do you believe that the James House Museum preserves and presents significant aspects of Hampton’s history and culture?”	92
Figure 4.10: Question 7, “Do you believe certain peoples or histories are missing from current narratives about Hampton’s history and culture?”	93
Figure 4.11: Question 8, “Have you visited any of the following museums or heritage sites (in New Hampshire) and found the experience impactful?”	96
Figure 4.12: Question 9, “How much has Hampton’s local history and heritage contributed to your own identity formation?”	98
Figure 4.13: Question 10, “I would become involved with a museum if...”	99

List of Tables

Table 3.1: Number of interviews conducted with Museum staff or volunteers	65
Table 3.2: “Hampton Historical Society Community Questionnaire”	66
Table 3.3: “Heritage and Museums in Hampton and New Hampshire”	68
Table 3.4: “Strawbery Banke Museum Visitor Survey 2019	71

Table of Contents

ABSTRACT	ii
ACKNOWLEDGEMENTS	iii
Maps, Images, Figures	iv
List of Tables	vi
Chapter 1: Introduction	1
Introduction to the Four Museums and Locations	2
Part 1: Tuck Museum of Hampton History, Hampton, New Hampshire	3
Part 1.1: Tuck Museum of Hampton History Mission Statement	6
Part 2: The James House Association, Inc. and Museum, Hampton, New Hampshire	6
Part 2.1: The James House Museum and Association Mission Statement	8
Part 3: Strawberry Banke Museum, Portsmouth, New Hampshire	8
Part 3.1: Strawberry Banke Museum Mission Statement	11
Part 4: The Historical Museum at Fort Missoula, Missoula, Montana	11
Part 4.1: The Historical Museum at Fort Missoula Mission Statement	13
Chapter 2: Theoretical Framework and Historical Overview	15
Developing the Museum Within the United States	20
Redefining Museology	26
Defining Locality and The Public	32
History Museums and Historical Societies	36
Historic House Museums	37
Development of Historic Preservation Laws in the United States	40
Introduction to Outdoor and Living History Museums	48
Chapter 3: Determining Research Sites and Methods	56
Multi-Sited Ethnography	57
Participant-Observation	58
Interviews	64
Surveys	65
Chapter 4: Survey Results	76
Results	76

Survey Results	76
Part 1: “Heritage and Museums in Hampton and New Hampshire” Results	79
Part 2: Strawberry Banke Museum Visitor Survey Results	102
Part 3: The Historical Museum at Fort Missoula Survey Methods	107
Part 4: Limitations	109
Chapter 5: Discussion	112
Part 1.1: The Tuck Museum of Hampton History	112
Part 1.2: Exhibition and Education	116
Part 1.3: Critical Self Reflections and Suggestions	118
Part 2.1: The James House Museum	120
Part 2.2: Exhibition and Education	123
Part 2.3: Critical Self Reflections and Suggestions	126
Part 3.1: Strawberry Banke Museum	129
Part 3.2: Exhibition and Education	133
Part 3.3: Critical Self Reflections and Suggestions	136
Part 4.1: The Historical Museum at Fort Missoula	137
Part 4.2: Exhibition and Education	140
Part 4.3: Critical Self Reflections and Suggestions	144
Chapter 6: Conclusions	147
Works Cited	151
Appendix A: The University of Montana- Missoula Institutional Review Board (IRB) Approved by Exempt Review	156

Chapter 1: Introduction

Museums, in general, have been attempting to address concerns of relevance, sustainability, and community connectedness, outside of the historically narrow focus of, and importance placed upon, the material cultural objects within their collections. This is informed by contemporary museum philosophy and practice that has evolved for centuries, but more recently, out of debates during the 1980s and 1990s that warranted a transformation within the museological paradigm. Museums were influenced by the need to critically address and embrace new understandings of community through a multicultural and pluralistic lens, that places “emphasis on cultural diversity” (Harrison and West 2010). In particular, Adair and Levin argue that small and local museums “are facing challenges in their efforts to represent their communities in a time of rapid change” (Adair and Levin 2017, 4). While collections have, and still do, define the educational substance and narratives museums are able to exhibit, interpret, and convey, relevance ensures that meaning, and perceived community value, is attributed to such collections. Questions about relevancy might seem contradictory to the historical processes that lead to the formation of local museums, as often, many local museum institutions are the result of collective community action. However, the theme of community engagement has been a prevalent topic of debate and discussion among museum professionals across the country, and so this thesis will address two questions.

The first question will address how four local museums connect with their audiences in meaningful and successful ways through dominant museological models of education, service-oriented programming, and elements of cultural heritage tourism within the experience economy. Second, this thesis seeks to address how, and whether, these four local museums remain

responsive to community perceptions and commentary. I focus on local museums because they have the unique opportunity to intimately engage their immediate community's perceptions of identity and heritage, and relate the interpreted past in innovative ways that effectively resonate with the contemporary lives of current residents. Local museums are also unique because typically, the very individuals and teams involved in preserving, exhibiting, and maintaining local history and heritage within the museum are community members themselves and thus have a more immediate ability to connect with the very people the museum serves. Additionally, Adair and Levin argue that "the last twenty-five years have seen the burgeoning of books on museum theory and criticism...[however] very few of [the] serious works [published] focus explicitly on local sites," and therefore, this research seeks to further develop the literature produced on and about local and small museums (Adair and Levin 2017, 4).

Introduction to the Four Museums and Locations

The following sections will present the historical and contemporary contexts of the four museums involved in this thesis, which include the Tuck Museum of Hampton History (Hampton, New Hampshire), the James House Museum (Hampton, New Hampshire), Strawberry Banke Museum (Portsmouth, New Hampshire), and the Historical Museum at Fort Missoula (Missoula, Montana). Map 1.1 indicates the geographical locations of the four museums within the United States. Written museum mission statements will also be included with the introduction of each organization for the purpose of analysis in the following chapters.



Map 1.1: Map of the United States of America, depicting the geographical locations of the four museums involved in this thesis research as case studies. (Map created by Author 2020)

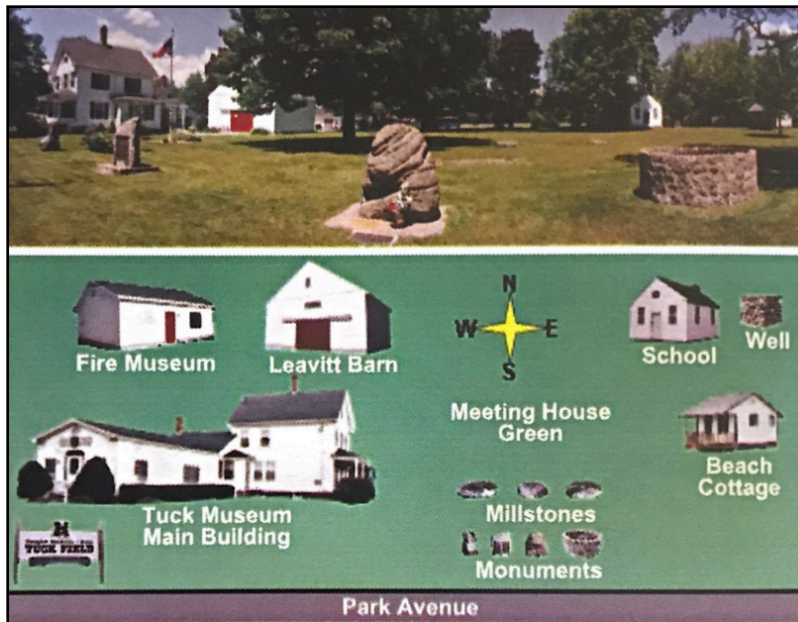
Part 1: Tuck Museum of Hampton History, Hampton, New Hampshire

The Western Abenaki of the Algonquin language-speaking peoples are the autochthons, or pre-European contact occupants, of what it is now the town of Hampton. Specifically, the Pennacook, Pentucket, Squamscott, and Winnacowett peoples or tribes of the Western Abenaki knew of and utilized the seacoast of New Hampshire since time immemorial, according to tribal histories and traditions referring to the region as *Ndakinna* or “Our Land” (Caduto 2003; Heald 2014; Piotrowski 2002; Schultz and Tougas 1999). Archives managed by the town of Hampton’s Lane Memorial Library reference the seacoast territory’s Algonquin name: “Winnacunnet, Winnicunnet, Winnowett, Wenicunnett, Winicumet, [and] Winnicummet” (Lane Memorial Library). This name derived from the Winnacowett peoples (Heald 2014). Before the town’s name was changed to Hampton, as it remains, the area was known by English settlers as the Winnacunnet Plantation (Tucker 1959). The seacoast region allowed access to oceanic resources

and transport, and inlets such as the Taylor, Drakes, and Hampton Rivers opened into marshlands abundant with salt marsh hays and aquatic foodstuffs like shellfish.

With increased interaction between indigenous communities and English settlers as a result of colonial expansion into southeastern regions of New Hampshire, indigenous peoples were forced into the western and north-eastern areas of present-day New Hampshire, Maine, and Vermont, and by 1669, indigenous peoples had been displaced and forced to relocate as far north as Canada (Heald 2014). Between the years of 1616 and 1618, a pestilence threatened and devastated remaining indigenous communities in the region, an epidemic still presently unknown but symptoms resembled smallpox and yellow fever (Caduto 2003; Heald 2014; Piotrowski 2002; Schultz and Tougias 1999). While the Tuck Museum, and most recently the Strawberry Banke Museum, briefly establishes a historical, pre-contact indigenous presence in the seacoast of New Hampshire, elaborate histories relevant to the Abenaki are often absent in narratives about Hampton and Portsmouth. Contrary to assumptions derived from this absence within narratives of Hampton specifically, independently recognized, contemporary communities of Abenaki peoples and descendants of the original inhabitants of the seacoast, continue to organize in the central and northeastern regions of the state of New Hampshire.

In the year 1638, Reverend Stephen Bachiler and English Puritan settlers from the Massachusetts colonies, settled on land they referred to as Winnacunnet. The settlement was named Hampton one year later, when the town was incorporated in 1639. The Tuck Museum of Hampton History serves both as the town's historical museum, and a genealogical research center, operated by the Hampton Historical Society, located at the Meeting House Green off of Park Avenue. The museum building sits on land that served as the original settlement of the town



Map 1.2: Map of the Tuck Museum of Hampton History grounds, includes main building, and additional historic buildings and structures; Hampton, NH. (Map sourced from the Hampton Historical Society 2019)

of Hampton, and is adjacent to Founders Park, a memorial park dedicated to the forty founding families of Hampton. The Hampton Historical Society was established in 1994, but first began as the Meeting House Green Memorial Association in 1925. The Memorial Association was established with the intention of memorializing the English Puritan settlers from the Massachusetts colonies that established the town of Hampton on the seacoast of New Hampshire in 1638 under the leadership of Reverend Stephen Bachiler. Hampton became the fourth English settlement in New Hampshire.

Map 1.2 indicates the layout of the Tuck Museum campus, where the main building not only serves as the visitor center but houses main exhibitions, a school house (circa 19th century), one restored barn (circa 18th century), a fire house museum, and an acquired and restored mid-twentieth century Hampton beach cottage. Elementary and middle school students from Centre School, Marston Elementary, and Hampton Academy, visit Tuck Museum in the first, third, and

eighth grades, for educational programs and walking tours on site. These school field trips align with the planned curriculums taught in school about Hampton and New Hampshire state history. Tuck Museum Board of Trustee member, L. Cotter, has encouraged and nurtured educational programming opportunities for these Hampton students, as she is a former Language Arts (L.A.) teacher at Hampton Academy. The Tuck Museum does not engage students at Winnacunnet High School, nor offer educational programs that align with the high school's planned curriculum or courses, however this is currently being explored (Tuck Museum of Hampton History 2020).

Part 1.1: Tuck Museum of Hampton History Mission Statement

“The mission of the Hampton Historical Society is to increase public knowledge and understanding of the history and cultural heritage of the town of Hampton, New Hampshire, from its earliest inhabitants to the present generation. We will communicate that history through an active museum, educational programs, and a resource library” (Hampton Historical Society 2020).

Part 2: The James House Association, Inc. and Museum, Hampton, New Hampshire

The James House Museum is located on Towle Farm Road in Hampton, New Hampshire, and was built by Benjamin James in 1723. This museum serves the same constituent population as Tuck Museum, and interprets the histories of the families who occupied the James House from its construction, until 1930, when the house was sold to the Winfred L. Campbell family. In 1972, the members of the Campbell family who remained in the house finally vacated, and the house was left unoccupied until 1994. This was the year that the James House Association was formed, and in 1996, the Association was able to purchase the house and one acre of land, while the Town of Hampton purchased the remaining fourteen acres from the Campbell family (Aykroyd 1997). Museum staff provide interpretations of the social, cultural, economic, and

political contexts of Hampton's history during the periods during which the James family occupied the home as well. Benjamin James was a salt marsh hay farmer and weaver, and situated his house on four acres of land northeast of the Taylor River sawmills that historically, and presently, border the neighboring town of Hampton Falls. Benjamin James's grandson, Joshua James, was also trained as a weaver. It is speculated by Hampton historians that during the American Revolutionary War, Joshua may have contributed blankets towards the town's required quota, in support of the Continental Army located in Cambridge, Massachusetts (James House Museum 2020).

The James House chronicles the architectural history of the home, noting stylistic changes from Colonial, Federal, to Victorian. Modern preservation techniques are exhibited, but reconstruction efforts made by a master carpenter employed by the Association, are diligent not to alter the significant, and integral features of the building. The James House was listed on the National Register of Historic Places in 2002. As the "earliest surviving example in New Hampshire of the 'three-post' framing method, which [subsequently] became the standard" in architectural construction, the state of New Hampshire recognizes the house's contribution to state history and heritage knowledge (James House Museum 2020).

The James House (Image 1.1) offers public house tours, reenactments, and educational programs to the public during the summer months of June, July, and August. Recently, the James House acquired a significant collection of textile and weaving equipment from the American Textile History Museum, previously located in Lowell, Massachusetts, before the site closed in 2016. This collection aligns with current museum interpretations of James's family weavers and textile professionals, as well as the textile industry in New Hampshire during the appropriate



Image 1.1: The James House Museum; Hampton, NH. (Image sourced by Author 2019)

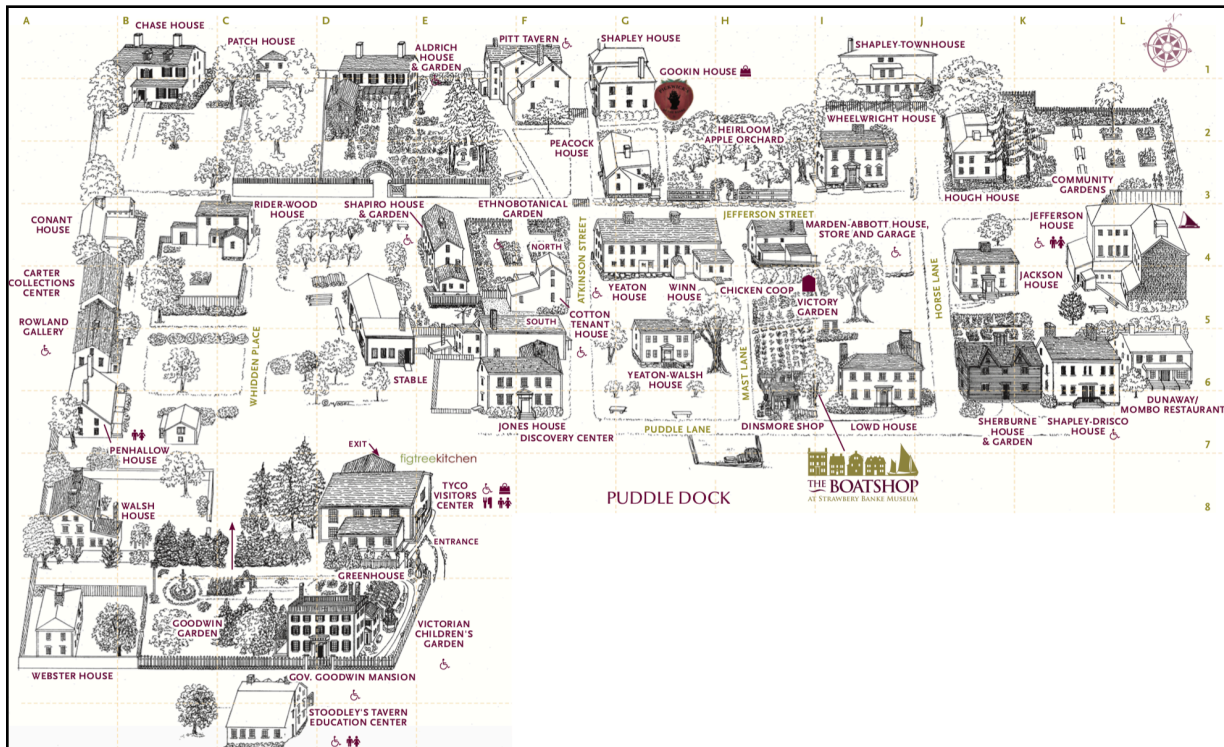
time periods. Additionally, Hampton students enrolled at Winnacunnet High School, who are interested in historical archaeology, architecture, and Hampton history, are able to apply for an internship position supervised by Mr. Skip Webb, current President of the James House Association.

Part 2.1: The James House Museum and Association Mission Statement

The James House Museum and Association does not have a written, or verbally communicated, mission statement. The implications and challenges associated with the absence of a mission statement will be discussed in the following chapters.

Part 3: Strawberry Banke Museum, Portsmouth, New Hampshire

Strawbery Banke Museum is located in Portsmouth, New Hampshire, along the Piscataqua River and Portsmouth Harbor. The Piscataqua River is a tidal river twelve miles in length, that eventually empties into the Gulf of Maine in the Atlantic Ocean. This body of water is recognized as a significant landmark in pre-contact histories relevant to Eastern Pennacook and Abenaki of the Algonquin language-speaking peoples. The Abenaki peoples utilized the



Map 1.3: Map of Strawbery Banke Museum campus, includes main visitor center and historic homes; Portsmouth, New Hampshire. (Map sourced by Strawbery Banke Museum 2020)

riparian of the Piscataqua during the spring and summer months, following seasonally influenced movement patterns. Between the years of 1620 and 1630, English colonists arrived at what is now known as Portsmouth harbor, and named the area “Strawbery Banke,” due to the recorded abundance of indigenous varieties of strawberries that grew along the shores of the Piscataqua. In 1653, the city was officially incorporated into the Massachusetts Bay Colony, and “Strawbery Banke” became Portsmouth (Robinson 2008).

Strawbery Banke (Map 1.3) is a ten acre, outdoor living-history museum that was established in 1958. At the time of Strawbery Banke’s settlement, Puddle Dock was a tidal inlet that allowed for merchant access to maritime trade and transport, but with increased expansion into western territories of New Hampshire, and with the rise of agriculture in the area, use for the inlet declined. During the 1800s, Puddle Dock experienced increased immigrant settlement and

eventually the inlet was filled in with discarded scrap metals and organic materials to create surface space for the construction of housing developments. When Urban Renewal demolition projects threatened the neighborhood during the 1950s, Puddle Dock had become dilapidated. Some houses that can be identified in documentation and photographs within the museum archives had already been destroyed, but the surviving houses were eventually incorporated into the museum's possession, and stand in their original locations (Robinson 2008).

However, a few houses, such as the Goodwin Mansion (built circa 1811), were moved from other neighborhoods in Portsmouth for preservation and protection purposes in response to Urban Renewal projects. Strawberry Banke's six historic gardens are recreated and maintained based on historical records and photographs, as well as with the data collected from archaeological excavation and analysis of soil samples. Strawberry Banke was added to the National Register of Historic Places (NHRP) in 1975. The museum offers historic house interpretations between the years of 1695 and 1954. The Sherburne House is the oldest building on site, constructed in 1695. The Shapley-Drisco House was the last inhabited home on site, evacuated in 1955 by the Pridham Family, three years before it was incorporated as part of the museum. Hour-length tours of historic gardens are offered daily by horticultural specialists employed by the museum, and visitors are engaged by costumed role-players portraying the individuals and families of the original Puddle Dock neighborhood.

Educational tours are offered to school students in surrounding New Hampshire school districts, during the academic year, and summer camps are organized and offered throughout the summer. Strawberry Banke is also partnered with the Portsmouth Black Heritage Trail, and recognizes five houses on site with plaques identifying and interpreting the history of enslaved

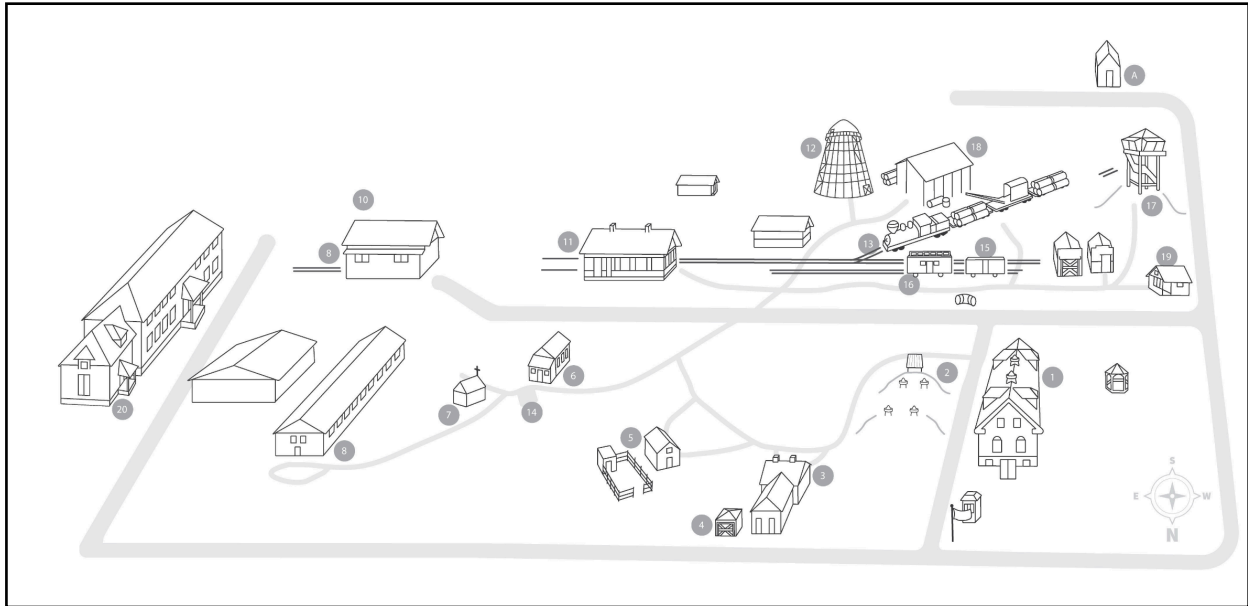
African peoples in the city of Portsmouth. Additionally, the site is utilized as hosting space for community, and state organized events, such as the U.S. Naturalization Ceremony; an indirect memorialization of the immigrant legacy of the Puddle Dock neighborhood.

Part 3.1: Strawberry Banke Museum Mission Statement

“To promote understanding of the lives of individuals and the value of community through encounters with the history and ongoing preservation of a New England waterfront neighborhood. Toward that goal, Strawberry Banke Museum: a) preserves for today’s visitors and for future generations, historic buildings, cultural landscapes, objects, and other materials pertinent to its mission, b) conducts research aimed at placing local developments within the broader context of city, state, and national history, c) disseminates the results of that research to the public through exhibitions, publications, demonstrations, tours, symposia, workshops, and other educational activities and programs” (Strawberry Banke Museum 2020).

Part 4: The Historical Museum at Fort Missoula, Missoula, Montana

The Séliš, Qlispé, and Ktunaxa-Ksanka peoples are the original inhabitants of the Bitterroot Valley. The Salish peoples encountered Lewis and Clark and the Corps of Discovery in 1805, when the expedition entered the Valley and camped near present-day Lolo. As the United States Federal Government continued expansion and exploration into Northwestern territories of the continent, U.S. actions towards Native American communities became increasingly coercive and violent. The Hellgate Treaty of 1855, orchestrated by Isaac Stevens, who was appointed governor of the Washington Territory in 1853 by president Pierce, established the Flathead Reservation and forced Salish, Kootenai, and Upper Pond Oreille peoples north from the Bitterroot Valley. This treaty initiated a precedent for continued land acquisition by the U.S.



Map 1.4: Map of The Historical Museum at Fort Missoula campus, includes main building and additional historic buildings and structures; Missoula, MT. (Map sourced by HMFM 2020)

Federal Government from indigenous communities into the early 1900s. In 1860, the Hellgate Village trading post was created by C.P. Higgins and Francis Worden, who traveled east from Walla Walla, Washington, and Hellgate, turned Missoula, began to grow as a trading center. Fort Missoula was erected in 1877 by the U.S. Army, originally intended as a defense against Western Montana’s Native American peoples. The site of Fort Missoula became an Alien Detention Center during World War II, when the U.S. Department of Justice and Immigration and Naturalization Services interred Japanese, Italian, and German “resident aliens.”

The Historical Museum at Fort Missoula (Map 1.4) is located on the site of Fort Missoula, preserving, interpreting, and presenting the history and the heritage of the Fort, Missoula, and Western Montana. The museum sits on 32 acres, and exhibits over twenty buildings and structures that have been preserved such as the Quartermaster’s Storehouse, which also serves as the museum’s visitor center and main building, a root cellar, the Grant Creek Schoolhouse, St. Michael’s Church, Drummond Depot, Engine No. 7, a Library Car, and

additional tangible heritage items. The museum grounds are occupied by both original features and buildings of the Fort, as well as specific features that have been moved on to the site for the purpose of preservation and maintenance.

Educational programming for adult public and families includes self-guided tours, lectures, and heritage crafts. Students enrolled in schools in the Missoula area visit the site for interactive and experiential opportunities to learn about Missoula County history and heritage during the school year and during organized summer camps. One large community event includes the “Annual Used Book Sale,” which entices community members to visit the site, and funnels proceeds back into supporting the museum’s mission and preservation efforts. The museum’s main exhibit, titled “The Road to Today: 250 Years of Missoula’s History,” covers aspects of Missoula’s “coming of age,” as a city, the history of Fort Missoula, the 25th Infantry Bicycle Corps, CCC camp, and WWII era internment.

Part 4.1: The Historical Museum at Fort Missoula Mission Statement

“The Mission of the Friends of the Historical Museum is to keep Missoula County’s history alive for the education and enjoyment of the public,” and “the vision of the Historical Museum at Fort Missoula is to inspire a sense of place and history for Missoula County by collecting, studying, interpreting, and preserving the region’s natural and cultural heritage. The Museum’s core areas of collecting [includes]: a) the history of the city and county of Missoula, b) the history of Fort Missoula and the military presence in the area, c) the history of the forest management and the wood products of Western Montana” (The Historical Museum at Fort Missoula 2020).

The following chapter will introduce and discuss the evolution of museology as a discipline, as well as the development of museums on both an international and national scale. Chapter Two situates the Tuck Museum, the James House Museum, Strawberry Banke Museum, and the Historical Museum at Fort Missoula within the historical context and development of museums in the United States.

Chapter 2: Theoretical Framework and Historical Overview

Due to the interdisciplinary nature of museology, it is important to acknowledge “that there is [no] single body of ‘museum theory’” from which museum professionals draw, but rather a collective of ideas from “multiple fields including cultural studies, philosophy, art history, archaeology, tourism, leisure studies, economics, anthropology, ethnography, sociology, and linguistics,” although the ‘toolbox’ expands so as to include history, and the sciences such as biology, astronomy, and aeronautics (Coffield et al. 2018, 9). Museology also represents the inextricable connections between the theories that inform museum philosophy, and the practices and methods that museum professionals engage (Coffield et al. 2018; Prottas 2019). It will be important to contextualize how and when museum professionals orchestrated such a significant change that fundamentally re-situated communities at the purview over, or as equal to, that of the collections within a museum, and examined the ways that “collections have been used in self-fashioning social and personal identities” (Barnes and McPherson 2019; Bell et al. 2016; Black 2005; Dewdney 2013; Gray and McCall 2014; Harlow and Skinner 2019; Kadoyama 2018; Merriman 1989; Segall and Trofanenko 2014; Shelton 2013, 19; Simon 2010; Vergo 1989; Weil 2004). This paradigmatic shift within the discipline influenced my decision to pursue this avenue of inquiry and indeed has already influenced how and why museum professionals, whether at the national, regional, or local level, engage their communities and define their publics.

Thus to understand this ‘shift,’ and the present museological parameters within museum professionals at each of the four sites operate, let us begin at what multiple scholars have considered to be origins of the museum. The roots from which museums were founded are, arguably, educational in substance, as museums and additional cultural heritage organizations

have been centers for the accumulation and dispersement of socio-cultural knowledge, as well as cultivators of civic and scholarly engagement (Barnes and McPherson 2019; Burcaw 1983; Prottas 2019; Segall et al. 2014; Vergo 1989). In Burcaw's (1983, 18) historical examination of the origins of museums, Burcaw acknowledges Demetrius of Phalerum with conceptualizing the "mouseion," or a "place for contemplation" within the Grecian empire in Alexandria, Egypt, during the third century B.C.E.

Demetrius's influence was notably that of Aristotle, who articulated the importance and techniques of observation of tangible items for the purpose of knowledge acquisition (Alexander et al. 2017; Burcaw 1983). Ptolemy I Soter is credited with establishing the Mouseion in Alexandria during the third century B.C.E., as Demetrius served in Ptolemy's court and arguably influenced this creation (Alexander et al. 2017; Burcaw 1983; Dean and Edson 1996). Scholars have debated whether it was in fact Ptolemy I or his successor, Ptolemy II Philadelphus who founded the institution, but the Mouseion was said to be first institution devoted to the "promot[ion] of literature and science" (Burcaw 1983, 17). The Mouseion was a collections and learning facility for the elite social class, in which "biological and cultural objects" were observed and studied, and four distinct disciplines were pursued, such as astronomy, literature, mathematics, and physics (Burcaw 1983, 17; Dean and Edson 1996; Prottas 2019; Segall et al. 2014; Stansfield and Woodhead 1994; Vergo 1989). Throughout proceeding centuries, the concept of the 'mouseion' continued to be engaged and manipulated to promote private and public agendas in the global North. Beginning with ancient Greece and the construction of the 'mouseion,' is simply a way to address the enduring history of museums and how they have evolved, even more rapidly over the past 300 years. Prottas (2019, 339) for example, argues that

claiming “a simple origin point for all museums” devalues the evolution and development of “the variety of museums that exist today, from science centers, to historic homes, to literary museums” among other divergent cultural heritage institutions. Yet, even with such variation, the profession of museology has been defined by scholars like Stansfield (1994), Vergo (1989), and Woodhead (1994), as “the study of museums, their history and underlying philosophy, and the various ways in which they have, over [the course of time] established an educative, political and/or social role” (Vergo 1989, 1).

During the Roman conquest of the Greek empire, mouseions underwent a transformation, as the conception of museums were further developed, and confined, into structural and architectural entities that housed material collections (Alexander et al. 2017; Burcaw 1983). Such collections were either salvaged from mouseions or collected through other imperialistic endeavors, and exhibitions comprised of paintings, sculptures, and additional material cultural items that were maintained, utilized, and visited by individuals from within specific scholarly and elite social circles.

At the beginning of the fifth century B.C.E., the social, economic, and political stability of the Western Roman empire waned due to internal and external factors such as increased conflict with competing political entities. Museums that had evolved within the Roman empire experienced, what Dean and Edson (1996, 3) described as a “long period of museological dormancy” as Roman temples and architectural structures that contained collections were either destroyed, or collections were removed as an outcome and strategy of war, conflict, and the reorganization of the Western Roman empire (Alexander et al. 2017; Burcaw 1983). The emergence and diffusion of Christianity throughout the early to late Middle Ages, as described

by classical scholars, also contributed to the suppression of exhibition and even the destruction of tangible cultural objects not associated with the Christian faith (Alexander et al. 2017; Burcaw 1983; Dean and Edson 1996).

The museum concept reemerged during the fourteenth into the sixteenth centuries across Western Europe with the age of the Renaissance, which revived an interest in and promotion of classical art and literature, “paralleled by the advancements in fine arts and science” of that time (Alexander et al. 2017; Dean and Edson 1996, 3). It was with the exhibition of the Lorenzo de’Medici collection in Florence, Italy, during the fifteenth century, where the conception of a museum within the walls of a galleria, or gallery, was established, that displayed, in particular, works of art such as paintings and sculptures, and also additional material cultural objects of antiquity (Alexander et al. 2017; Dean and Edson 1996). Lorenzo de’Medici, also referred to as “Lorenzo the Great,” was a prominent politician and statesman in Florence, and recognized for his contributions to, and support of, the socio-cultural Renaissance (Dean and Edson 1996). The Medici galleria was a privately owned material collection, available for a centralized public of wealthy and elite figures, and was representative of the trend of collecting at the time, as means for ensuring and displaying social, political, and economic authority and wealth through the possession of material culture (Alexander et al. 2017; Coffield et al. 2018).

The galleria and ‘Wunderkammer,’ are terms used to describe the ‘cabinets of art,’ and ‘cabinets of curiosities,’ or antiquities, that were popularized during the sixteenth and seventeenth centuries, and are arguably “the distant antecedents of art and natural history museums” of today (Alexander et al. 2017; Burcaw 1983; Coffield et al. 2018, 22; Dean and Edson 1996; West et al. 2010). These cabinets of curiosities, art, and antiquities were

intentionally filled with, and displayed, tangible items of cultural significance or uniqueness for the sake of entertainment and invocation of wonder. Collectors involved with the development, organization, and supply of material cultural items for Wunderkammer, were predominantly “privileged [white] men” with “the private economic means and leisure to pursue their interests,” assert Ansell and West (2010, 9). It was only during the late 1600s, into the early 1700s, that the conceptual development of such cabinets of curiosities evolved into institutions for ‘public’ benefit (Alexander et al. 2017; Burcaw 1983; Coffield et al. 2018, 22; Dean and Edson 1996; West et al. 2010).

Such institutions, like the British Museum, “established by an act of Parliament in 1753... granted free admission to all studious and curious persons,” and is considered by museum historians as the first ‘public’ museum operating within the European model, heavily influenced by the period of Enlightenment (Alexander et al. 2017; Burcaw 1983; Coffield et al. 2018, 23; Dean and Edson 1996). The British Museum represented a significant element of Enlightenment fundamentals which sought to advance and embolden the “public sector” and decentralize knowledge, even if the operators of The British Museum only admitted “a few selected individuals daily” (Dean and Edson 1996). During the early 1750s in France, as well, “the Royal French government began to open the picture gallery of the Palais de Luxembourg” to specific members of the French population outside of the Royal and elite socio-political and economic sphere, although ‘public’ was defined and considered to be that of “scholars and gentlemen” and for such visitors only upon request (Alexander et al. 2017; Burcaw 1983; Coffield et al. 2018, 23; Dean and Edson 1996).

In Vienna, Austria, in 1781, the Belvedere Museum was opened and founded upon a mission of education, initially through art, and in fact, Christian von Mechel the Museum's first curator, "wrote that the collection should be understood as a Lehr-mittelsammlung (collection for learning) aimed at teaching a visible history of art" (Prottas 2019, 338). Mechel recreated the traditionally verbose descriptive texts that accompanied works of art and material culture in museological settings such as the Belvedere, and "chose to write short entries that helped direct visitors" through a guided interpretation of the piece's history and depictions (Prottas 2019, 338). Mechel's terse, yet informative, descriptions countered the popular dissemination methods of the time, and "received praise for helping the uninitiated" visitors at the Belvedere become acquainted with the material collections that the Museum offered (Prottas 2019, 338). Mechel's interpretive and educational approaches inspired curators at the Louvre Museum in Paris, France, and at museums in Berlin and Kassel, Germany, like the Altes Museum, founded during the 1830s (Prottas 2019). It has been argued by museum historians that the opening of the Louvre Museum in 1793 represents a "dramatic democratization" of access to knowledge and material culture through the repossession of the Royal family's private collections and belongings by the French public after the French Revolution of 1789 (Alexander et al. 2017; Burcaw 1983; Coffield et al. 2018; Dean and Edson 1996; Prottas 2019). Successive museum directors, particularly within the United States, would go on to conceptualize democracy and education through the museum.

Developing the Museum Within the United States

Often cited as the first museum in the United States, the Charleston Museum, established in Charleston, South Carolina, in 1773, served the purpose of promoting "the concept of public

service and education” (Alexander et al. 2017; Burcaw 1983; Coffield et al. 2018; Dean and Edson 1996). The Charleston Museum presented collections of “natural history materials for the promotion of the natural history of the province,” as the landscape of the “New World” was being examined and ‘explored’ by settlers seeking to ensure the profitability of such natural resources like cotton and tobacco (Alexander et al. 2017; Dean and Edson 1996). Though the Charleston Museum “offered public hours for visitors,” during this period of museological development, private members involved with the process of opening collections to the ‘public’ on a more frequent, even if regulated and arranged basis, reflected governmental and private pursuits to justify, in an overt presentation of material culture and advancements in the arts and sciences, the stability of the nations and societies that founded and funded such ‘public’ museums (Alexander et al. 2017; Burcaw 1983; Coffield et al. 2018; Dean and Edson 1996). Presently, the advancement of research and knowledge for the benefit of the ‘public’ remains inherently reflected within museology, but it is important to begin a discussion about the development of museums within the United States, so as to highlight the evolution of museums from a previously held ‘tool’ of the government.

By speaking to the interconnected histories of museums and the promotion of national identities and ideologies, Harrison (2008, 178-180) discusses conceptions of ‘predatory heritage,’ in which colonial powers and the colonial state, intentionally sought to select and manage “particular cultural heritage... [and eliminate] or remov[e] other memories or forms of recollection.” This vision of cultural heritage management and the museum, situated within larger contexts of colonialism and authoritarianism, has historically been hierarchically inequitable, wherein nation states and societal elites have been in control of the process of

collecting, interpreting, and the dispersement of knowledge. ‘Public’ museums organized and maintained by the state, as well as private museum collections, “were [meant] to assemble complete sets of material culture with which to reconstruct the very cultures they were ‘modernizing’ in the process of collecting them” (Harrison 2008, 180). It is in this process of “emphasizing the roots of nationhood in colonial settlement,” that the “allegory of modernity... emphas[ized] the project of collecting cultures” for the purpose of “salvaging” them in the presence of colonialism (Harrison 2008, 178). Museums remain contested spaces due to this historical erasure of cultural heritage(s), as museums were utilized to assist in the process of recreating a national identity for the purpose of ensuring a more solidified colonial control.

Although the contemporary museological experience has historically been defined by and modeled after the European approach, there are characteristics unique to museums located within the United States. As museums evolved from the late eighteenth into the early nineteenth century alongside enlightenment ideals, definitions of the ‘public,’ and that of the museum’s educational role, evolved as well, to signify the inclusion of citizens not only of scholarly or gentlemanly accord, even if this inclusion was gradual and still exclusive (Alexander et al. 2017). Charles Willson Peale, artist and director of the Philadelphia Museum, first established in Philadelphia in 1784, exhibited Peale’s own commissioned portraits and landscape paintings, material culture, and natural history specimens (Alexander et al. 2017; Hein 2012). Peale “mounted specimens of animals, birds, and insects with realistic backgrounds, [material cultural objects] and displayed portraits of nearly three hundred Founding Fathers [and Revolutionary War officers], painted chiefly by himself or members of his family” (Alexander et al. 2017, 7; Hein 2012; Sellers 1980). Peale was a close associate of two particular Founding Fathers, Benjamin Franklin and

Thomas Jefferson, the first and second presidents of the American Philosophical Society (APS), that would eventually become the American Philosophical Society for Useful Knowledge in 1769 through an amalgamation with the American Society for Useful Knowledge (Hein 2012). The APS, located in Philadelphia, Pennsylvania, was founded in 1743 by Benjamin Franklin, and became the first society within the United States analogous with private European scholarly and scientific societies, although the Society's intellectual foundation was that of developing a democratic republic (American Philosophical Society 2017; Hein 2012). Peale was both "an active member of the [APS] and curator of its holdings" (Hein 2012).

As Peale's collection grew, the Museum was relocated to Independence Hall and the American Philosophical Society's main quarters, and collections were also transferred to locations in Baltimore, Maryland, in 1814, and in New York City in 1825 (Alexander et al. 2017; Sellers 1980). The development of Peale's collections paralleled the developments in scientific inquiry of the late eighteenth and nineteenth centuries, and Peale's collections were arranged and exhibited in accordance with the scientific taxonomic system presented in *Systems Naturae*, published by Carolus Linnaeus in 1735 (Sellers 1980). An embrace of the Linnaeus taxonomic system reflected not only Peale's influence as director of the Philadelphia Museum, but also Peale's support of advancements in science, research, and knowledge. Being a member of the APS, Peale was inclined to conceptualize education as "a key to developing a democratic republic" and founded his museum in tandem with the intellectual, cultural, and political establishment centralized in and around Philadelphia, P.A. (Hein 2012). Peale was a proponent of exhibition for the purpose of social and educational entertainment as well, and through this medium of knowledge dispersement and social gathering, the Philadelphia Museum engaged the

“curious” public in new ways that altered, but did not shatter, the previous mold of exclusivity that, historically, museums preserved.

An institution that would further define and model museological practice in the United States is the Smithsonian Institution, created in 1846 by an act of the United States Congress signed by President Polk (Alexander et al. 2017; Dean and Edson 1996). James Smithson bequeathed approximately five-hundred thousand dollars to the United States government with the instruction that a museological institution dedicated to research be established to fund, increase, and disseminate knowledge (Alexander et al. 2017; Dean and Edson 1996). As the United States’ national museum, the philosophy, practice, and methods of exhibition, conservation, education, and research of the Smithsonian Institution would establish museological precedence as additional institutions such as the American Museum of Natural History (1869), the Metropolitan Museum of Art (1870), and the Museum of Fine Arts in Boston, Massachusetts (1870) were founded and brought the United States “into the museum mainstream” (Alexander et al. 2017, 7).

As previously stated, museums are educational, arguably from their origins, however, “for many North American educators, the origins of museum education are intimately linked to John Cotton Dana [founder and director] at the Newark Museum in New Jersey” (Alexander et al. 2017; Prottas 2019). The Newark Museum of Art was founded in Newark, New Jersey, in 1909, initially located at the Newark Public Library (Alexander et al. 2017; Hein 2012; Prottas 2019). Dana was an active member and proponent of the Progressive movement, or era, of the late 1800s into the early 1900s, and contributed efforts to “counter the less desirable consequences of industrialization, urbanization, and immigration” (Hein 2012).

The “three essential attributes” of Progressivism were a.) a belief that social issues must “be addressed by direct and sustained social and political action, b.) progress was to be achieved through the same exerted social, political, and scientific action, and c.) that public education was a necessary tool for which to achieve “greater social justice... and equitable dispersal of the benefits derived from progress in science and technology” (Hein 2012, 11). As a Progressive, Dana believed “that education is a tool that provides people with the skills and information needed to improve their lives” (Hein 2012, 76). Dana is acknowledged for providing widely available institutional resources to his constituents of Newark and New Jersey, as the director of both the Museum and Library (Alexander et al. 2017; Hein 2012; Prottas 2019). Dana’s influence within the museum field, specifically within the United States, helped to conceptualize museums, and libraries, “as spaces of [and for] the everyday [person] rather than [just] the elite” (Alexander et al. 2017, 7; Hein 2012; Prottas 2019).

In “The Gloom of the Museum,” Dana (1917) argued for museums and libraries in the United States to “extend hours and services and remove the [sanctity of material cultural collections] in favor of inquiry and discovery” that such organizations offer to their publics through social and cultural interactions. Such issues that Dana, as director, sought to find solutions to were that of accessibility and inclusivity, visitor engagement, education, and sustainability of the museum (Alexander et al. 2017). Dana’s suggestions for prioritizing ‘community’ and the ‘public’ in museums, as well as libraries and additional historical and cultural organizations, was a foresighted contribution, and would be revisited and embraced during the late twentieth, into the twenty-first centuries in the United States (Alexander et al. 2017).

Redefining Museology

When the devastating impacts of World War II were realized, the United Nations, an intergovernmental organization, was formed in 1945 in San Francisco, for the purpose of establishing a precedent for, and maintaining cooperative international discussion and decision making (Ansell and West; 2010; Harrison 2010; Harrison 2013). An essential organ of the United Nations was established in 1945 as well; The United Nations Educational, Scientific, and Cultural Organization (UNESCO), that would be based in Paris, France (Ansell and West 2010; Harrison 2010; Harrison 2013). Additionally, the International Council of Museums (ICOM) was formed in 1946, as an extension of UNESCO (Harrison 2013). Following the end of World War II, museums, both internationally, and within the United States, experienced a significant epistemological and practical transformation in the pedagogical approaches for utilizing museums as public educational spaces (Kristinsdóttir 2017, 426; Harrison 2013; Hein 2016, 9; Weil 1999). ICOM established an international demand for museums to reevaluate priorities of heritage management such as preservation tactics, but to also understand the museum's potential for educational engagement. UNESCO, ICOM, and additional international discussions were involved in the post-war reconstruction period that the United States felt as well (Tyler et. al. 2009; King 2013; Harrison 2013). Additional private, public, and federal initiatives regarding heritage, historic preservation, and museums will be further discussed in the following sections dedicated to introducing the pertinent historical contexts from which historic house museums, history, and living history museums and organizations in the United States emerged.

Harrison (2013, 10, 94) argues that new approaches to heritage emerged during “the late-modern period,” not only in response to the devastation, insecurity, and sense of vulnerability

that resulted in the wake of World War II, but as reactions to a series of changes that occurred in post-industrial societies after 1970. Harrison (2013, 10, 94) suggests these changes include the process of deindustrialization, an expanse of new communicative technologies and globalized patterns of production and consumption, widespread mass migration and transnationalism, new modes of capital accumulation and distribution, perceptions of accelerated change, and increased leisure time. While the foundation of museums, as has been discussed, is educational, or should be educational at its core, museums were specifically affected by Harrison's (2013, 85) final suggested 'change,' being that of increased leisure, in which collective publics could spend time engaging in tourism and travel, thus resulting in marketed experiences at international, national, and local museums and heritage sites. A deliberate and delicate balance between education and experience, as education through experience, must be utilized within the museological setting, so as to avoid what Harrison recalls as the process of "Disneyisation," by ways of creating themes or experiences through recreated or "staged" cultural or historical performances (Harrison 2013, 87). Harrison (2013, 87) cites Holtorf (2005) and Hall (2006), arguing that "many contemporary museums essentially operate as composite theme parks, producing simulated environments within which to stage themed heritage experiences. To be profitable within the experience economy, a market "that was increasingly focused on individual experiences," heritage needed to appeal to more than one audience in more than one way, in sustainable ways that prompted recurring visitation (Harrison 2013, 88). In 2006, Tony Bennett described an evolving museum characteristic, that of being a "differencing machine concerned with the representation of multiple constituencies" (Harrison 2013, 88). Museums are an interesting dialectic, as the financial benefit of recurring visitation provides the opportunity for museum professionals to

ensure the proper preservation of their material collections, create additional programming and community events that contribute to the sustainability of the organization, and provide a sense of stability for the leadership and volunteers involved with the museums operation. However, museum professionals must be cognizant of not allowing the experience they present to the public to overshadow the knowledge that can be gained.

Academic debates about heritage that materialized during the 1980s and 1990s have had an important influence on the practice of heritage and the museum in the late twentieth and early twenty-first centuries (Harrison 2013, 9). Critical, or ‘New,’ Museology is a recently developed discipline, when compared to the expanse of time that museums as institutions have been in operation (AlmaDís Kristinsdóttir 2017; Gray and McCall 2014; Hein 2012; Harrison 2013; Prottas 2019; Vergo 1989). This paradigm shift within the museum profession sought to address and correct the founding philosophy and practice of museums, as Burcaw (1983, 17) stated, spaces for “the elite social class” although the educational merits remained. When scholars such as Vergo (1989) and Weil (2004) define this paradigm shift towards critical museology as “new,” this inherently juxtaposes the term with the “old” form of museology, which focused, it is argued, too heavily on museum science or the methods of collecting, preserving, and interpreting, rather than on the communities whose heritage or stories were being presented and preserved. Vergo (1989), does not, Shelton (2013, 8) argues, provide a distinct definition, field, or method that “subjected the ‘old’ museology to sustained critical evaluation” and therefore defines “critical museology [as] the study of operational museology.” Operational museology, as defined by Shelton (2013, 8) and mentioned indirectly by Vergo (1989) as ‘museum science’ is the “body of knowledge, rules of application, procedural and ethical protocols, organizational

structures...[and] exhibitions and programs that constitute the field of ‘practical’ museology.” Therefore, critical museology advocates for an emphasis on the importance of communities. Ideal ‘New’ museological practice encourages museum professionals to compliment tangible collections with educational and participatory opportunities and experiences for museum audiences in co-productive and co-creative methods, or that are of positive socio-cultural benefit to the publics for which a museum serves (Barnes et al. 2019; Simon 2010).

Vergo (1989, 3) would further argue that the ‘new’ museology represents “a widespread dissatisfaction with the ‘old’ museology,” and insists upon a need for museum professionals to radically reexamine the purpose and potential of museums within contemporary societies as transformative entities and spaces for their audiences. Dean and Edson (1996, 6) argue, however, that “in reality, object/community and use/preservation are not contradictory but complimentary... they are *interdependent*” and that the most dramatic change within the museological paradigm and practice is how ‘community’ is conceptualized through ‘public service.’ Museum scholars like Chris Miller Marti and Peter van Mensch contributed early to the debate during the 1980s (Weil 2004). In 1987, Canadian anthropologist Chris Miller Marti asserted that museum exhibits express an underlying and motivating cause that explains “more about ourselves than our ancestors, more about our own values and concepts than those of the culture they profess to portray,” a statement revisited by Harrison (2012, 76) in an attempt to define the process of preservation as it exists in the present.

In 1999, Weil (2004; 229) discusses the paradigm shift within the theoretical and methodological practice of museum studies programs and from within the walls of museums, stating “museums [have been] substantially reshaped.” Weil (1999, 229-230) saw this shift as a

refocusing of museum missions to center their efforts “outward [and to] concentrate on providing a variety of primarily educational services to the public,” and measure their success by a criterion of whether they (a museum) were able to provide those services. Drawing on a critical theoretical approach, the “new museum model,” through public-service and public education, and by utilizing tangible (or intangible) cultural heritage, “contribute[s] positively to the quality of individual human lives... and enhance[s] the well-being of human communities” (Weil 1999, 231). Weil (1999, 78) argued that “museums are more than just places of transmission” and to suggest that museums are simply transmitters, is to overestimate “the role of the museum’s intentions and [to underestimate] the wealth [of knowledge] and emotional range of visitor responses.” Weil (1999) does not see the control resting solely within museum authority, and asserts that this paradigm is unacceptable. Visitor experience should not be devalued even if the experience of communicated intention, through interpretation or exhibition, is not received in the multifaceted ways that museum professionals anticipate or expect. Additionally, the author (1999) suggests that museums need to cease the process of departmentalizing, and recognizes that it is imperative for museum educational and curatorial staff, for example, to continuously collaborate and rely on one another for the acts of interpretation and exhibition, and this argument strikes interestingly at local or small museums with limited ability and resources to even consider compartmentalizing.

Schubert (2009, 9) claimed that museum professionals were involved in, and witnessing “a new golden age of the museum,” as museums were, it seemed, rapidly expanding, opening, and “playing an increasingly central and popular role in cultural life.” In 2012, Hein stated that, because of the discipline’s adolescence, critical museology is still being theorized, researched,

and implemented in practice, and thus, even thirty years after Vergo's (1989) insistence upon a paradigm shift within the museum profession, scholars like Shelton (2013) and Jennings (2019) are still echoing this insistence. The challenge continues to be for museums to engage a critical museological approach to educational and interpretive programming that reflects a public pedagogy.

It has been optimistically argued by museological professionals that museums, due to their inherent dialectical nature, can be spaces in which a critical pedagogy can be employed. Museums can be places for specialized educational programming that targets specific age audiences, such as school-aged children visiting for field trips, or adult-aged visitors (over the age of 18). The notion of the lifelong learner is most often incited within the museum setting. Adult education has often been defined by scholars and educational theorists in three terms: formal education, non-formal education, and informal education; 'education' in these terms has also been interchangeably described as 'learning' (Kasworm et al. 2017, 7). Formal education, within this discussion, refers to "the highly institutionalized, chronologically graded, and hierarchically structured education system[s]" practiced, primarily, between pre-Kindergarten through the twelfth grade (Kasworm et al. 2017, 7). Non-formal education, where museums have the opportunity to fall within the scope of, is organized "outside the framework of the formal system" as education activities (Kasworm et al. 2017, 7). Finally, informal education refers to the "lifelong process by which every person acquires and accumulates knowledge, skills, attitudes, and insights from daily experiences and exposures" (Kasworm et al. 2017, 7). It is within both the non-formal and informal educational spheres that museums and cultural institutions have the opportunity to engage their audiences in critical pedagogy. However, museums and a critical

public pedagogy have even influenced the formal education sector, as formal educators have partnered with museum educators to create programs and field trip excursions that compliment federal and state curriculum standards and materials (Bell et al. 2016).

Goodson and Gill (2014, 16) argue that contrived definitions of ‘learning,’ whether it be within the formal, non-formal, and informal setting, but particularly within the formal setting, have often been utilized “to [fulfill] the growth potential of the state” wherein “people are treated as economic objects, and learning [has been used] as a means towards an instrumental end.” Thus, Goodson and Gill (2014, 16) argue that it is “imperative that learning should be primarily about being and becoming a more fulfilling human.” Learning can manifest into and through the creation of narrative, which Gill (2014, 36) argues can be a critical exercise where the producer of a narrative[s] comes into consciousness, or an awareness of self and identity, as well as acknowledging one’s position within their own community or communities.

Defining Locality and The Public

Definitions of ‘locality’ and ‘the public’ have evolved and been redefined simultaneously with the development of the museum. Defining locality, for the purpose of this thesis, will be discussed in spatial and relation terms. To define spatial, let us refer to the definition and premise set forth by Adair and Levin (2017, 3), who “take the term *local* literally, as defining the primary emphasis of the museum’s collection or delineating the museum’s main audience.” Kadoyama (2018, 7) cites Smith’s (n.d.) descriptions of community, outlined in three ways, but beginning with “community as place - a neighborhood... or some other geographic definer.” Locality, in terms of spatiality, or “geographic definer” are described in the mission statements of each museum involved in this thesis, being that of Missoula County, Montana, the Seacoast

community of New Hampshire, and the towns of Hampton, North Hampton, Hampton Falls, and Seabrook, New Hampshire. Community will be understood to be *not* non-local travelers and visitors, although these persons make up a significant portion of the totality of each museum's audience, but by the persons currently, or having once resided in, the geographical location defined by the mission statements of each museum, and of the locale each museum wishes to interpret through material culture within their collections.

Additionally, Appadurai (1996, 2001, 2008) defines locality as a “relational rather than a spatial concept - ‘the local’ is not so much the place where [one] live[s] but a space to which [one] feel[s] connected and through which [one] feel[s] connected to others” (Harrison and West 2010, 243). These definitions seems contradictory and conflicting, but Appadurai's concept defines ‘the local’ as not an inherent reality, but suggests “that societies must do cultural work to create it (the local) and make it real” and through relationality, “a sense of belonging to a community and to a place” (spatial- geographic) is established (Harrison and West 2010, 243). Belonging also invokes discussions about inclusion, and Kadoyama suggests that inclusive practices, especially on behalf of the museum, “nourishes community involvement” and “is necessary for diversity initiatives to work effectively,” which connects directly to the shift in museological philosophy (2018, 11).

Harrison (2012, 13) defines, among “various actors,” the “local stakeholder” involved in the debates and issues surrounding local, national, and global heritage practices. Kadoyama (2018, 11) introduces a similar definition, that of “community stakeholder,” meaning a community member, or members “who care about, have a strong interest in, are affected by, or have an effect on a project.” Local stakeholders, or community stakeholders, will be discussed

more directly in the following subsections, as the heart, and motivators of, the preservation movements in the United States. Local stakeholders are also those individuals not only just involved in the debates or movements regarding heritage preservation, but also those who contribute directly to the collections of local historical and museological organizations, as local museums are often mainly sourced by community relics and tangible heritage items.

Kadoyama (2018, 16) outlines three core values that museums should cultivate, that support and encourage community engagement. The first core value is “respect,” the second is “empathy,” and the third is “true listening.” “True listening” is argued to foster connectivity, which, Kadoyama (2018, 16) claims, “is a core aspect of all our relationships and the basis of [museum] work,” that also develops a sense of belonging through relationality. Understanding what establishes the basis of community allows for an understanding of how museum leadership develops community-specific programming and events. In “Like A Good Neighbor,” Walden (2013, 19) argues that local museums have an opportunity to become more active agents within their communities through community service programming. Walden further asserts that “community service is at the heart of museum identity and mission[s]” as local museums are typically involved with conserving, interpreting, and presenting historical and contemporary heritages of the community members they serve, and “dedicated to building [and maintaining] a sense of [community] identity.” Increasing community involvement with the process of heritage preservation and presentation also serves as a predicted precursor to the local museum’s sustainability and longevity, arguably because the very people who the museum serves are playing active roles in its existence. A local museum’s life source is not necessarily the material and tangible heritage within its repositories, but the people who connect their stories through

tangible and intangible mediums for heritage expression. Walden (2013, 19) suggests that local museum leadership must become invested in creating relationships or becoming familiar with “local organizations, boards, and services” for the purpose of gaining deeper insights into how the mission of the museum “fits into [or can accommodate] the needs of the community.”

To expand upon Walden’s contribution, and to relate specifically to the four museums involved as case studies in this thesis research, it can be argued that individuals involved in museum leadership and operations are often also participating in other aspects of the community through local government, religious organizations, or events (2013). In this way, the local museum and community are already interconnected and not separate from one another.

Additionally, Walden (2013, 22) argues that local museums must become “actively engaged in political advocacy” as heritage and the very act of preservation, presentation, and interpreting heritage is politicized. Museums, and more specifically, museum curators, assume a level of authority and responsibility by managing heritage collections and creating exhibits that present and interpret heritage, and therefore must remain willing and receptive of the various community heritages within a local setting. Local museums have the potential to become or remain spaces and places for empathetic community engagement, and Walden suggests that local museums, by creating community service programming and assessing community need, can create spaces for shared storytelling as well as foster environments for engaging challenging dialogues addressing contemporary local heritage issues. Kadoyama (2018) echoes Walden’s argument, that museums must assess their communities needs in order to provide community service programs and events aimed at increasing community dialogue surrounding contemporary issues of socio-cultural, economic, political and heritage issues. Citing the American Alliance of Museums, Kadoyama

(2018, 41) notes that this national museological organization promotes initiatives that advocate for the need for museums to “become more public-service and community minded.” Local museums have an opportunity to “create opportunities for belonging and invite people to join [in their efforts]” (Kadoyama 2018, 34). Generalized reciprocity and building trusting and empathetic relationships with communities is a tactic Kadoyama (2018, 36) argues will increase a local museum’s ability to connect genuinely and successfully with their constituents.

The following sections will introduce the history and developments of specific ‘types’ of museum models within Europe, and more specifically, in the United States. This foundational basis of discussion will provide context for understanding present operations and functions of the four museums involved in this thesis. As each of the four museums is a historical museum, the origins and developments of historically orientated museums will be highlighted in the following sections.

History Museums and Historical Societies

Often, historical museums and historical societies are coupled together, or such museums “might also take the shape of a historic house...[an interpretive space] with the addition of landscape and grounds that may be populated with one or more buildings, and not necessarily domestic ones” (Alexander et al. 2017, 111). Historical museums may also take the shape of living history, and open-air, or outdoor museums, and additional exhibition spaces might include “libraries [and] archives (Alexander et al. 2017, 111; Allison 2016). The museums involved in this thesis are historical museums, and thus, the following sections in this chapter will outline the defining or distinct characteristics of each ‘type’ of historical museum, and provide additional context as to their origins and evolution.

Historic House Museums

The United States's first historic house was established in 1850 at the Jean Hasbrouck House, located in Newburgh, New York (Alexander et al. 2017; Butler 2002). The Hasbrouck House served as General George Washington's military headquarters during the American Revolutionary War, and is one of several homes within the Huguenot settlement in the Hudson River Valley (Alexander et al. 2017). The Hasbrouck House became acknowledged by scholars like Butler (2002) and Smith (2002) as the the country's first successful public historic site and house museum, and is still currently managed and interpreted through the authority of the state of New York, recognized now as Washington's Headquarters State Historic Site (Alexander et al. 2017). In 1850, the state of New York appointed members to participate in the site's management through a governing entity known as the Newburgh Village Board of Trustees. It was decided, by the Board, that a custodial member would maintain the house and "keep it as it was during General Washington's occupancy" (Alexander et al. 2017, 125).

At their origin, historic house museums were commemorative of specific individuals who once occupied the house, also acknowledged as a specific "type" of museum described by scholars such as Charlotte Smith, as the "Great Man genre" of historic house museums (Alexander et al. 2017, 124; Smith 2002, 74). This genre is exemplified through the preservation efforts of the Hasbrouck House, and also reflective of a trend of the mid-nineteenth century to preserve Revolutionary and colonial heritage representative of the United States' founding leading up to the centennial celebration of 1876.

While the Hasbrouck House's official opening defined the initial success of historic house preservation within the context of the United States, Ann Pamela Cunningham's leadership

and activism in an effort to preserve Mount Vernon, George and Martha Washington's Virginian estate and plantation, established a significant precedent for the specific model that house museums across the country would adhere to (Alexander et al. 2017; Butler 2002; Harris 2007; Ryan and Vagnone 2016; Smith 2002; Tyler et al. 2009). It was in 1853, while traveling back to South Carolina from Philadelphia along the Potomac River, that Louisa Bird Cunningham, mother of Ann Pamela Cunningham, witnessed the estate's disrepair and became inspired to restore the Washington's former home (Alexander et al. 2017; Butler 2002; Harris 2007; Ryan and Vagnone 2016; Smith 2002; Tyler et al. 2009). Louisa Cunningham wrote to her daughter to express her concern, and convinced Ann to engage the effort. In that same year, Ann Pamela Cunningham wrote letters addressed to "the ladies of the South," published in the *Charleston Mercury*, in what was, at first, a regional appeal (Butler 2002, 20). Neither the United States government, nor the commonwealth of Virginia, agreed to assume leadership for or financially support the cause, and so Cunningham resorted to appeal to 'ladies' across all states in the Union (Alexander et al. 2017; Butler 2002; Harris 2007; Ryan and Vagnone 2016; Smith 2002; Tyler et al. 2009). The Mount Vernon Ladies Association (MVLA) was founded by Cunningham in 1853, and by February of 1860, the Association had raised \$200,000 in private donations to purchase the estate from John Augustine Washington III, a distant relative of George Washington (Alexander et al. 2017; Butler 2002; Harris 2007; Ryan and Vagnone 2016; Smith 2002; Tyler et al. 2009).

Multiple models for historic preservation regarding the Mount Vernon estate were proposed and debated before the MVLA purchased the property, such as converting the home into a "summer residence for the president [...] an old soldier's home, a model farm [...] an

agricultural college [...] a resort hotel, or [...] a factory” (Alexander et al. 2017, 126). It was the intention of both John Augustine Washington III and Ann Pamela Cunningham to maintain the “Washington house and grounds in the state he [George Washington] left them,” which subsequently provided a foundation from which other house museums paralleled, an act to preserve from “change,” referring to the social, economic, and political contexts of the mid to late nineteenth century (Alexander et al. 1983; Alexander et. al 2017; Butler 2002; Harris 2007; Ryan and Vagnone 2016; Smith 2002; Tyler et al. 2009). Historic homes became memorials and tangible manifestations of patriotism, nationalism, and used as a mechanism for which predominantly white and elite Americans redefined and promoted traditional and aesthetic “American values as a means [to ascribe] good moral character and behavior” following the American Civil War, and in retaliation to increased immigration into the United States at the turn of the twentieth century (Alexander et al. 1983; Alexander et. al 2017; Butler 2002; Harris 2007; Potvin 2016; Smith 2002).

The Daughters of the American Revolution (DAR), a women’s organization, formed out of a collective ideal to pursue and promote a revival of, and rather a romanticization of, colonial America during the country’s reconstruction phase post-civil war (Alexander et al. 1983; Alexander et al. 2017; Butler 2002; Tyler et al. 2009). The DAR, and societies devoted to preserving national heritage emerged alongside historic house museums and associations throughout the early twentieth century, such as the Thomas Jefferson Foundation, managers of the Monticello estate in Virginia which opened to the public in 1923 (Alexander et al. 2017; Butler 2002; Harris 2007; Smith 2002; Tyler et al. 2009). Historic homes and the organizations that operated them became memorials and tangible manifestations of patriotism, typically

following the one-dimensional approach to interpretation and programming modeled by the MVLA at Mount Vernon that glorified individuals and their legacies.

Development of Historic Preservation Laws in the United States

While this thesis is not an analysis of cultural resource management (CRM) laws and practices in the United States, a brief discussion about the development of such legislation is relevant for the purpose of contextualizing historic house museums and properties listed on the National Register of Historic Places (NRHP) in particular. Local, state, and federal laws and standards for such museums and properties must be understood and incorporated into the managerial and strategic plans implemented by the leadership of such organizations, and this can cause significant challenges or issues associated with founding and maintaining such a property, especially for community organized and entirely volunteer-run house museums or historic properties. If organizers and volunteers do not have the previous professional CRM background or knowledge, but wish to become active participants in heritage preservation within their local communities, understanding how such properties can be “saved” and maintained is an essential ingredient needed in the creation of a historic house museum or historic site.

Initially, the United States Federal Government officially recognized landscapes and natural heritage as significant aspects of American history and culture, before historic and cultural resources, structures, buildings, and cultural landscapes (Arnold 2008; Tyler et. al. 2009; King 2013). Ann Pamela Cunningham encountered this hesitancy on behalf of the Federal Government when the MVLA attempted to receive Congress’s support in preserving Mount Vernon, albeit the financial and socio-political crises leading up to civil war occupied politicians energy at that time. It was in 1872, seven years after the end of the war, that Yellowstone

National Park was introduced by President Ulysses S. Grant, and recognized by the Federal Government as a protected natural area (Arnold 2008; Fisch 2008; Harrison 2012; Tyler et. al. 2009). While the designation of national parks was inextricably intertwined with the government's efforts to solidify control and authority over the landscape, Yellowstone National Park became the first nationally and internationally conceptualized and implemented protected natural area, and served as a precursor for subsequent federal law related to the protection and preservation of naturally and culturally significant resources in the United States (Arnold 2008; Tyler et. al. 2009; King 2013).

Prompted by Civil War veterans, the United States Federal Government established the national battlefield with Congress's approval in 1890, and in 1895, Chickamuaga and Chattanooga were dedicated as the first nationally significant, historic military sites (Arnold 2008; Harrison 2012; King 2013). Shortly after, Shiloh National Battlefield was founded in 1894, Gettysburg in 1895, and Vicksburg in 1899 (Arnold 2008; King 2013). Congress did not allocate appropriate funding nor administrative legislation mandating operations for both natural and historic parks when such preservations were established, and therefore, motivated by increased vandalism and illegal activity at such sites, the federal government, lead by President Theodore Roosevelt, signed the Antiquities Act into law in 1906 (Arnold 2008; Harrison 2012; King 2013; Tyler et. al. 2009). The Antiquities Act established a precedent for federal involvement in heritage and cultural resource protection, preservation, and management, and provided authority to the president to "designate historic landmarks, historic and prehistoric structures, and other objects of historic or scientific interest" on federally owned lands (Arnold 2008; Tyler et. al. 2009, 31-32; King 2013).

The Antiquities Act “prohibited the unauthorized excavation, removal, or defacement of objects of antiquity on public lands” owned by the Federal Government and offered penalties for those convicted of such acts (Arnold 2008; King 2013). Additionally, the Antiquities Act also established a precedent for the surveying and identification of archaeological and historic resources on public lands across the country, but it was not until 1916, with the creation of the National Park Service that administrative efforts for management of such declared parks and archaeological and historic sites came to fruition (Alexander et al. 2017; Arnold 2008; Tyler et al. 2009; King 2013). The National Park Service (NPS) was founded within the U.S. Department of the Interior and tasked with the responsibility of managing cultural resources for the Federal Government (Alexander et al. 2017).

Coincidentally, the American Association of Museums, presently acknowledged as the American Alliance of Museums, or AAM, was founded in 1906, the same year that the Federal Government began active engagement in the heritage and cultural resource management process (American Alliance of Museums). Mirroring the Museums Association, established in 1889 in London, England, as the first internationally recognized association for museums, the American Association of Museums followed this initiative and model. The AAM began, and remains a non-profit association dedicated to the development of best museological ethics, standards, and professional practices, and advocates for museums and museum employees (American Alliance of Museums 2020). The AAM also presently provides advisory services to museums on a select basis, and creates standards-based assessments and recognition programs for museum accreditation (American Alliance of Museums 2020). The founding of the AAM symbolized an effort from private associations, societies, and organizations that had previously been involved

with heritage and cultural resource management, to collectively establish a nationally implemented set of guidelines and standards to adhere to in regards to museological collections and practices. The federal government, now involved legislatively with heritage management, still marginally influenced museums in the United States, and remained more directly involved with the advisory of natural, archaeological, and historic sites.

This changed significantly when, in 1933, through a tripartite partnership established between the NPS, the U.S. Library of Congress, and the American Institute of Architects, the Historic American Building Survey (HABS) program was initiated and charged with the responsibility of documenting historic structures across the country (Tyler et. al 2009; King 2013). Unemployed professionals and laborers, and specifically architects, were employed by the Federal Government through the HABS program, for the purpose of drawing, recording, and documenting historic buildings, and these materials, ultimately, would be archived within the Library of Congress (Tyler et. al. 2009). The Historic Sites Act of 1935 followed the HABS program, and implicated the National Park Service further into the oversight responsibilities of heritage and cultural resource management, by allocating federal funding to such preservation projects as surveying, identifying, and documenting “historic sites, buildings, and objects of national significance for the inspiration and benefit of the people of the United States” (King 2013; Harrison 2013).

In 1949, two entities, the private and public, were incorporated with the establishment of the National Trust for Historic Preservation (NTHP) (Arnold 2008; Tyler et. al. 2009; King 2013; Harrison 2012). The National Trust was organized to “facilitate public participation in the preservation of sites... of national significance” (Arnold 2008, 211). The National Trust was

posed with the specific task of historic building protection and preservation due to the National Park Service's responsibility of identifying, securing, and developing natural, archaeological, and historic sites for the purpose of preservation and tourism (Arnold 2008, 212). The NPS was also predominately occupied with sites of national importance and significance, and the National Trust was to focus on the buildings and structures not necessarily within NPS's immediate jurisdiction (Arnold 2008; Tyler et. al. 2009). Funding for the National Trust was accumulated primarily through private donations, but also initially received allocated grant monies from the National Park Service to continue funding public participation in, and activities centered around preservation efforts (Arnold 2008). Properties acquired by the National Trust were converted into museological institutions and operated within this model for the purpose of promoting public educational programming that would inform on the historic and cultural significance of the building or structure identified and preserved (Arnold 2008; Tyler et. al. 2009).

The Housing Act of 1949 and the Urban Renewal Act of 1954, were intended to be stimulus for the redevelopment of neighborhoods and cities across the United States, and would provide funding to investors for the purchase, demolition, and construction of new housing developments (Arnold 2008; Tyler et. al. 2009; King 2013). Investors typically sought land outside of densely populated cities where land was inexpensive and regulations were limited, granting redevelopment authority to investors (Tyler et. al. 2009). Some members of the public vehemently insisted against Urban Renewal development projects and the development of the interstate highway system during the 1950s, and voiced concerns for the increased destruction of significant, natural and historic heritage and sites (Tyler et. al. 2009). Archived documentation for historic buildings and structures, beginning in 1933 with the HABS program, were becoming

compilations of preserved records of since demolished buildings due to continued reconstruction projects (Arnold 2008; Tyler et. al. 2009).

With increased fear of heritage destruction and loss, and public pressure, the United States Federal Government officially signed the National Historic Preservation Act into law in 1966, becoming the most comprehensive heritage and cultural resource management law in country, significantly mitigating the discrepancies and inconsistencies in previous federal cultural resource legislation (Arnold 2008; Tyler et al. 2009; King 2013; Kazam 2017). The National Park Service was designated to be the administrative authority over the NHPA provisions, and the NHPA also established the National Register of Historic Places (NRHP) and the Advisory Council on Historic Preservation (ACHP), allocated Congressional funding to projects for the preservation of natural, historic, and cultural resources, and the establishment of State Historic Preservation Offices (SHPOs), and connected local preservation efforts with state and federally organized activities (King 2002; Arnold 2008; Tyler et. al. 2009; King 2013; Harrison 2013).

Historic properties and sites could be nominated through SHPOs and listed on the NRHP under four criteria outlined in Section 106 of the NHPA. To be eligible, a property must qualify according to its connection or association to significant events or significant people in American history, ability to produce significant archaeological information, or is reflective of an “exceptional, atypical, or even characteristic example of a particular style[s] of American architecture” (Harris 2007, 7; Tyler et al. 2009). Of the four NRHP criteria, one standard had been predominantly utilized by historic house museum operators before the implementation of the NHPA, that of preserving the legacy and memory of an individual of significant American

history, but with the inclusion of the additional three, organizers and preservationists were able to expand upon rationales for saving properties such as historic homes. With the implementation of federal legislation such as the NHPA, and the approach of the bicentennial anniversary of the country's founding in 1976, historic house museums experienced a reinvigorated interest and the number of historic house museums increased exponentially (Harris 2007; Tyler et al. 2009). I include this discussion of the NRHP because the James House, Strawberry Banke, and Fort Missoula, are listed on the NRHP. The James House qualifies according to the historic structure's ability to produce significant archaeological information, and because the house is reflective of a characteristic architecture unique to early New England construction. Strawberry Banke and Fort Missoula are listed on the NRHP as historic districts due to each site's qualifications in regards to one or more of the aforementioned standards, particularly due to an association with significant events, people, architectural style, and archaeological significance.

Historic preservationists and museum professionals were confronted with the need to address concerns for the future of historic house museums at the turn of the twenty-first century, when, in 2002, the then president of the NHP, Richard Moe, posed a controversial question in an article titled "Are There Too Many House Museums?" (Alexander et al. 2017; Balgooy and Turino 2019; Burns 2015; Graham 2014; Harris 2007; Moe 2002, 2012; Ryan and Vagnone 2016). To contextualize this concern with statistics, the NHP, in 1988, surveyed historic house museums in the United States and reported that "historic properties have been turned into museums on average of one every three and a half days" (Harris 2007). Of the historic house museums surveyed in 1988 by the NHP, 54% "received no more than 5,000 visitors a year; 65% had no full-time staff; and 80% had annual [operating] budgets of less than

\$50,000” (Harris 2007, 11). *The Directory of Historic House Museums in the United States* published by the American Association for State and Local History (AASLH), recorded more than 8,000 historic house museums in the year 1999 (Harris 2007). It is noted that the AASLH’s reported number may even be inaccurate, and low, considering that in 2003, “the Heritage Philadelphia Program noted that less than one-third of the 275 historic sites in the Delaware Valley are included in this tally” (Harris 2007). In 2013, the NTHP’s former president, Stephanie Meeks, reported that there were an estimated 13,000 historic house museums in the United States (Burns 2015; Meeks 2013). The AASLH affirms that “historic house museums are among the most numerous museums in the country” (AASLH 2020).

Graham (2014) cited the NTHP a year later, stating that there were more than 15,000 historic house museums across the country, exclaiming “that’s more than the number of McDonald’s restaurants in America.” Again, the exact number of historic house museums operating within the country may never be accurately recorded. However, Graham (2014) also suggests that most historic house museums are located in the Eastern, and Northeastern United States. In fact, within fifteen miles north of the James House location, nine additional historic house museums are located in Portsmouth, New Hampshire, not including the historic homes situated on the property of Strawberry Banke, and one located within ten miles west of the James House. Moe (2002) claimed that “too often, [house museums are too] tired, antiquated, and disconnected from their communities,” and in 2014, Graham reiterated this same concern, describing historic house museums as “the sleepest corner of the museum world” (Burns 2014). Harris (2007, 11) stated that “stewards of the public’s history believe the problem [with and for house museums] is fundamentally financial” and that with “a large enough endowment,”

problems surrounding house museum operations will be solved. Glaring is the issue of sustainability, among the arguments presented by aforementioned authors involved in the historic house museum ‘debate.’

One, among many potential solutions, is that of reinvigorated community investment, engagement, and concern. There is a significant characteristic inherent within the historic house museum initiative that should not, I argue, be lost or overlooked, even as the industry poses internal and external questions and concerned as to the relevance of historic house museums in contemporary society. This characteristic is that “one of the greatest strengths of the historic preservation movement is” the grassroots level effort and affirmation of community through shared interests, passions, and collective intentions (Harris 2007). This strength need not only apply to the foundational core of historic house museums, but to museums in general, and is a translatable motivation for, not only the necessity of, but for the benefit and betterment of, community involvement in preservation efforts through the museum. Solutions posed for historic house museums will be discussed in the Results and Discussion chapters of this paper as they relate to the James House in particular.

Introduction to Outdoor and Living History Museums

Outdoor and living history museums in the United States developed rather concurrently with historic house museums and the private and federal preservation efforts of the late nineteenth and twentieth centuries. To contextualize the outdoor and living history museum as they developed in the United States, it is best to begin with a discussion of their origin and influence from the European model.

International exhibitions, such as the World Fair, were a series of public demonstrations in which international communities would gather to showcase ‘expeditionary finds,’ technological advancements, and cultural heritage during the height of industrialization and colonial expansion. World Fairs assisted in the creation of museums and contributed to their collections, while also reinforcing and exemplifying constructed narratives to strengthen national identity, which connects with our previous conversation about nationalism and the museum. Burcaw (1983, 21) suggests that, for example, “the Centennial Exposition in Philadelphia in 1876 spurred the [expansion of] the American Museum of Natural History,” and contributed substantial material culture to additional museums in Philadelphia as means necessary to “house” the items of cultural significance that were exhibited. Expositions and fairs, like the Exposition Universelle in Paris, France in 1878 and 1889, exhibited material culture and even 12 ethnolinguistic communities from different African countries, as well as “Javanese, Tonkinese, Chinese, and Japanese living in reconstructed native houses, wearing traditional dress, practicing native arts, and playing native music” (Alexander et al. 2017, 118).

Similar expositions continued into the late nineteenth into the early twentieth century, and used “ethnographic techniques, linking history museums to natural history and anthropological museums practices and provided viewers with an engaging sense of culture and history” (Alexander et al. 2017, 118). World Fairs were attempts to promote education in the public sphere, centered around the cultural heritage and technological items presented by public and private collectors, as well as scholars, ‘expeditionaries,’ and scientists. World Fairs reinforced concepts of ‘Western’ hegemony and superiority, and represented the dichotomy of

the ‘West’ and the ‘other’ by exploiting (in)tangible cultural heritage of communities predominantly in colonized territories.

Artur Hazelius from Stockholm, Sweden, is credited as “the father” and developer of a Scandinavian style museum “devoted to folk culture, ethnography, and social history” (Alexander et al. 2017, 118; Allison 2016). Hazelius witnessed the effects and perceived consequences of the Industrial Revolution in Sweden, “and all of Scandinavia,” and in 1873, Hazelius opened the Museum of Scandinavian Folklore in Stockholm, which would later become the Nordiska Museet (Nordic Museum) (Alexander et al. 2017, 119; Allison 2016). In 1891, after Hazelius’s and the Nordic Museum’s collections grew, a seventy-five acre property was purchased near the Stockholm Harbor at Skansen, a former military fortification, for the purpose of creating an open-air or outdoor museum (Alexander et al. 2017, 119; Allison 2016). Approximately 150 structures such as “farm houses, a manor house, barns, outbuildings, cottages, shops, a church, and craftspeople's workshops” were relocated to this property and were dated between the middle ages to the twentieth century (Alexander et al. 2017, 119). Formal gardens and agricultural crops were planted to reflect the structures brought to the property, and on the interior of the buildings, authentic furnishings reflected period-specific styles of design (Alexander et al. 2017; Allison 2016). This structural recreation was enlivened by the presence of costumed interpreters tasked with contextualizing the culture and traditions that each structure represented through performance and demonstration (Alexander et al. 2017, 119; Allison 2016).

Hazelius conception of an outdoor museum provided an innovative approach to heritage interpretation and methods for understanding and presenting the past to the public by placing “the historical objects in their functional context... against the background of their entire cultural

environment” (Alexander et al. 2017). Hazelius’s vision would be replicated at other sites throughout Sweden and Scandinavia, and would eventually influence Greenfield Village at Dearborn, Michigan, in the United States (Alexander et al. 2017; Allison 2016). Dedicated to Henry Ford, Greenfield Village was founded in 1929, opened in 1933, and became the “first large American outdoor museum organized on the Scandinavian model,” as historical structures were relocated to the central property on which the museum did and still currently operates (Alexander et al. 2017, 120; Allison 2016, 14). Like Hazelius, Ford also sought to promote a political agenda through a reproduction and preservation of “American life, history, and tradition” (Alexander et al. 2017). By 1936, Greenfield Village totaled 240-acres and exhibited more than 50 structures including a “town hall, church, courthouse, post office, general store,” a Scottish settlement schoolhouse that Ford himself attended as a child, a carding mill that was directly connected to Ford’s father’s line of work, “Noah Webster’s house; William Holmes McGuffey’s log-cabin birthplace; a five-hundred ton stone Cotswold Cottage; and John Bennet’s jewelry shop” that was relocated and purposed as a “sweet shop” (Alexander et al. 2017, 121). Ford’s conception of Greenfield Village was not intended to “represent the life of a specific historical place” but such buildings and material culture objects were preserved within the new context of the museum campus (Alexander et al. 2017, 121).

During the early 1920s, Dr. William Goodwin, rector of the Bruton Parish Church in Williamsburg, campaigned for reconstruction of the colonial town, as “many of the original buildings were still standing, although they had accumulated many additions and alterations” and were in need of repair, as “much of the original town had been lost over the centuries” (Alexander et al. 2017, 120, 122; Allison 2016; Butler 2002; Tyler et al. 2009, 36). Dr.

Goodwin appealed to John D. Rockefeller for financial and social support of the restoration, and in 1926, Colonial Williamsburg was founded (Alexander et al. 2017; Allison 2016; Butler 2002; Tyler et al. 2009). Although eighty-five original buildings located on the town's plan still stood in the place of their initial construction, this outdoor and living history museum project required that some buildings be reconstructed on the more than 300-acre property, "when enough evidence was available" through historical, architectural, and archaeological research for the purpose of ensuring "a high degree of authenticity" (Alexander et al. 2017, 122; Allison 2016; Butler 2002; Tyler et al. 2009, 36). Colonial Williamsburg differed in approach from Greenfield Village because the structures and buildings either restored or recreated represented a single town more intentionally than the style of preservation Greenfield Village presented. Research not only influenced the reconstruction and restoration of Colonial Williamsburg's buildings and structures, but also the educational programming and interpretation that was presented through the living history's quintessential model of performative, costumed, and in-character interpretation (Alexander et al. 2017; Allison 2016; Butler 2002; Tyler et al. 2009). Colonial Williamsburg established "standards for the research and interpretation of historic structures" and redefined much of the "development of historic house museums, in particular, in the decades" following World War II, post-1945 (Alexander et al. 2017; Butler 2002, 28; Tyler et al. 2009).

Additional outdoor and living history museums of national note include Mystic Seaport Museum (1929) in Mystic, Connecticut, The Farmers Museum (1944) in Cooperstown, New York, Old Sturbridge Village (1946) in Sturbridge, Massachusetts, Plimoth Plantation (1947) in Plymouth, Massachusetts, and the Shelburne Museum (1947) in Shelburne, Vermont (Alexander

et al. 2017, 121; Butler 2002; Tyler et al. 2009). Outdoor and living history museums located in closer proximity to the local museums involved in this thesis include the World Museum of Mining (1963) in Butte, Montana, and the Canterbury Shaker Village (1969) in Canterbury, New Hampshire. Such museums engage visitors using first-person interpretation, in situ learning, performance and demonstration. Issues involving interpretation and visitor engagement through educational character role-play began to surface during the 1980s and 1990s, as the museum industry redefined museology as discussed previously.

Museums began to, and were called upon by advocates and “specific cultural groups and communities... to explore multiple perspectives as a way to understand societal pressures and debates” (Allison 2016, 29). Thus, outdoor and living history museums were attempting to move away from the political and ideological foundations and missions from which these institutions were conceived, often by socially, economically, and politically elite individuals that wanted to preserve a singular, romanticized vision of the American past; individuals like Ford and Rockefeller, as discussed above (Allison 2016). Addressing multi-narrative perspectives might often be a neglected aspect of interpretation and educational explanation at living history museums “because [difficult topics, sometimes described as controversial] tend to make visitors feel uncomfortable when they are trying to enjoy leisure time” such as “domestic violence, racism, slavery, sexism, child labor, [and] unsanitary conditions”(Allison 2016, 29). Allison (2016, 2, 3) argues that “it is actually possible to present history that challenges the public without making them feel unduly uncomfortable” and in the following chapters we will discuss how the museums involved in this thesis, specifically Strawberry Banke and the Historical

Museum, approach living history interpretation and difficult, or controversial topics, through empathy and empathetic story-telling of historically accurate events and content.

Additionally, living history and outdoor museums “need to entertain the public and be an attractive place for people to spend their leisure time” and Allison (2016, 2) acknowledges “the tension and interplay between educational goals [and missions of the museum as well as] entertainment” as factors that such type of museum, and arguably all museums, must grapple with. Interpretative programming and educational explanation through the living history format, however, is supported by engaging and constructivist learning theory that defends the museum as an inherently educational space, and invokes our previous discussion about the museum as a place within the experience economy through cultural heritage tourism. Living history interpretation occurs daily at Strawberry Banke, and is utilized as an interpretive and engaging method at the other three museums for special events and demonstrations, so the balance that is considered by the leadership at these museums, between educational merit and entertainment, will be discussed in the following chapters.

It is important to reiterate that Strawberry Banke and the James House are museums that interpret the original structures and buildings of the site that the museum campus occupies. With a few exceptions, in the case of Strawberry Banke, when historic homes were relocated to the museum’s site for the purpose of preservation in direct reaction to Urban Renewal projects in Portsmouth, the houses are not reconstructed replicas, but restored buildings that stand in their original locations. This is a misconception that visitors have, specifically about Strawberry Banke Museum, and will be discussed in the following chapters. The Historical Museum at Fort Missoula and Tuck Museum are modeled more directly after museums discussed in this section,

such as the Greenfield Village, in which historic structures were moved to the museum's site for the purpose of preservation. Although, each building or historic structure moved to the campus of either the Historical Museum at Fort Missoula or Tuck Museum has a connection to the museum's mission, and by accessioning such structures and buildings into the museum's ownership and care, this reinforces the museum's purpose, in the eye of the community, as stewards of history and preservation for the benefit of the local public.

Chapter Three will introduce the research methods employed by the researcher to gather qualitative and quantitative information for the purpose of answering the two questions pertinent to this thesis. Informed by contemporary museum practices and strategies for collecting constituent feedback, and in relation to the previously discussed transformation that occurred within the field of museology, namely, a redirection or refocus on communities rather than collections, I decided upon methods to further my understanding of museum-community relationships.

Chapter 3: Determining Research Sites and Methods

For the purpose of collecting a breadth of rich ethnographic data that was informative and specific to each museum involved in this research as a case study, it was imperative that I utilize multiple qualitative methods for knowledge acquisition related to my research questions. On May 13th, 2019, after flying from Missoula to New Hampshire at the conclusion of the 2018-2019 academic year, I began my first day of research at the Tuck Museum of Hampton History. Throughout the summer season (May, June, July, and August) I utilized a multi-sited approach for data collection, and floated between three sites: the Tuck Museum of Hampton History (Hampton, New Hampshire), the James House Museum (Hampton, New Hampshire), and Strawberry Banke Museum (Portsmouth, New Hampshire). Between the end of August into mid-November, when classes resumed at the University of Montana, I began the final phase of my research process which involved the fourth site: the Historical Museum at Fort Missoula (Missoula, Montana).

By November 19th, 2019, I had spent a total of seven months and six days actively gathering information, interviewing, conversing, volunteering, photographing, mapping, reading, surveying, and observing both the daily and special operations at each of the four museum sites. For three months prior to May 13th, between February, March, and April of 2019, I planned and prepared for research. Fortunately, while the aforementioned four museums agreed to allow me the opportunity to conduct qualitative research at their sites, a determining factor in my decision-making process included both constrained financial resources and limited access to transportation. Therefore, the scope of this research is limited to the sites that I could feasibly commute to and from on a regular and semi-regular basis over the course of seven months.

Multi-Sited Ethnography

Utilizing a multi-sited ethnographic approach allowed for an examination of the interactions between varied and complex political, social, and cultural challenges associated with local museum operations and management at each of the four locations, and informed the analysis of community-focused engagement tactics constrained by such location and heritage-specific contexts and challenges (Pierides 2010; Shah 2017). All four museums preserve, curate, exhibit, and interpret tangible and intangible cultural heritage specific to either Hampton, Portsmouth, or Missoula; the specific spatial boundaries for which the museum buildings stand; and additionally, the individuals or families of whom the museums possess collections of that have either been directly donated by descendants with the intention that their family heritage would be preserved and presented, or for the purpose of enhancing collective local historical narratives.

Three museums that preserve, manage, curate, and interpret local heritage associated with post-seventeenth century, and contemporary New England history include Tuck Museum, the James House Museum, and Strawberry Banke Museum. Most recently, however, the staff and volunteers at Strawberry Banke Museum have collaborated with Abenaki individuals and organizations in New Hampshire to present and interpret Indigenous Abenaki history, traditions, and contemporary heritage that originates, oral traditionally from time immemorial, and archaeologically from approximately 12,000 years ago. The Historical Museum at Fort Missoula, conversely, preserves, manages, curates, and interprets local heritage associated Missoula County and, more broadly, Western Montana spanning the historical timeline from the nineteenth century through present day.

The multi-sited approach is intended to allow for an examination of the movement of heritage and culture as it occurs across time and space, and provide the framework for examining how the micro-realities of community engagement informed by the specific political, social, and cultural contexts at each museum interact with or refute the macro-perspectives presented by museological models regarding education, community needs, and cultural heritage tourism within the experience economy (Burrell 2009; Kadoyama 2018; Marcus 1995; Pierides 2010; Weil 2004).

Participant-Observation

The preliminary research phase allowed me the opportunity to initiate contact with the leadership at all four museum sites, and present my research proposal with the hopes of gaining permission and access to conduct qualitative research methods at each location. It was my intention throughout the entirety of the research process that my presence remained known to museum staff, volunteers, and visitors at all times for the purpose of transparency (DeWalt 2010, Emerson 2001). Observation as a qualitative data collection method required that I “explicitly and self-consciously attend to the events and people in the context” of the the museum sites and research questions (DeWalt 2010). While on site at each location, I observed direct and indirect interactions between full-time, part-time, and volunteer museum personnel, as well as museum personnel interactions with local constituents and visiting tourists. While exhibitory and interpretive planning varied at each museum, coordination and collaboration between museum personnel was imperative to ensure, what they considered to be, successful daily and special museum operations. While observing these staff-volunteer specific interactions and relationships, especially within the context of local museums, often with limited personnel, as was the case for

each of the four museums, gaining insight into the internal micro-dynamics provided a more informed analysis of the planning and execution of community engagement tactics.

Confined by the limitations of museum schedules and seasonality, partnered with my own availability, I was able to conduct research on site at Tuck Museum, the James House, and Strawberry Banke Museum during their most visited months of the summer (June, July, and August). While the majority of my participant-observation hours at Strawberry Banke occurred during the summer months, I had the brief opportunity to visit the museum's campus during the first week in November when I flew back to New England to attend the New England Museum Association conference in Burlington, Vermont. I was present for participant-observational hours at the Historical Museum after the summer season had come to a close, but when the local, county, and visiting school field-trip season commenced. Visiting classes came to the Historical Museum at Fort Missoula from schools outside of Missoula County, and from across the Montana border, in Idaho. Additional autumn events that I attended at the Historical Museum include the Fall Harvest Festival, the Annual Used Book Sale, and the Opening Celebration of HMF's newest North Gallery exhibit, "The Odyssey of Montana's Thomas Francis Meagher."

Therefore, not only did I rely on first-person observation of site-specific events and daily operations, but also on the knowledge and interpretation of museum staff and volunteers to provide a more holistic representation of community engagement and outreach methods. Additionally, because summer months are, statistically, when each of these four museums experience a dramatic influx of travelers, or non-community members, being present on site at both Historical Museum and Strawberry Banke during the autumn months provided an

opportunity for observation of events more heavily attended by the local surrounding communities.

It was my preliminary intention, and indeed the reality of my research as it unfolded over the course of seven months, to become as much of a participant as an observer, and to cooperate and collaborate with and alongside the identified research communities during the duration of the research process (Swantz 2016). Furthermore, I must acknowledge my own history and relationship to the town of Hampton and the city of Portsmouth, as these locales provided the foundations of my childhood, and because I am, in fact, already a community member. It was an intellectually enlightening and emotionally challenging experience to assume the role of researcher in such a familiar place, but I believe that I have gained an incredible skill to be able to turn on a critical eye, and analyze ‘comfortability’ (your/my own sense of identity and comfortability) from a different perspective. Such a critical skill is also an integral part of museum work on behalf of the staff and volunteers, who wish to understand the the complexities and nuances of their own communities.

Participation occurred in two distinct ways, as I assumed the position of both a community participant and volunteer participant. As a community participant, I did not involve myself in volunteer activities, but instead engaged the role for whom such events were intended to serve. As a volunteer participant, I assisted in such activities as logical planning and organizing for museum hosted events, grounds maintenance, set-up and display, and preparing for visitor presence on site. As the research, involvement in participating in more than one role, allowed for the identification of significant challenges associated with each roles varied responsibilities and decision making processes, while also providing insight into the associated

complex political, social, and cultural challenges of museum operations (Swantz 2016).

Participant-observation will allow the researcher to remain reflexive as they assume varied roles, responsibilities, and tasks (Baca Zinn 2001; Swantz 2016).

Significant events that I attended throughout the summer months at the Tuck Museum included: a free lecture on the History of Beekeeping in New Hampshire, hosted in collaboration with the Hampton Historical Society and SeaBee Honey, a local beekeeping businesses owner; a members-only tour of the Research Collections Center located in the heart of downtown Hampton, removed from the Tuck Museum campus; and an attempted viewing of a video documentary, *Saga of the Submarine Squalus*, produced by Tuck Museum volunteer, Karen Raynes, and Mike Garland. The film was scheduled to be shown to the public on May 28th at the Lane Memorial Library, a close partner to the Tuck Museum and Hampton Historical Society. Fortunately for the producers of the documentary, but unfortunately for myself, by the time I arrived at the Library to find a seat, the meeting room in which the film was to be shown, was at capacity with individuals in seats and standing along the walls. For this reason, additional members of the community, along with myself, who were arriving late, were turned away and told that there would be future opportunities to watch the film. For these events, I remained an observer and community participant, rather than a volunteer. My initial intention was to be present and available for assistance during the Annual Pig Roast, had I still been in Hampton at the time. The Tuck Museum holds weekly operating hours on Sundays, Wednesdays, and Fridays between 1:00pm and 4:00pm, and it was during these scheduled days and times that I was able to visit with museum volunteers, and observe a visitor tour guided by a veteran Tuck Museum docent.

At the James House Museum, significant events that occurred in June and August included the Annual Meeting and Open House on June 22nd, and the James House Festival on August 3rd. Due to limited operating hours and a sparse volunteer board, the James House requires potential visitors to schedule private tours coordinated with president, Skip Webb. While I was only present for two significant and annually organized events, I met individually with Skip to discuss his experiences as president, as well as present goals and future visions for the museum, and to receive his interpretive landscape and house tours on the James House property. During the Annual Meeting and James House Festival, I was not only an observer and community participant, but also a volunteer who assisted with preparation, set-up and clean-up, and interpretive discussions with visiting publics about the museum's mission and history.

Strawbery Banke Museum, unlike Tuck Museum and the James House, is open to the public from 10:00am until 5:00pm during the summer months between May, June, July, and August, as well as into the autumn season through the month of October, when the historic houses on the property are officially closed to visitors. The Historical Museum, similarly, is open more regularly to the public during the week throughout the summer months and into the autumn season, until the museum's outbuildings officially close at the end of October as well. The Historical Museum, unlike Strawbery Banke, does have a main museum building with permanent and rotating exhibits, and so in this way, the museum collection and exhibitions remain accessible to local community members throughout the year.

Significant special events that occurred during the summer months on Strawbery Banke's campus include: American Lives, An American Celebration and the U.S. Naturalization Ceremony, hosted on July 4th, a rotating concert series titled Tuesdays on the Terrace, and

summer camp programs. For American Lives, as well as the American Celebration and U.S. Naturalization Ceremony, I was present on site to provide assistance to Strawberry Banke staff by co-managing the parking lot, and interpreting historical narratives relevant to the site and the museum's history. As a part-time employee of the museum during the summer, designated to assisting with parking lot management and crowd-control, I observed how local community members and non-local travelers interacted with the site after official operating hours. Prescott Park, the public park adjacent to the museum campus, and, historically part of the original landscape of the tidal inlet comprising the Puddle Dock neighborhood, hosts the "Prescott Park Arts Festival," a summer-long series of theatre performances, concerts, and outdoor movie showings. Due to limited parking available in the city of Portsmouth, during the summer, Strawberry Banke has implemented a strategic method for generating income by allowing the public to utilize the museum's parking lot after regular operating hours, for an entrance fee of \$10.00 per car (free for card-holding museum members). While the visitor center and historic homes close at 5:00pm, the campus grounds and gardens remain open for the public to use as a park.

As both an observer and participant volunteer, I was present on the Historical Museum's campus for the Annual Fall Harvest Festival on September 22nd, where I assisted in facilitating a craft activity for visitors that involved hand-weaving harvest foodstuffs such as pumpkins and apples out of yarn. The opening of the Historical Museum's newest exhibit: *The Odyssey of Montana's Thomas Francis Meagher* by Stephen Gluekert, opened on October 16th, and I attended as both an observer and community participant. Fourth graders from Superior Elementary School visited the Historical Museum on October 24th and were guided through the

main museum building's permanent and temporary exhibits, engaged in interactive artifact analysis activities, and given a tour of both the collections facility and outbuildings on the museum's campus. With Kristjana's permission, I was able to observe and briefly assist in the process of supervising students during the planned activities and guided tours.

Interviews

Duan et al. (2016, 2) describe purposive sampling as a “technique widely used in qualitative research for... identifying and selecting individuals or groups of individuals that are especially knowledgeable about or experienced with [the] phenomen[as] of interest.” In accordance with this thesis research, the ‘phenomenas of interest’ are specific community engagement models utilized by the Tuck Museum, the James House, Strawberry Banke, and the Historical Museum regarding educational programming, an assessment of community need, and cultural heritage tourism. Table 3.1 indicates the number of interviews conducted at each of the four sites. Interview questions and protocols were prepared for in advance, approved by the University of Montana Institutional Review Board, and incorporated both a semi-structured and structured framework that intended to extract critical information relevant to the research questions and interviewee experiences (Bernard 2011; Castillo-Montoya 2016). My attempts to align prepared questions and protocol with semi-structured interview format for the purpose of meeting with interviewees, were sometimes derailed due to the realities of informal conversation and reluctance of participants to stay confined within the rigidity of an interview setting. Therefore, I adapted my interview approach to ensure a conversational informality that seemingly relaxed interview participants in the process, and allowed for different avenues of discussion to reveal themselves.

Museum	# of Interviews
Tuck Museum	5 (Individual and Collective)
James House Museum	1 (Individual)
Strawbery Banke Museum	3 (Individual)
Historical Museum at Fort Missoula	5 (Individual)
Total	14

Table 3.1: This table indicates the number of interviews conducted with museum staff or volunteers over the course of seven months, regarding each museum (2019).

Surveys

This thesis initially began with intentions to gather answers to questions regarding community perceptions of local heritage and museums within the site locations of Hampton, Portsmouth, and Missoula. Therefore, a print and online survey were determined to be the most successful format to retrieve data from a wide audience. An anonymous survey was desired so as to ensure confidentiality, especially considering the dynamics of local politics and relationships, and with the anticipation that discussions about heritage, history, and values might inevitably become contested or tense. The printed and online survey contain ten questions that pertain specifically to Tuck Museum, the James House, and Hampton heritage. This survey was made available to community members residing in, or originally from, the towns of Hampton, Hampton Falls, Seabrook, and North Hampton, as these towns and communities are the audiences both Tuck Museum and the James House seek to reach through their missions and methods. Additionally, my intent to produce and distribute a survey geared towards the wider target audiences of both Tuck Museum and the James House, is due to the reality that there have been no significant attempts by the James House to gather information pertaining to community perceptions of the museum, and because Tuck Museum has only sent out an annual survey to

their current membership, which inherently limits the audience from which they are receiving responses.

Following the existing “Hampton Historical Society Community Questionnaire” produced by the Hampton Historical Society and Tuck Museum, I created “Heritage and Museums in Hampton and New Hampshire.” The “Questionnaire” includes twelve questions, divided into three sections so as to establish an understanding of respondent demographics, varied respondent relationships to the Tuck Museum, and respondent evaluations of current educational and experiential programs. Table 3.2 outlines the questions asked by the Tuck Museum on the “Hampton Historical Society Community Questionnaire:”

Hampton Historical Society Community Questionnaire	Questions	Possible Responses, With Option to Write Response
Q1	Into which of the following groups does your age fall?	<input type="checkbox"/> Under 25 <input type="checkbox"/> 25 - 34 <input type="checkbox"/> 35 - 49 <input type="checkbox"/> 50 - 64 <input type="checkbox"/> 65 +
Q2	Are you:	<input type="checkbox"/> Male <input type="checkbox"/> Female
Q3a	Are you a resident of Hampton?	<input type="checkbox"/> Yes <input type="checkbox"/> No
Q3b	If not, where do you live?	City/Town: _____ State: _____
Q4	Are you a member of the TMHH/HHS?	<input type="checkbox"/> Yes <input type="checkbox"/> No
Q5	How often do you visit the TMHH/HHS? (check only one)	<input type="checkbox"/> Between once a week and once a month <input type="checkbox"/> Less than once a month but within the past year <input type="checkbox"/> Less than once a year <input type="checkbox"/> I have never visited

Hampton Historical Society Community Questionnaire	Questions	Possible Responses, With Option to Write Response
Q6	Which of the following places have you visited in the last year? (check all that apply)	<input type="checkbox"/> Strawberry Banke Museum <input type="checkbox"/> American Independence Museum <input type="checkbox"/> Seacoast Science Center <input type="checkbox"/> Water Country <input type="checkbox"/> Fuller Gardens <input type="checkbox"/> Events at Tuck Field
Q7	Which of the places listed above did you find the most interesting? Why?	(Free write)
Q8	Whether or not you have ever visited the TMHH/HHS, please circle one number for each of the following statements to show the extent to which you agree/disagree. (legend: strongly agree- strongly disagree)	1. The TMHH/HHS is... an important part of the community. 2. The TMHH/HHS... meets the needs of the community as an educational and public museum. 3. The TMHH/HHS... serves the needs of all the community, not just a portion of it.
Q9	Considering your experience at the TMHH/HHS overall, how satisfied were you with the experience? (check only one)	<input type="checkbox"/> Completely satisfied <input type="checkbox"/> Quite satisfied <input type="checkbox"/> Fairly satisfied <input type="checkbox"/> More dissatisfied than satisfied <input type="checkbox"/> Very dissatisfied
Q10	Tell us what you liked, or didn't like, about your experience at the TMHH.	(Free write)
Q11a	Please number the following exhibits/programs at the TMHH/HHS, from 1 to 4, according to your level of enjoyment/preference for each one.	<input type="checkbox"/> Events, such as the Pig Roast or Receptions <input type="checkbox"/> Exhibits <input type="checkbox"/> Lectures <input type="checkbox"/> Research in the library
Q11b	Please list any exhibits/programs at the TMHH/HHS, not mentioned above, that you enjoy(ed):	(Free write)
Q12	What other programs or resources would you like to see the TMHH/HHS offer?	(Free write)

Table 3.2: The “Hampton Historical Society Community Questionnaire” provided by the volunteers at the TMHH/HHS. (Table created by Author 2019)

The survey reproduction of the “Hampton Historical Society Community Questionnaire” sought to inquire about community value and interest in local history and heritage, and therefore, the “Heritage and Museums in Hampton and New Hampshire” survey encompassed unofficial and officially recognized heritage and history valued by the identified target audiences within the geographical locations of Hampton, North Hampton, Hampton Falls, and Seabrook, New Hampshire (Harrison 2012). Survey questions prompted community reactions to, and perceptions of, the Tuck Museum and James House Museum’s community engagement tactics through museological models of education, community service, and cultural heritage tourism within the experience economy. Receiving community feedback about unofficial heritage, or aspects of the local community recognized outside of officially recognized heritage and history preserved and presented by these museums, provided answers about what community members valued. Collecting and understanding community perceptions might assist these two institutions in creating or repurposing interpretive plans to include aspects of heritage and history of interest and value to their communities. There are a total of ten questions in the survey, and each question allowed respondents the ability to leave answers blank, or to provide additional information should respondents so choose to do so. The “Heritage and Museums in Hampton and New Hampshire” survey, produced through Survey Monkey, is outlined in Table 3.3 as follows:

Survey Monkey: Heritage and Museums in Hampton & N.H.	Questions	Possible Responses (scaffolded) With Option to Write Response
Q1	Demographics	(Age [blank], Race [blank], Ethnicity [blank], Gender [blank], Additional [blank], From Hampton? [Y/N])

Survey Monkey: Heritage and Museums in Hampton & N.H.	Questions	Possible Responses (scaffolded) With Option to Write Response
Q2	What aspects of Hampton's history or heritage do you value? This list is just to get you thinking (Check all that apply):	<input type="checkbox"/> Tuck Museum of Hampton History <input type="checkbox"/> Lane Memorial Library <input type="checkbox"/> Grist Mill on High Street <input type="checkbox"/> The James House Museum <input type="checkbox"/> Hampton Beach Sea Shell/Bandstand <input type="checkbox"/> Hampton Beach Casino Complex <input type="checkbox"/> Founder's Park <input type="checkbox"/> Pine Grove Cemetery <input type="checkbox"/> Hampton's Town Clock <input type="checkbox"/> Hampton Beach Sandcastle Competition <input type="checkbox"/> Miss Hampton Beach Competition <input type="checkbox"/> Hampton Christmas Parade <input type="checkbox"/> Eunice "Goody" Cole <input type="checkbox"/> Other
Q3	Have you visited (Check all that apply):	<input type="checkbox"/> Tuck Museum of Hampton History <input type="checkbox"/> Lane Memorial Library <input type="checkbox"/> Grist Mill on High Street <input type="checkbox"/> The James House Museum <input type="checkbox"/> Hampton Beach Sea Shell/Bandstand <input type="checkbox"/> Hampton Beach Casino Complex <input type="checkbox"/> Founder's Park <input type="checkbox"/> Pine Grove Cemetery <input type="checkbox"/> None <input type="checkbox"/> Other
Q4	Have you, or has a member of your family, donated to (Check all that apply):	<input type="checkbox"/> Tuck Museum of Hampton History <input type="checkbox"/> The James House Museum <input type="checkbox"/> Strawberry Banke Museum <input type="checkbox"/> None <input type="checkbox"/> Not Sure <input type="checkbox"/> Don't want to for specific reason <input type="checkbox"/> Other
Q5	Do you believe that TM preserves and presents significant aspects of Hampton's history and culture?	<input type="radio"/> Yes <input type="radio"/> No <input type="radio"/> Maybe <input type="radio"/> I have never visited <input type="radio"/> I have never thought about it <input type="radio"/> I do not care
Q6	Do you believe that JHM preserves and presents significant aspects of Hampton's history and culture?	<input type="radio"/> Yes <input type="radio"/> No <input type="radio"/> Maybe <input type="radio"/> I have never visited <input type="radio"/> I have never thought about it <input type="radio"/> I do not care

Survey Monkey: Heritage and Museums in Hampton & N.H.	Questions	Possible Responses (scaffolded) With Option to Write Response
Q7	Do you believe that certain peoples or histories are missing from current narratives about Hampton’s history and culture?	<input type="radio"/> Yes <input type="radio"/> No <input type="radio"/> Maybe <input type="radio"/> I have never thought about it <input type="radio"/> No one is missing <input type="radio"/> I do not care If YES please specify _____
Q8	Have you visited any of the following museums or heritage sites listed below and found the experience impactful? This list is just to get you thinking (Check all that apply):	<input type="checkbox"/> SBM <input type="checkbox"/> Portsmouth African Burying Ground <input type="checkbox"/> N.H. Black Heritage Trail <input type="checkbox"/> Canterbury Shaker Village <input type="checkbox"/> Children’s Museum (Dover, N.H.) <input type="checkbox"/> The Jackson House <input type="checkbox"/> Seacoast Science Center <input type="checkbox"/> U.S.S. Albacore Museum <input type="checkbox"/> American Independence Museum <input type="checkbox"/> New Hampshire Historical Society <input type="checkbox"/> Old Man of the Mountain/Memorial <input type="checkbox"/> Mount Washington <input type="checkbox"/> Other
Q9	How much has Hampton’s local history and heritage contributed to your own identity formation?	A great deal - None at all
Q10	Please state whether you strongly agree - strongly disagree with the following: I would visit or become involved with a museum if:	<ol style="list-style-type: none"> 1. I was interested in (or personally connected to) the history, heritage, or culture presented by the museum 2. I liked the benefits offered through museum membership 3. The museum was free or reasonably priced; the museum hosted community events 4. The museum had a strong social media presence 5. The museum offered historically accurate reenactments 6. The museum is located in my home town 7. I was traveling through a town/city with a museum 8. The museum is a nationally or internationally recognized tourist destination

Table 3.3: Survey produced and presented on paper and online through Survey Monkey. Questions designed specifically for community members currently residing in, or originally from, the towns of Hampton, Hampton Falls, North Hampton, and Seabrook (2019).

I approached Strawberry Banke with a proposal to issue a survey containing similar questions as to the ten posed in the survey issued for Tuck Museum and the James House, but it was decided, between myself and the Director of Visitor Services (Jon Brown), that we would collaborate and include additional questions relevant to my research, and of benefit to the museum, into the already existing survey made available to visitors. Similarly, the Historical Museum recently introduced a ten-question survey for community members and travelers to complete upon the conclusion of their visit, and Jessie Rogers, Director of Development, would make available the data relevant to this survey for the purposes of my research. As will be discussed in the following chapter, results from the Historical Museum’s most recent survey received such a small response percentage, that additional engagement tactics utilized by the museum will be introduced and elaborated upon in Chapter Four. For the purpose of presenting existing museum surveys in this chapter, the “Strawberry Banke Museum Visitor Survey” is outlined in Table 3.4 as follows below, and will be, along with the aforementioned surveys, will be analyzed in Chapter Four:

Strawberry Banke Museum Visitor Survey 2019	Question	Answer Space
Q1	Prior to today's visit, had you visited Strawberry Banke in the past?	<input type="radio"/> Yes <input type="radio"/> No
Q2	If yes, when was your most recent visit?	<input type="radio"/> This Year <input type="radio"/> Last Year <input type="radio"/> 2 - 5 Years Ago <input type="radio"/> More Than 5 Years Ago
Q3	How many people, including yourself, came on your trip today?	(Please enter numeric value)

Strawbery Banke Museum Visitor Survey 2019	Question	Answer Space
Q4	Who came with you today? (Select all that apply)	<input type="checkbox"/> Partner/spouse <input type="checkbox"/> Child/Children (Enter ages) <input type="checkbox"/> Parents <input type="checkbox"/> Other Family/Friends <input type="checkbox"/> Group Tour <input type="checkbox"/> I was on my own
Q5	How long did you stay at Strawbery Banke today?	<input type="radio"/> Less than 1 hour (1) <input type="radio"/> 1-2 hours (2) <input type="radio"/> 3-4 hours (3) <input type="radio"/> 5+ hours, same day (4) <input type="radio"/> More than one day (5)
Q6	What prompted your visit today?	<input type="checkbox"/> Recommended by friends/family <input type="checkbox"/> Interest in history/culture <input type="checkbox"/> SBM Website <input type="checkbox"/> Email/mailings from SBM <input type="checkbox"/> Magazine/Newspaper/guidebook (which one?) <input type="checkbox"/> Tourist/travel reviews <input type="checkbox"/> Television program (which one?) <input type="checkbox"/> Live in the area <input type="checkbox"/> Chamber of Commerce/Visitor Info Center <input type="checkbox"/> Social Media (which one?) <input type="checkbox"/> Other
Q7	During your visit did you... (Select all that apply)	<input type="checkbox"/> Watch the orientation video <input type="checkbox"/> Use the Listen to the Landscape smartphone tour <input type="checkbox"/> Attend a guided tour or demonstration <input type="checkbox"/> World of Wendells Exhibition <input type="checkbox"/> Use printed information on museum and exhibits <input type="checkbox"/> Access the internet on a mobile device <input type="checkbox"/> Buy something to eat or drink at Figtree Cafe <input type="checkbox"/> Buy something in the Visitor Center <input type="checkbox"/> Buy something in Pickwick's at the Banke
Q8	Did you find your orientation walk beneficial?	<input type="radio"/> Yes <input type="radio"/> No
*Q9	Please state whether you strongly agree - strongly disagree with the following:	<ol style="list-style-type: none"> 1. Strawbery Banke gives me an authentic sense of this place 2. SBM has activities that are fun and educational 3. SBM encourages conversations with family/friends/staff 4. SBM is a place of discovery 5. SBM has exceptional service and amenities 6. My experience at SBM was worth the price of admission (\$19.50 per person)

Strawbery Banke Museum Visitor Survey 2019	Question	Answer Space
Q10	Strawbery Banke Museum is a self-guided experience. Would you be interested in guided tours?	<input type="radio"/> Yes <input type="radio"/> No <input type="radio"/> Don't Know
Q11	What was the best part of your visit?	(open response)
Q12	How could your visit be improved?	(open response)
Q13	Are you planning on visiting SBM again?	<input type="radio"/> Yes <input type="radio"/> Maybe <input type="radio"/> No
Q14	If “no” is selected; Why do you not plan to visit again?	(open response)
Q15	Was your visit to SBM...	<input type="checkbox"/> The primary reason for your trip to Portsmouth? <input type="checkbox"/> A major reason for your trip to Portsmouth but not the only one? <input type="checkbox"/> One of the many reasons for your trip to Portsmouth?
Q16	Did you or do you plan to do other things in Portsmouth today?	<input type="checkbox"/> Visit SBM only <input type="checkbox"/> Visit restaurants (which ones?) <input type="checkbox"/> Visit other attractions/events (which ones?) <input type="checkbox"/> Stay at a hotel (which one?) <input type="checkbox"/> Visit/stay with friends or family?
Q17	Are you currently a member of SBM?	<input type="radio"/> Yes <input type="radio"/> No
Q18	If “no” is selected; Why are you not a member of SBM? (Select all that apply)	<input type="checkbox"/> Museum is too far from my home <input type="checkbox"/> Price is too high <input type="checkbox"/> Not interested in benefits provided <input type="checkbox"/> Other
Q19	What is your zip code?	(open response)
Q20	How old are you?	<input type="radio"/> 18 to 24 <input type="radio"/> 25 to 34 <input type="radio"/> 35 to 44 <input type="radio"/> 45 to 54 <input type="radio"/> 55 to 64 <input type="radio"/> 65 to 74 <input type="radio"/> 75 and older

Strawbery Banke Museum Visitor Survey 2019	Question	Answer Space
*Q21	Which of the following best describes your gender?	<input type="radio"/> Female <input type="radio"/> Male <input type="radio"/> Transgender <input type="radio"/> Gender non-conforming <input type="radio"/> Prefer not to say
Q22	What level of education have you completed?	<input type="radio"/> High school degree or equivalent <input type="radio"/> Some college but no degree <input type="radio"/> Associate's degree <input type="radio"/> Bachelor's degree <input type="radio"/> Graduate degree
Q23	What is your total annual household income?	<input type="radio"/> \$29,999 or less <input type="radio"/> \$30,000 to \$59,999 <input type="radio"/> \$60,000 to \$89,999 <input type="radio"/> \$90,000 to \$119,999 <input type="radio"/> \$120,000 to \$149,999 <input type="radio"/> \$150,000 to \$179,999 <input type="radio"/> \$180,000 or more <input type="radio"/> Prefer not to answer
*Q24	Do you volunteer at SBM? If no, would you like to get involved?	(open response; if yes, please provide contact information)
*Q25	In general, do you think museums are important?	(open response)

Table 3.4: Survey produced by Strawberry Banke Museum and presented via iPad to visitors on SBM’s campus. Survey questions identified with an asterisk (*) indicate questions developed by Jon Brown, Director of Visitor Services, and myself, for the purpose of including survey questions relevant to my thesis research, and of benefit to SBM (Table created by Author 2019).

I followed methods that sought to identify and capture community engagement attempts by each of the four museums involved in this thesis, and also identify community perceptions of these attempts. Due to the unique characteristics pertinent to each museum, methods were employed and adapted to best fit each environment, and that were determined to yield the most significant results. Therefore, inconsistencies are inherently embedded within the results, but these inconsistencies are also due to the already existing information collected and made

available by the museums in this thesis, and information that still needs to be known. Chapter Four will present and discuss the results gathered from the surveys outlined in this chapter, and will be incorporated into Chapter Five's discussion of qualitative information collected on site during regular and special operating hours.

Chapter 4: Survey Results

Results

In this chapter, I will analyze the community engagement methods developed and utilized by the leadership at Tuck Museum, the James House Museum, Strawberry Banke Museum, and the Historical Museum at Fort Missoula as understood through engagement survey results. I will present the results of the three surveys outlined in Chapter Three, and discuss how the responses collected could influence, or have influenced, leadership action on behalf of the four museums, and aid in the redesigning or conceptualization of community engagement initiatives through an educational, service-based, and experiential approach. I will then discuss the challenges and limitations associated with the design and implementation of surveys as a method for gathering community receptions and evaluation of local museum performance, value, and events or programs.

In the following chapter, I will then apply the survey results to a discussion of the qualitative data I gathered over the course of seven months, in the form of interviews, conversations, and participant-observation, so as to further contextualize the advantages, as well as implications of, employing a variety of methods for receiving and encouraging community input. Additionally, I will include a discussion about the unanticipated discoveries made during the process of creating, disseminating, and collecting survey data, as well as analyzing survey data, and incites into personal conversations had, and observations made, while on the ground and on site at each museum.

Survey Results

The museological paradigm shift of the 1980s and 1990s demanded “visitor evaluation and a data-based approach to understanding what visitors want from museums” (Alexander et al.

2017, 297; Allison 2016, 3). Hood (1983, 150) claimed that “over the past half century [museum professionals] have tried numerous research techniques to gain answers to” questions regarding attendance, participation, support, and value attributed to the museum, citing different methods for which to capture such information and create potential solutions. Analyzing the demographics of museum visitors “will not reveal...*why* nonparticipants don’t love [or engage with] museums” as compared to individuals who “do patronize museums (Hood 1983, 150). During the 1980s, the specific demographic characteristics of those individuals that *did* choose to visit museums had been reported as follows: a person who holds a college-level degree, is a member of the middle to upper socio-economic class, is “younger than the population in general, and active in other community and leisure activities” (Hood 1983, 150). Contemporarily, the work continues in an attempt to transform museum spaces so to allow for, and encourage larger museum audiences, and even current “nonparticipants,” to engage the museum, rather than just the “narrow,” albeit established, supportive, and still significant portion of participants already involved (Alexander et al. 2017; Hood 1983).

Hood (1983, 150) cites the use of surveys, interviews, the tracking of foot-traffic patterns, time spent at specific exhibits, and recording visitations rates, as methods for attempting to understand, not only why individuals choose to visit museums, but to inquire about level of satisfaction, participation, and connection as well. Of the methods that Hood (1983) cites, surveys and interviews were predominantly utilized for this thesis research in particular. While Strawberry Banke and the Historical Museum invite visitors to respond to brief questionnaires while on site, “Heritage and Museums in Hampton and New Hampshire” approached the survey format differently. The survey was, as discussed in Chapter Three, produced in collaboration

with leadership at the Tuck Museum and the James House, and sought the input of current and former residents of the towns of Hampton, New Hampshire, primarily, as well as residents from the towns of North Hampton, Hampton Falls, and Seabrook, New Hampshire. It was decided that an online and print survey would be distributed, and circulated so as to collect as substantial an amount of respondents as possible for the purpose of understanding community perceptions of not only the two museums located in Hampton, but the value attributed to local history and heritage so as to inform the volunteers at each site what it is that the community responds to.

On site questionnaires and other formats for inviting visitors to provide opinions and experience-based feedback before leaving the museum, such as visitor guestbooks, post-it notes, post-cards, or additional mediums for providing written response, have also been utilized by museums of various size and type both successfully and unsuccessfully. Winter (2018, 484) argues that “commenting in museums” allows for the advancement of “three fundamental [philosophies] driving” the transformation of the museological transition from “collection-focused to audience-[centered] organizations.” The three fundamental philosophies outlined by Winter (2018, 484) include an effort, on the part of the museum, to ensure accessible and well-researched knowledge, that inherently ensures the second philosophy being that museums remain “places for informal learning,” and finally, addressing issues of inclusivity, that by incorporating the voice of visitors, the museum, as an organization, will be enriched. The results of Winter’s (2018, 489) study into visitor perspectives on “commenting in” museums found that, of the 104 participants interviewed, “visitor [guest]books are the best-known (98%), most-used (72%) and overall favorite (54%) comment mechanism” reported by participants. This recent research provides insight into visitor perspectives, and level of comfortability to provide commentary and

Q1: Location (n=69)

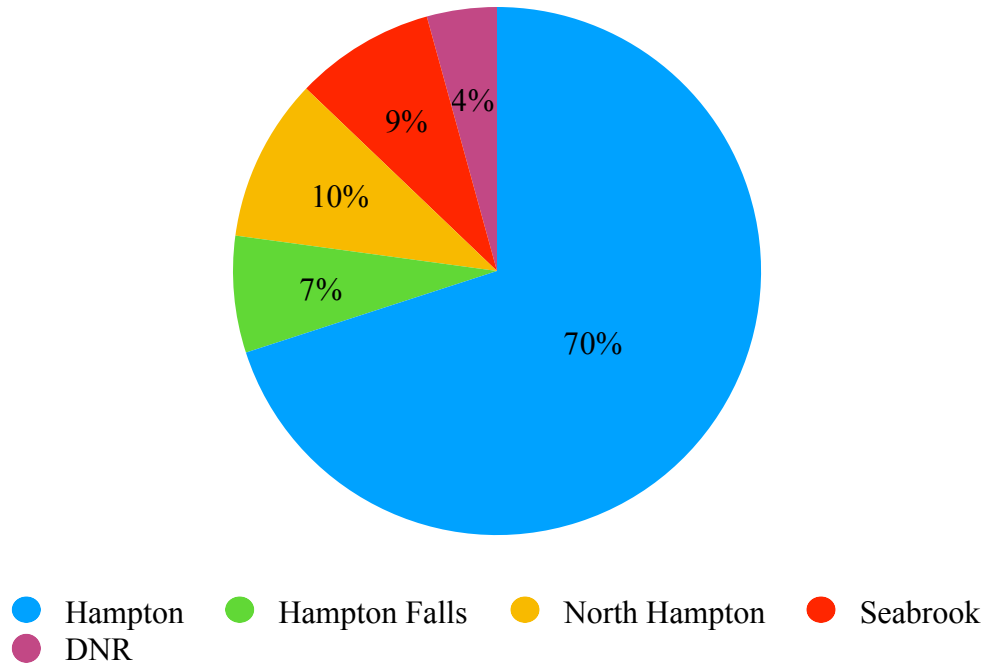


Figure 4.1: Heritage and Museums in Hampton and N.H. Q1 Response by *location*. (Figure produced by Author 2020)

opinions based in experience while “in situ,” or on-site at the museum (Winter 2018, 487). There are limitations to interviewing and surveying participants via the in situ format, because these processes require that individuals be physically present and on site, inferring that these individuals are already inclined, or invested in visiting museums than those that might not, therefore limiting the scope of feedback and perspectives recorded to help inform museum-lead initiatives to reevaluate their programming.

Part 1: “Heritage and Museums in Hampton and New Hampshire” Results

Question 1: Demographics

The first question asked of respondents was a series of demographically oriented “fill in the blanks,” where individuals had the opportunity to provide their location (Figure 4.1), gender (Figure 4.2), age (Figure 4.3), and race (Figure 4.4), and were also provided the ability to include additional information regarding aspects of their identity not asked by the previous four

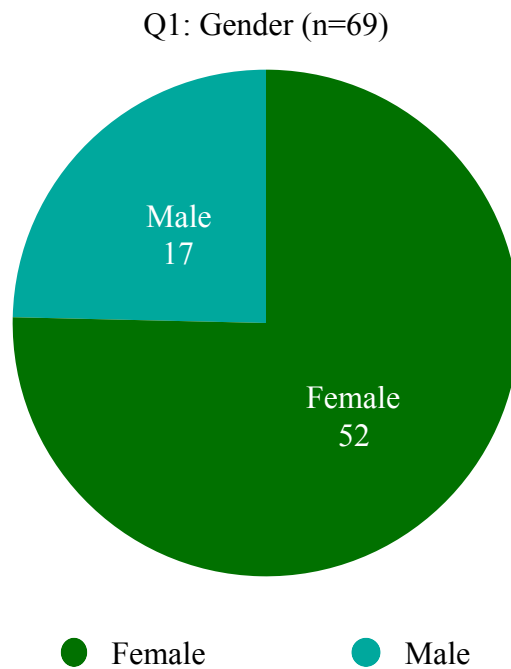


Figure 4.2: Heritage and Museums in Hampton and N.H. Q1 Response by *gender*. (Figure produced by Author 2020).

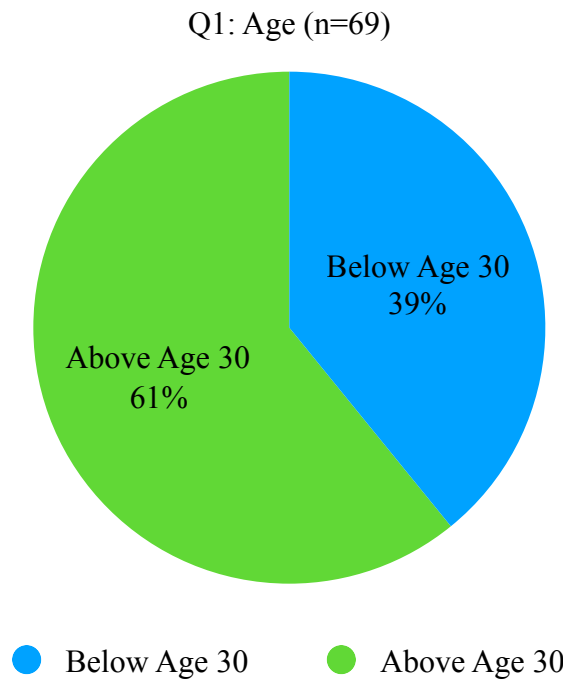


Figure 4.3: Heritage and Museums in Hampton and N.H. Q1 Response by *age*. (Figure produced by Author 2020)

Q1: Race (n=69)

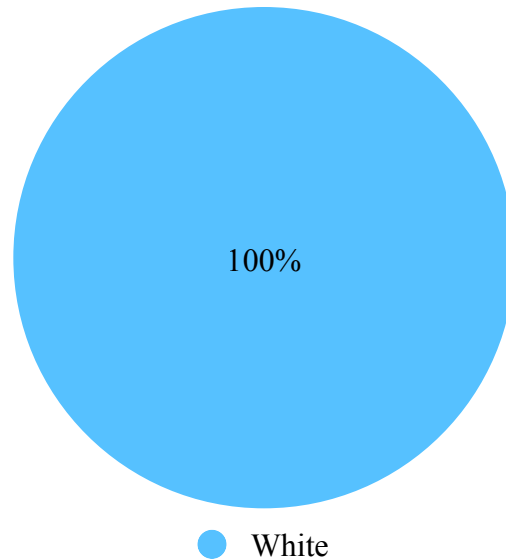


Figure 4.4: Heritage and Museums in Hampton and N.H. Q1 Response by *race*. (Figure produced by Author 2020)

identifiers. In this same first question, participants were also invited to respond either “yes” or “no” if they were a resident of, or originally from, the town of Hampton, and if they responded “no,” an additional space was provided so that the individual could state from which town they were from or currently live in.

Question 2: What aspects of Hampton’s history or heritage do you value?

Question 2 (Figure 4.5) of the survey asked for respondents to “check all that apply” in regards to which aspects of Hampton’s history or heritage they valued, although the museums (Tuck Museum and the James House), public institutions, structures, events, and locations listed were simply provided to prompt individuals to reflect on the ‘aspects’ of the town’s history or heritage that resonated most with them. After reading through each option, respondents were also given the opportunity to provide additional ‘aspects,’ after reflection, that they valued, and list them. Among these additions were aspects of the town’s natural heritage such as the local beaches, salt marshes, and Batchelder Pond, as well as human-created landscapes such as Eaton

Q2: What aspects of Hampton's history or heritage do you value? (n=69)

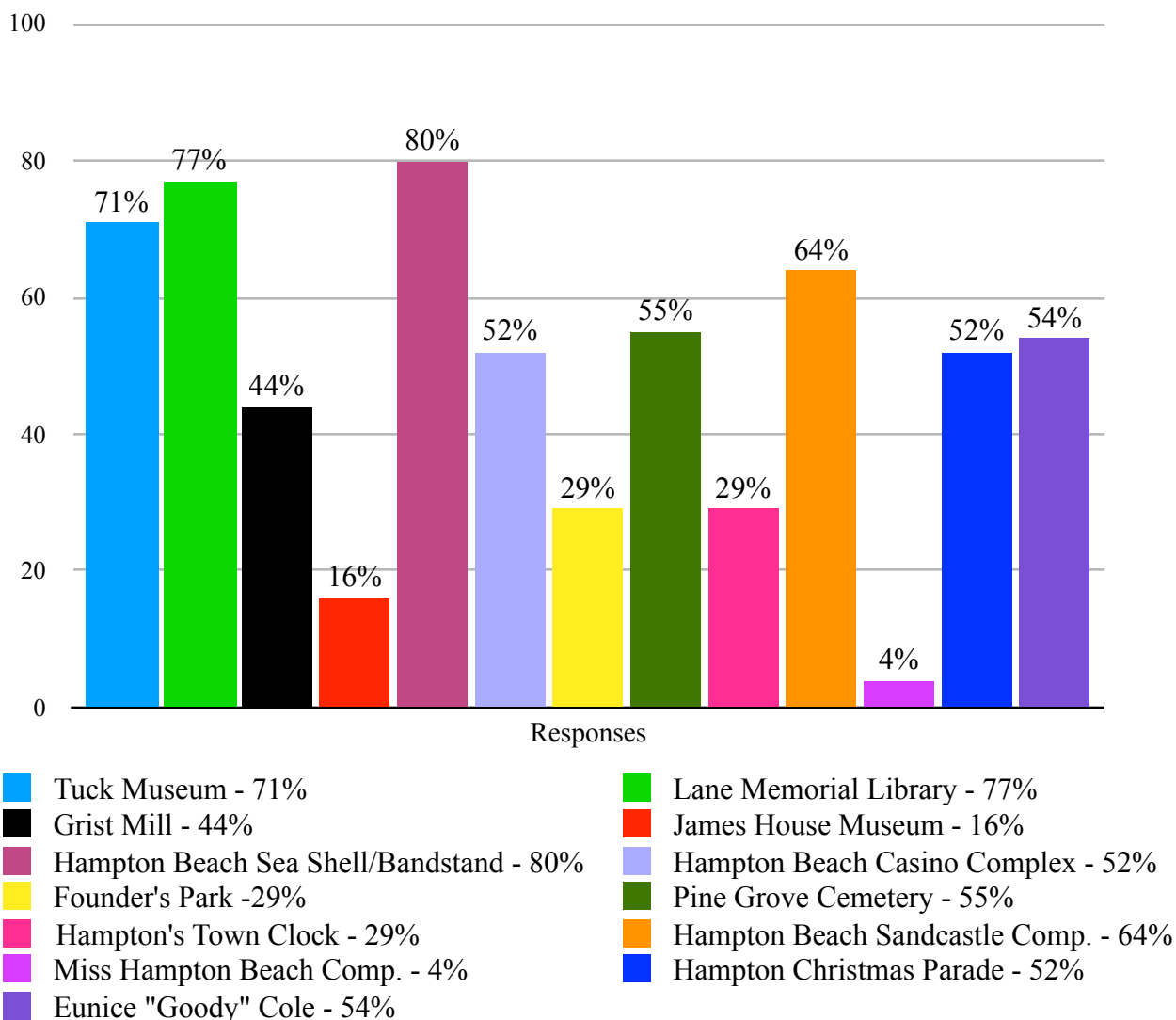


Figure 4.5: Heritage and Museums in Hampton and N.H. Q2: What aspects of Hamptons history or heritage do you value? This list is just to get you thinking (Check all that apply). (Figure produced by Author 2020)

Park and the Victory Garden located in Hampton, New Hampshire. Respondent additions also included historic structures such as the Covered Bridge located on Old Stage Road in Hampton, New Hampshire, the mile-long Hampton Bridge that connects the towns of Hampton and Seabrook, the Ashworth By The Sea hotel, Lamie's Inn and Tavern, Marrelli's Store, Christy's

Pizza, the Hampton Fish Shack (Little Jack's), and historic figures like Eunice "Goody" Cole and Valentine Marston.

Question 2 provides significant answers and insight into community perceptions of history and heritage relative to the town of Hampton that are already narratives woven into the interpretation presented by, and collections in the stewardship of, the Tuck Museum. Responses to Question 2 also indicate that community members are not only interested in the material culture and historic structures relevant to the town of Hampton, but also to the natural heritage, and intangible heritage unique to, and maintained by residents of the town. Collective traditions that culminate in the form of events such as the Hampton Beach Seafood Festival, the Hampton Beach Sandcastle Competition (64%), the Miss Hampton Beach Competition (4%), and the Hampton Christmas Parade (52%) are also specific to the town of Hampton, and historically documented, and presented by, the Tuck Museum.

Of the respondents who participated in this survey, it was reported that the Hampton Beach Sea Shell and Bandstand (80%), located on Hampton Beach, the Lane Memorial Library (77%), located in Hampton, and the Tuck Museum (71%) were identified as being the three most valued aspects of Hampton's history and heritage. With the Lane Memorial Library and the Tuck Museum being identified as the town of Hampton's two most valued public institutions, it is reified by such results, and by museum scholars and the AAM, that museums, like libraries, are understood by the public to be inherent components of society's civic infrastructure (Alexander et al. 2017; American Alliance of Museums 2020; Coffield et al. 2018; Karp et al. 1992; Jennings 2019; Weil 2002).

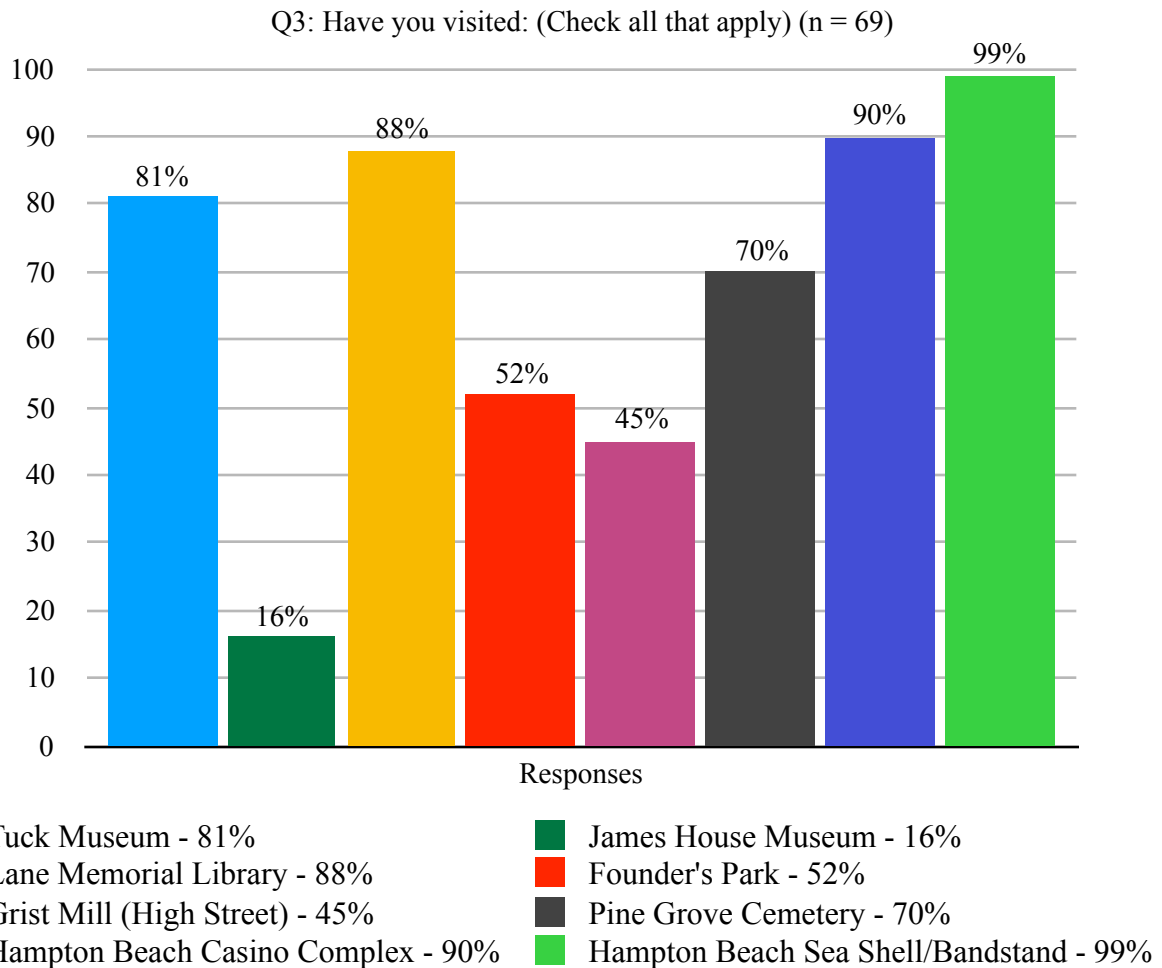


Figure 4.6: Heritage and Museums in Hampton and N.H. Q3: Have you visited: (Check all that apply). (Figure produced by Author 2020)

Question 3: Have you visited... (Check all that apply)

Question 3 (Figure 4.6) presents results that would suggest that, while 71% of the respondents indicated that they individually valued Tuck Museum as an aspect of Hampton's history and heritage, 81% of respondents reported to have visited the museum. This discrepancy could infer that, while 81% of respondents have visited the Tuck Museum, 10% do not place an emphasis of value on the museum, or value is attributed to additional aspects of the town's history and heritage. These inferences support the commentary provided to me via email correspondence by former Executive Director of Tuck Museum, Betty Moore, and her husband

and Tuck Museum Board of Trustee Member, Ben Moore, when they offered editorial feedback to me during the preliminary phases of the survey's creation. Initially, the first editions of this survey were titled "At The Heart of The Community? A Survey of Hampton's Heritage and Museums." After consulting with Betty and Ben, however, it was determined that the title, and especially the question posed, prompted a biased answer before respondents had the opportunity to reflect upon their experiences for themselves. Betty explained to me that even she does not "think [Tuck Museum] is the heart of the community - people are- and I would venture a guess that most people would say no - it is part of the community, but not the center" (Personal Communication 2019).

Of the 81% of individuals who indicated that they had visited Tuck Museum in Question 3, fifteen participants responded "yes" to a follow-up question which inquired whether their visit to the museum was *only* because they attended as a student on a school field trip. Of the 16% of individuals who indicated that they had visited the James House, no participant identified the reason for their visit to be because they attended as a student on a school field trip.

Question 4: Have you, or has a member of your family, donated to... (Check all that apply)

Question 4 (Figure 4.7) was posed to survey respondents for the purpose of understanding whether participants had, in the past, contributed financially to the efforts and operations of either the Tuck Museum or the James House. Issues of funding continue to be of significant concern for museums, and therefore this question sought to understand what percentage of respondents supported their local museums monetarily, if able. Forty-two percent of respondents indicated that they individually have not, nor has a member of their family, contributed financially to either the Tuck Museum, the James House, or Strawberry Banke, and

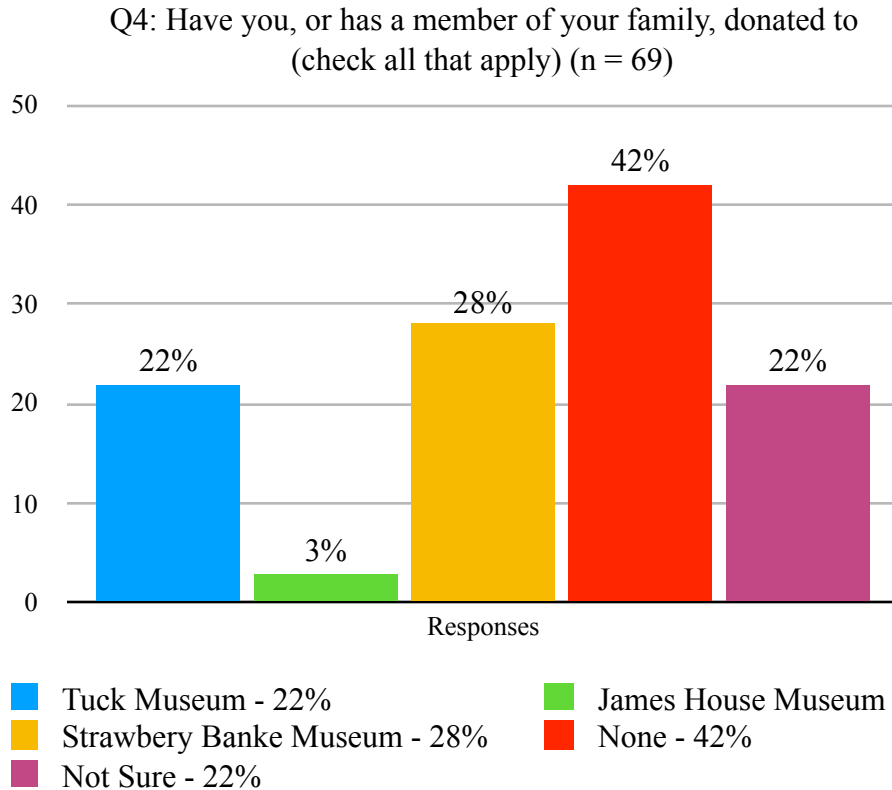


Figure 4.7: Heritage and Museums in Hampton and N.H. Q4: Have you, or has a member of your family donated to (Check all that apply). (Figure produced by Author 2020)

22% indicated that they were “not sure.” Strawberry Banke was included as a possible answer in this question, and in several following questions, because the museum identifies the “Seacoast [NH] community” in their vision statement as a target audience; the towns of Hampton, Hampton Falls, North Hampton, and Seabrook are part of the Seacoast community (Strawberry Banke Museum 2020). Additionally, respondents were provided a space to list “other museums or heritage projects/organizations” that they have “donated to,” in the past or recently, in hopes of providing information to the volunteers and staff at the aforementioned museums, as to what types of organizations or preservation efforts participants are also, or rather, supporting.

Tuck Museum:

Twenty-two percent of survey respondents indicated that they, or a member of their family, has donated to the Tuck Museum (Figure 4.7). After sharing initial results with volunteer members of the Tuck Museum’s Board of Trustees, it was concluded that respondents could have approached this question in a variety of different ways. While admission to the museum is free, donations are appreciated, and therefore ‘donation’ could have been interpreted this way by respondents who answered “yes” and who have visited the museum in person, leaving a donation before their departure. Becoming a member of the Hampton Historical Society and Tuck Museum “is open to all who wish to support the mission of the Society,” and includes a fee determined by either one of five categories: individual (\$15), family (\$25), senior 65+ (\$10), senior couple 65+ (\$15), and business (\$100) (Hampton Historical Society 2020). Respondents could have interpreted “donation,” to mean ‘paying the membership fee.’ Additionally, because the Tuck Museum is an independent, non-profit museum and historical society, sources of financial support, in the form of “donation,” could also be made through a tax-deductible donation made either in person, online, or through the mail, and even through fundraising efforts, such as the Annual Pig Roast, which will be discussed in the following sections. “Donation” could have also been interpreted by respondents to mean providing a donation in the form of material culture object or artifact, and not in the form of monetary donation. Finally, Tuck Museum participates in sponsoring charitable gaming at the Ocean Gaming Casino, located on Hampton Beach, in which 35% of the daily proceeds accrued through charitable gaming are donated to the Hampton Historical Society, and so in this way, indirect donations might be provided by community members who either intentionally attend because of this, or are unaware

and participate unknowingly. However, because of the Tuck Museums involvement with charitable gaming efforts, community perceptions might be influenced negatively if certain individuals are morally opposed to gaming.

James House Museum:

Of the sixty-nine total individuals who participated in responding to Question 4 (Figure 4.7), 3% indicated that either they, individually, or that a member of their family, has donated to the James House. While the James House claims to operate as an independent non-profit organization, annual tax returns and financial audits are not made readily available for public knowledge. However, because the James House does claim to operate as a non-profit museum, admission to the museum is free to the public, and therefore donations are encouraged and appreciated. James House Museum and Association membership levels and “annual dues” are outlined as follows: individual (\$25), student (\$10), senior 65+ (\$10), family (\$40), contributor (\$75), associate (\$100-\$199.99), friend (\$200-\$299.99), benefactor (\$1,000-4,999.99), and sponsor (\$5,000+) (Personal Communication 2019). Thus, the use of the term “donation” in Question 4 could be interpreted as paying an annual membership fee to the James House Association, or by means of supporting, financially, the preservation and restoration of the historic home. Additionally, the James House participates in sponsoring local charitable gaming, like the Tuck Museum, and Skip conveyed to me during our interviews, that some community members have vehemently denounced the James House’s participation in such a means for generating revenue for the continued preservation and restoration of the historic house (Personal Community 2019).

Tuck Museum and The James House Museum

While I understand that these two organizations do not wish to be recognized as partnered volunteer institutions, for the purpose of understanding donation trends relevant to the two organizations by members of their primary and secondary target audiences, based upon the results collected, it should be noted that of the sixty-nine respondents, only one individual indicated that they, or a member of their family, has donated to both the Tuck Museum and the James House, but not to Strawberry Banke.

Strawberry Banke Museum:

Twenty-eight percent of respondents indicated in Question 4 (Figure 4.7) that either they, or a member of their family, has donated to Strawberry Banke Museum. This finding suggests that 28% of survey participants who are also community members living in, or originally from, the towns of Hampton, North Hampton, Hampton Falls, and Seabrook (Seacoast community), identify with Strawberry Banke and financially support the museums preservation, research, programming, and operations efforts. Nine individual respondents indicated that they, or a member of their family, has donated to both Strawberry Banke and the Tuck Museum, and only one individual indicated that they have donated to all three (Strawberry Banke Museum, Tuck Museum, and the James House Museum). None of the respondents indicated that neither they, nor has a member of their family, donated to both Strawberry Banke Museum and the James House Museum, even though each museum presents and interprets historic buildings, still standing on their original foundations (most, in the case of Strawberry Banke Museum), and listed on the National Register of Historic Places (NRHP).

Other Museums, History Organizations, or Heritage Projects:

Eleven individuals (Figure 4.7) indicated that they, or a member of their family, have donated to additional museums, history organizations, or other heritage projects across the state of New Hampshire, either independently, or in combination with, the Tuck Museum and Strawberry Banke, but not the James House. Individuals noted these organizations as ones they, or a member of their family, has donated to: the Seacoast Science Center (Rye, New Hampshire), the Dover Children's Museum (Dover, New Hampshire), The Music Hall (Portsmouth, New Hampshire), the Currier Museum of Art (Manchester, New Hampshire), the NH Farm Museum (Milton, New Hampshire), the American Independence Museum (Exeter, New Hampshire), Star Island, White Island Lighthouse, and neighboring organizations to the Tuck Museum in particular, such as the Hampton Falls and North Hampton Historical Societies and libraries.

Question 5: Do you believe that the Tuck Museum preserves and presents significant aspects of Hampton's history and culture?

While 71% of participants indicated for Question 5 (Figure 4.8) that they valued the Tuck Museum as an aspect of Hampton's history or heritage, 59% of respondents believe ("yes") that the museum preserves and presents significant aspects of the town's history and culture. However, 19% of respondents concluded that, because they "have not visited [Tuck Museum] a while," they could not answer "yes," but had to answer "maybe," indicating a level of uncertainty and disconnectedness with the museum. Ten percent of respondents had "never thought about" whether the Tuck Museum did, or did not, preserve and present significant aspects of the town's history and culture, and 12% of respondents had never visited the museum, and therefore were unable to adequately provide feedback.

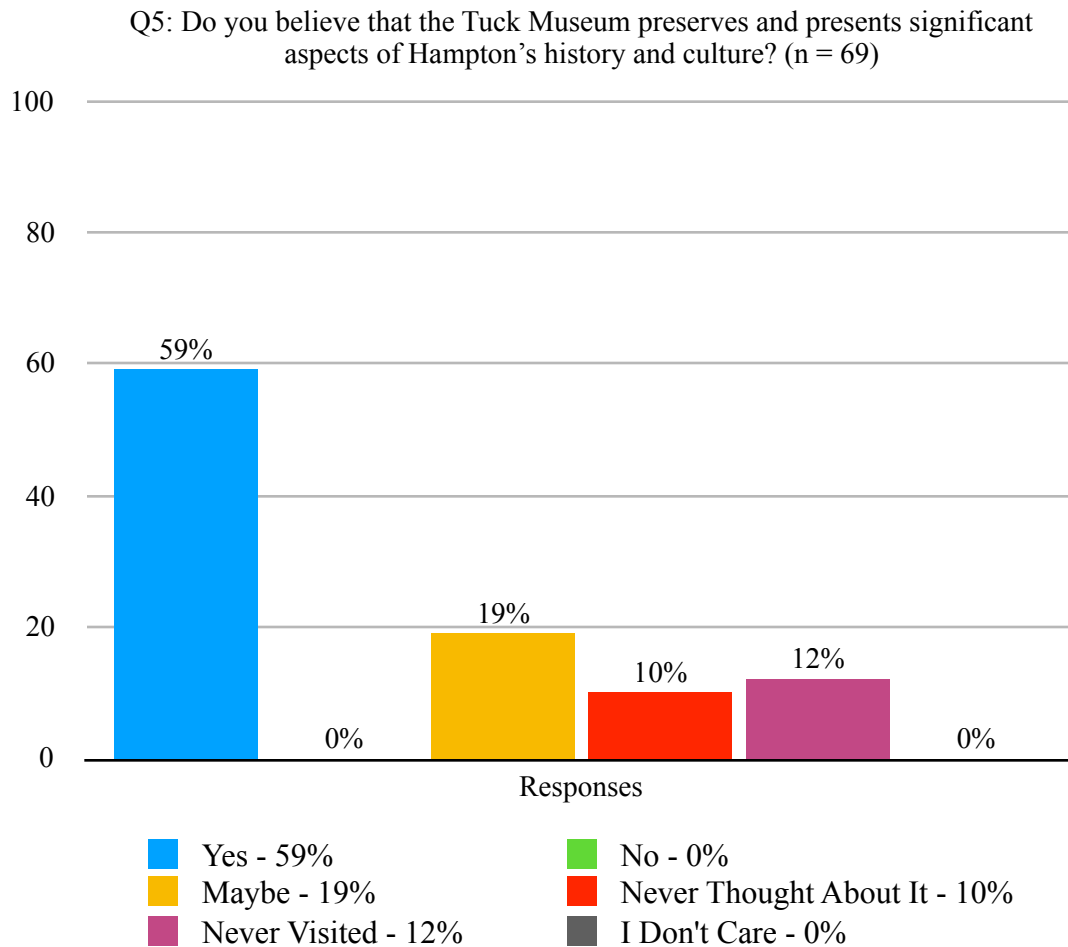
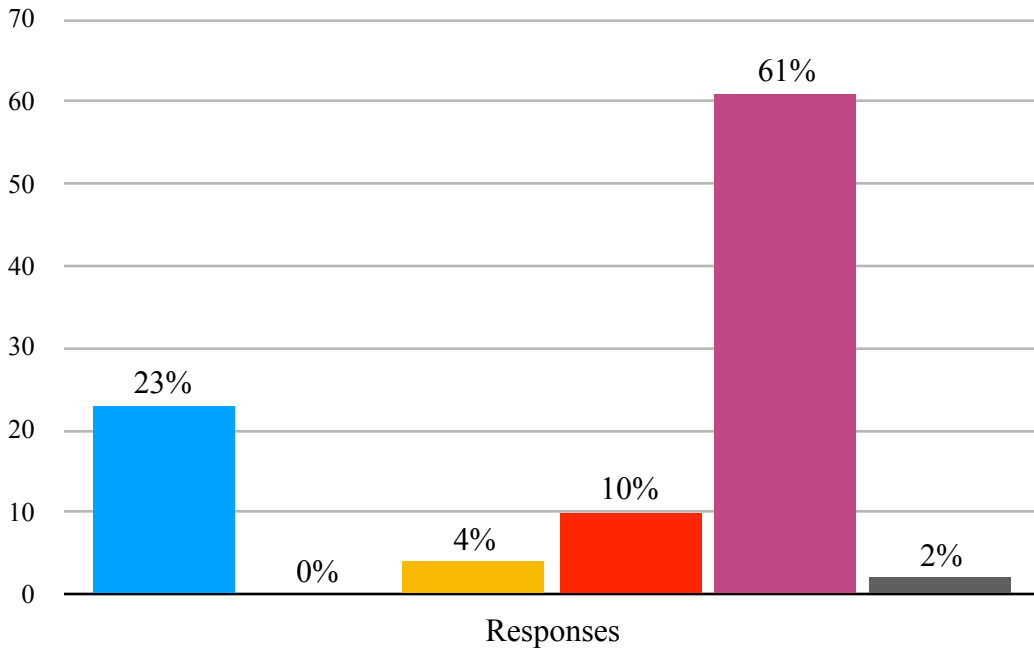


Figure 4.8: Heritage and Museums in Hampton and N.H. Q5: Do you believe that the Tuck Museum preserves and presents significant aspects of Hampton's history and culture? (Figure produced by Author 2020)

Question 6: Do you believe that the James House Museum preserves and presents significant aspects of Hampton's history and culture?

As previously noted, 16% of respondents indicated that they valued the James House as a significant aspect of Hampton's history and heritage, and 16% of respondents also indicated that they had visited the historic home. Twenty-three percent of respondents who answered Question 6 (Figure 4.9) declared that they do believe the museum preserves and presents significant aspects of the town's history and culture. However, 4% indicated that they had not visited in a while, and therefore were uncertain as to whether the museum was preserving and presenting significant aspects of the town's history, and 10% had "never thought about it." Sixty-one

Q6: Do you believe that the James House Museum preserves and presents significant aspects of Hampton’s history and culture? (n = 69)



■ Yes - 23%
 ■ No - 0%
 ■ Maybe - 4%
■ Never Thought About It - 10%
 ■ Never Visited 61%
 ■ Don't Care 2%

Figure 4.9: Heritage and Museums in Hampton and N.H. Q6: Do you believe that the James House Museum preserves and presents significant aspects of Hampton’s history and culture? (Figure produced by Author 2020)

percent of respondents indicated that they had “never visited” the museum, and 2% of respondents indicated that they did “not care” whether the James House did or did not preserve and present significant aspects o the town’s history and culture.

Question 7: Do you believe certain peoples or histories are missing from current narratives about Hampton’s history and culture?

Motivated by the evident body of literature, as discussed in Chapter Two, that cites the theoretical and philosophical reorganization of museology, I included Question 7 (Figure 4.10) in the survey “Heritage and Museums in Hampton and New Hampshire” as a means to understand community perceptions of inclusivity and the diversification of knowledge through programming and interpretation, as well as a means to analyze how, if, and why, specifically, the Tuck Museum

Q7: Do you believe certain peoples or histories are missing from current narratives about Hampton's history and culture? (n = 69)

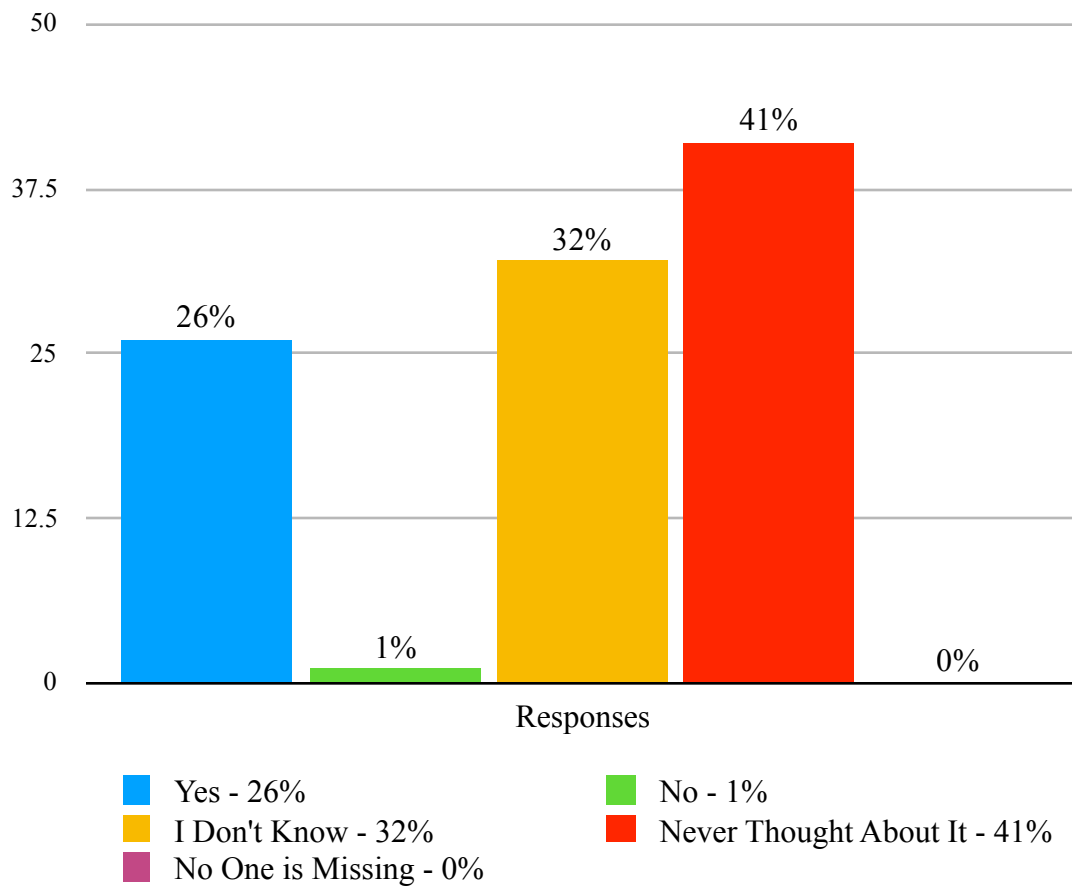


Figure 4.10: Heritage and Museums in Hampton and N.H. Q7: Do you believe certain peoples or histories are missing from current narratives about Hampton's history and culture? (Figure produced by Author 2020)

and the James House incorporate critical museological philosophies and practices. Forty-one percent of participants who responded to Question 7 (Figure 4.10) had “never thought about” the “who” present, or missing, from current narratives, interpretations, and histories relevant to the town of Hampton. Thirty-two percent of respondents indicated that they “did not know,” 1% responded that “no one is missing,” and 26% of participants indicated that “yes,” there are certain peoples and/or histories missing from the current narratives about Hampton's history and culture.

Respondents who answered “yes,” were then asked, in the space provided, to identify the peoples, histories, cultures, and stories they believed were missing from current narratives. Indigenous history, Abenaki more specifically, was indicated by six out of twelve individuals who provided written commentary in the space provided, as missing from the narratives and interpretations of Hampton’s history. While the Tuck Museum does exhibit and interpret archaeological artifacts and historical documentation pertaining to the histories and cultures of the Abenaki people, a suggestion as to how to rectify this perceived gap in the historical and contemporary knowledge of New Hampshire’s indigenous peoples will be discussed in the following sections.

Additional responses identified Black and African American history specific to the town of Hampton as missing from present narratives, although some individuals did cite a recent publication by Reverend Deborah Knowlton, titled *Color Me Included: The African Americans of Hampton’s First Church and Its Descendant Parishes, 1670-1826* (2016) as furthering such significant histories and stories. Reverend Knowlton utilized primary source documents such as “the congregation’s 375 years of handwritten parish records” to “reconstruct her parish’s past” by more completely telling the stories of more than twenty-seven Black men, women, and children of Hampton and neighboring towns of the Seacoast community (Seacoast Online 2018). It should also be noted that the Tuck Museum has, and sells, copies of Reverend Knowlton’s book, and it can be inferred that most respondents to the survey are not aware of this information.

LGBTQ history, specifically movements and activism unique to the town of Hampton, as well as immigrant and Latinx history were also cited by respondents as missing from the current narratives, or not as well documented or exhibited. Two respondents did indicate that “view point

is everything,” and “if I had to guess, I would always think there is something lost to history.”

While it is understood that the Hampton Historical Society and the Tuck Museum was originally founded to “honor the original settlers of Hampton,” and currently serves as a genealogical research library for descendants of the forty founding families of the town, the written responses provided by participants to Question 7 (Figure 4.10) hopefully do not discourage nor offend the diligent research and effort of the volunteer members at Tuck Museum, but rather encourage community conversation and research of inclusive narratives.

The James House does not present, exhibit, nor interpret complex and nuanced histories of the identified peoples and communities discussed above, and this is partly due to the leadership’s adherence to a narrow format of interpretation historically utilized at house museums, and partly due to the inconsistency and non-prioritization of research being conducted by volunteers at the James House.

Question 8: Have you visited any of the following museums or heritage sites (in New Hampshire) listed below and found the experience impactful?

Question 8 (Figure 4.11) was designed to gather information relevant to type of museum or heritage site and experience respondents resonated most with, or were particularly inclined to respond to. Ninety percent of respondents indicated that their visit to Strawberry Banke Museum was an impactful experience. The Seacoast Science Center (81%), located in Rye, New Hampshire, the Old Man of the Mountain/Memorial (74%) located in Franconia, New Hampshire, and Mount Washington (69%) the highest peak in the state, were identified by respondents as museums and natural heritage sites that offered the most impactful experiences. In the list provided to help respondents reflect on museums and heritage sites they have visited, types of museums were intentionally included such as: history museums, outdoor and living

Q8: Have you visited any of the following museums or heritage sites listed below and found the experience impactful? This list is just to get you thinking: (Check all that apply) (n = 69)

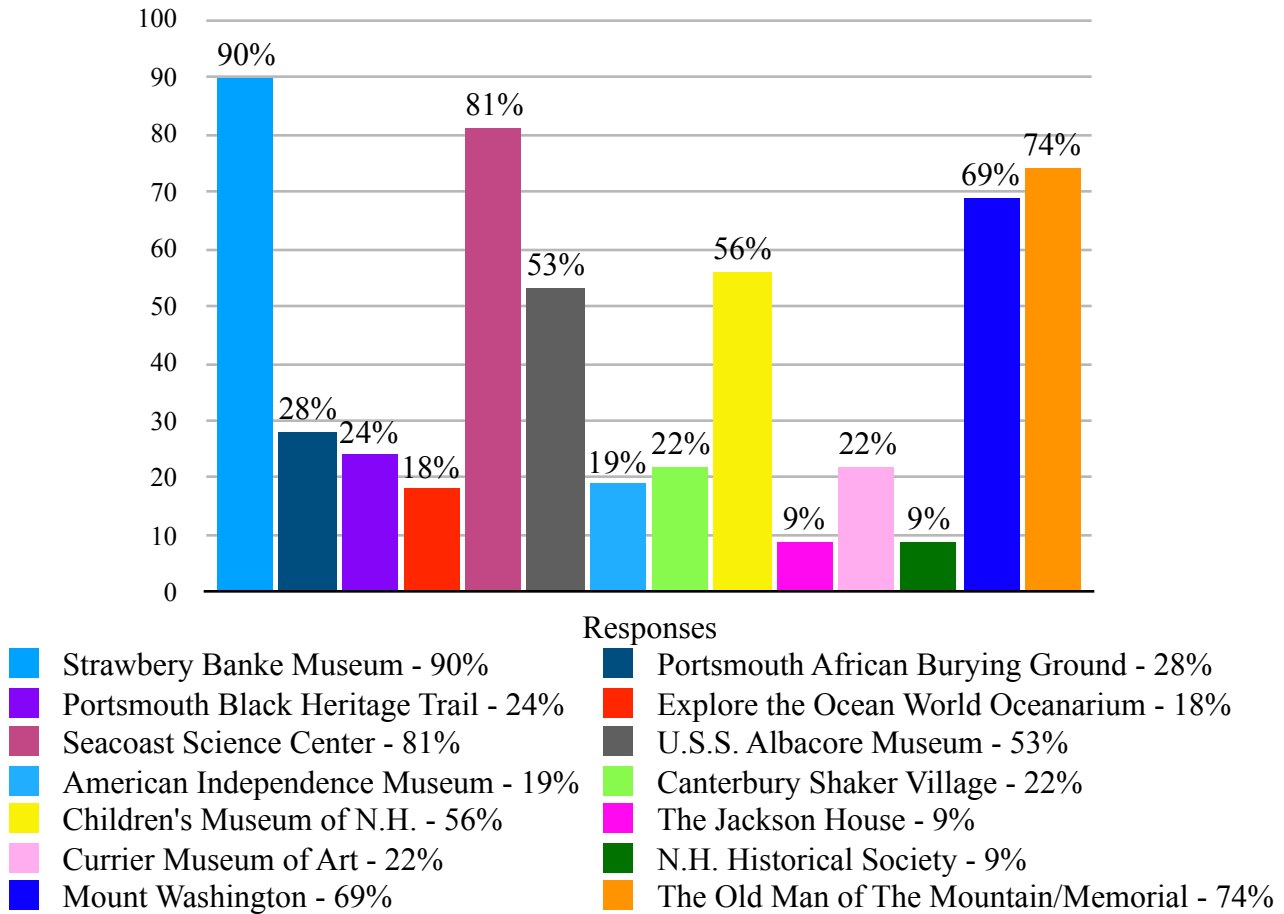


Figure 4.11: Heritage and Museums in Hampton and N.H. Q8: Have you visited any of the following museums or heritage sites listed below and found the experience impactful? (Figure produced by Author 2020)

history museums, an art museum, a children’s museum, science museums, a historic house museum, heritage sites, and natural heritage sites.

Additional museums and sites were identified by respondents when they were allowed the opportunity to write-in organizations that offered them impactful experiences. Such museums, organizations, and sites included: the Hampton Falls Historical Society, the New Hampshire Archaeology Society, Seabrook Historical Society, Rye Historical Society, the Mount

Kearsarge Indian Museum, Historic Portsmouth's historic houses, the Enfield Shaker Village, the Portsmouth Athenaeum, the McAuliffe-Shepard Discovery Center and Planetarium, and the Isles of Shoals. Although this outdoor living history museum is not located in New Hampshire, the Old Sturbridge Village was also identified as providing impactful experiences to the respondents who included the museum in their answer. It can be inferred that, due to the history and heritage preserved, exhibited, and interpreted at Old Sturbridge Village, that New England history, for current and former residents of the towns of Hampton, North Hampton, Hampton Falls, and Seabrook, resonates as an impactful experience due to perceived connections with the colonial history.

Question 9: How much has Hampton's local history and heritage contributed to your own identity formation?

As local museums are primarily community-sourced, Question 9 (Figure 4.12) was included for the purpose of gaining insight into how respondents understood their connectedness with the local history and heritage, as presented by the Tuck Museum in particular, and their own identity formation. As the Hampton Historical Society and Tuck Museum operate a genealogical research library and compile and maintain files on the forty founding families of Hampton, it can be inferred that for particular descendants, the museum might serve as a significant repository of familial information that would contribute to aspects of identity formation. For descendants of the James family, as well, the James House Museum and Association serves as a repository of familial information and stewards the physical remnants of the town of Hampton's early history.

For 7% of respondents, Hampton's local history and heritage contributed "a great deal" to their identity information, and for another 7% of respondents, the town's local history and heritage contributed "a lot" to their identity formation. However, for the majority of respondents,

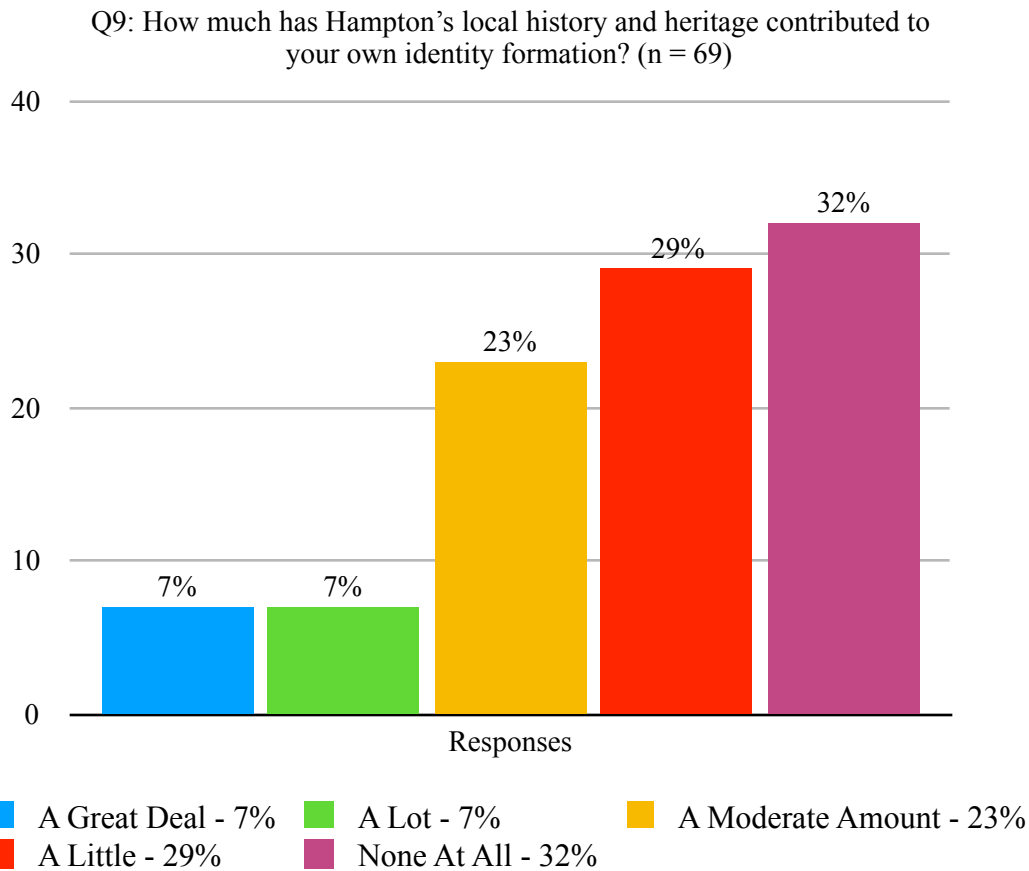


Figure 4.12: Heritage and Museums in Hampton and N.H. Q9: How much has Hampton’s local history and heritage contributed to your own identity formation? (Figure produced by Author 2020)

Hampton’s local history and heritage contributed “a moderate amount” (23%), “a little” (29%), and “none at all” (32%) to their identity formation.

Question 10: I would become involved with a museum if...

Question 10 (Figure 4.13) was more specifically designed to gather community feedback regarding interpretive methods utilized by museum types, such as history museums, and outdoor and living history museums, as well as community response to educational, service-oriented, and experiential models of engagement utilized by museums to connect with their audiences.

Responses to Question 10 (Figure 4.13) were not synonymous among the sixty-nine respondents, however, most participants either “strongly agreed,” “agreed,” or remained “neutral” to inquiries

	STRONGLY AGREE	AGREE	NEUTRAL	DISAGREE	STRONGLY DISAGREE
I was interested in the history, heritage, or culture presented by the museum.	41%	44%	16%	0%	0%
I was personally connected to the history, heritage, or culture presented by the museum.	39%	44%	16%	1%	0%
I liked the benefits offered through museum membership.	17%	52%	23%	4%	3%
The museum was free or reasonably priced.	32%	48%	17%	3%	0%
The museum hosted many community events.	20%	49%	28%	3%	1%
The museum had a strong social media presence.	13%	35%	44%	7%	1%
The museum offered historically accurate reenactments.	18%	29%	47%	6%	0%
The museum is located in my hometown.	19%	43%	28%	7%	3%
I was traveling through a town/city that had a local museum.	13%	45%	35%	6%	1%
The museum was a nationally or internationally recognized tourist destination.	19%	38%	39%	4%	
I prefer not to visit museums.	1%	0%	18%	39%	42%

Figure 4.13: Heritage and Museums in Hampton and N.H. Q10: I would become involved with a museum if... (Figure produced by Author 2020)

about what might motivate them to engage with a museum. While this list is not exhaustive, it speaks to the nuanced and varied reasons individuals chose to, or not to, become involved with a museum through a variety of different channels or opportunities. Hood (1983, 150-151) suggested that it is important for museum professionals and volunteers to prioritize efforts to understand “how [and why] individuals make decisions [to] use their leisure time and energy” and to evaluate visitor “values, attitudes, perceptions, interests, expectations, [and] satisfactions” for the purpose of determining how best the museum can “offer the kinds of experiences that [current] nonparticipants value and expect.” This same effort should also be exerted to understand what motivates individuals who are already museum participants, or patrons, to remain engaged.

Interest in the knowledge or subject matter presented by a museum was reported by individuals to be either a “strong” (41%), “agreeable” (44%), or “neutral” (16%) motivator for visiting or engaging a museum. One way that “interest” could be interpreted is to approach the question to mean that the academic, personal, or miscellaneous merit of the collections and knowledge exhibited and presented by the museum, or experiences related to the history, heritage or culture of a specific museum, offers substantial value, and therefore accounts for the time or potential cost of visitation. Forty-four percent of respondents “agreed” that they would become involved with a museum if they were personally connected to the history or culture presented by a specific museum, while 39% “strongly agreed,” and 16% of respondents remained neutral. This question was posed for the purpose of enabling the possibility of inferring level of emotional investment of connectedness one might have with a museum, especially if it were a local

museum, like the Tuck Museum, for example, that has collections and narratives that are primarily community-sourced, and therefore implying a museum-community connectedness.

When asked whether individuals would become involved with a museum if they “liked the benefits offered through museum membership,” 23% of respondents remained neutral to such a motivation, 52% of respondents “agreed,” and 17% of respondents “strongly agreed.”

Membership across all four museums will be discussed in the following sections, but it is worthy to note that the highest reported motivating factor, according to the sixty-nine respondents of this survey, were the acquired benefits of museum membership. Questions about membership are also linked to discussions about museum admission prices, which don’t pertain to the Tuck Museum nor the James House, because these institutions are free to the public. While these survey questions were answered by members of a specific geographical location related to the Tuck Museum and the James House, the complexities and nuances of deciding upon museum admission prices will be detailed more specifically in the following sections as they relate to Strawberry Banke and the Historical Museum.

Forty-nine percent of respondents indicated that they would become involved with a museum if the museum “hosted many community events,” and 43% of respondents indicated that they would become involved with a museum if it was “located in [their] home town,” which could compliment and support an inference that suggests, of the respondents who participated in this survey, museum-organized community events would be well-received. Additionally, 44% of respondents remained neutral, or not persuaded, to engage a museum if that museum “had a strong social media presence,” although 35% “agreed,” and 13% “strongly agreed.” Seven percent of respondents did, however, indicate that either regardless of, or because of, a strong

social media presence maintained by a museum, they would not become involved, or engage with, that specific museum. Social media outlets as a means for building and maintaining community relations with museums will be discussed in the following section, as these methods not only pertain to the Tuck Museum and the James House, but to Strawberry Banke and the Historical Museum.

Part 2: Strawberry Banke Museum Visitor Survey Results

As mentioned previously, in collaboration with Strawberry Banke's Director of Visitor Services, Jonathan Brown, I was allowed the opportunity to include questions from the "Heritage and Museums in Hampton and New Hampshire" survey into the already established and implemented set of survey questions issued by the museum annually. During our initial meetings, to discuss the preliminary foundations and expectations for my thesis research, Brown suggested that, because he was in the process of preparing surveys for Strawberry Banke's summer season, that combining survey questions, rather than creating and disseminating an entirely new questionnaire, might be more feasible. During the summer months of June, July, and August, I, along with additional volunteers and museum staff, were tasked with the responsibility of asking visitors to complete the survey, which was formatted on an iPad. Many visitors, I found, did not agree to complete the online survey when approached and asked, in-situ, while some did. A few visitors commented that they would have preferred to complete a survey "on their own time," and some others wished not to be bothered while they waited for their lunch, as myself and other volunteers were asking potential respondents to complete the survey while in the main visitor center, where the FigTree Cafe was also located. Myself and other volunteers attempting to

gather visitor feedback through the survey format were limited to the visitor center due to the fact that the visitor survey was online, and required a wifi signal to operate.

Results of this past season's survey issued through Strawberry Banke were not as fruitful as previous years according to Brown, and therefore it was decided, on the museum's authority, that it would neither be worth the time nor the fee associated with sending collected responses to the Survey Center at the University of New Hampshire (UNH) for analysis. Brown informed me that he would remain invested in an attempt to extract relevant data for the purpose of my thesis and send it to me through an exchange of emails, however, extracting this limited data without the services of the UNH Survey Center became too difficult a task. Thus, the results of the Visitor Survey from the museum's 2017 season will be analyzed so as to provide contextual substance to the community engagement tactics utilized by Strawberry Banke. Additionally, the in-situ survey produced by the museum intends to collect pertinent information regarding specific interpretive and program related changes implemented by leadership that is a result of a two-year long range interpretive plan supported by a grant from the Institute of Museums and Library Services. The effects of this interpretive plan will be discussed in the following sections.

The 2017 survey asks preliminary demographic questions of respondents, specifically to identity, albeit anonymously, significant characteristics such as: age, sex, "home area," level of education, and where respondents fall within income brackets. Additional information is also acquired for the purpose of understanding whether visitors attended the museum with others such as friends, family, or children, and also the approximate length of their stay. As discussed above, similar demographic questions were posed in the "Heritage and Museums in Hampton and New Hampshire" survey. However, as indicated in Chapter Three, in the most recent survey produced

for the summer season of 2019, Brown changed the previous question of identifying “sex,” to identifying gender, and provided respondents the ability to identify accordingly. Of the 2017 respondents, 19% indicated that their “home area” was New Hampshire, although specific towns are not identified. While I am unable to corroborate through an analysis of Strawberry Banke survey results, as indicated by results of the “Heritage and Museums in Hampton and New Hampshire” survey, 90% of respondents from the towns of Hampton, North Hampton, Hampton Falls, and Seabrook have visited the museum. I am unable to report when the most recent visit to Strawberry Banke was, for the respondents of the “Heritage and Museums in Hampton and New Hampshire” survey, as I did not ask participants to clarify such dates.

The results from 2017 note a decline, by 24%, in attendance to Strawberry Banke between 2016 and 2017, and an increase in non-local visitors and travelers to the museum from “New England” (27% in 2016 to 33% in 2017), and “Elsewhere” (41% in 2016 to 49% in 2017). Visitors in 2017 were staying at Strawberry Banke for a period of 1-4 hours, and 77% of visitors did not attend with children, although 52% attended in a party of two, and 40% attended in parties of three or more. Of the respondents who identified their “home area” to be New Hampshire, 73% stayed at Strawberry Banke for three hours or less, and 5% indicated the reason for their visit was because they “live in the area.” Of the 2017 respondents, 92% indicated that they had “watched the orientation video” and 65% indicated that they had “used printed information on the museum and exhibits” while on site, while visitors who indicated New Hampshire as their “home area,” and visited the museum with a party of three or more, were less likely to watch the orientation video, and utilize printed information about the museum’s site. It can be inferred that local residents, or visitors from various locations throughout the state, have

visited the museum more than once (53%), and are familiar enough with the museum and its exhibition so as to not feel the need to utilize introductory information. This indicates a level of connectedness and sense of belonging to the museum, on behalf of respondents who claim not to have watched the orientation video, and also a confidence to convey pertinent historical narratives to visiting parties they attend the museum with.

Eighty-five percent of respondents who identified their “home area” as “New England” (33%), agreed that Strawberry Banke conveyed “an authentic sense of the place.” During preliminary discussions with Brown at the beginning of the 2019 season, I inquired what he meant by posing this question, and he stated that he and his colleagues at Strawberry Banke wish for visitors to feel as though they are “stepping back in time and place,” and the question was more specifically designed to gauge whether visitors felt as though the houses and neighborhood had been recreated. As discussed in Chapter Two, because outdoor and living history museum sites like Greenfield Village have been recreated and organized out-of-context, it is the Strawberry Banke team’s hope and vision to “provide life-changing and inspiring learning experiences based on *authentic* objects, stories, and ideas” (Strawberry Banke Museum 2020). Thus, it is the interpretive mission of the museum to help visitors understand the authenticity of the preserved neighborhood. Of “New England” residents, 88% agreed that the museum “encouraged conversations with family, friends, and staff,” and 81% agreed that the museum was “a place of discovery.” Moving away from the static, “sleepy” interpretive methods utilized in historic house museums, Brown and his colleagues at Strawberry Banke understand “discovery” to mean “exploratory,” and hope that the interpretive orientation, recently implemented, will allow visitors “to explore and discover within the houses,” rather than feel disconnected from the

stories and material culture often hidden behind roped-off barriers (Alexander et al. 2017; Butler 2002; Harris 2007; Ryan and Vagnone 2016; Smith 2002; Tyler et al. 2009).

Approximately half, or 47% of respondents to the 2017 Visitor Survey indicated that they would be interested in guided tours, while 38% indicated that they would not be interested in guided tours. Strawberry Banke's response to such results, and as a result of the newly implemented interpretive plan, will be further elaborated upon, because, as of 2018, staff now provide an "orientation walk" for visitors to introduce them to the site. While 20% of respondents indicated that Strawberry Banke and costumed interpreters were favorite aspects of their visits, and 15% indicated demonstrations and activities, these two aspects were also indicated as the museums' area for biggest "improvement," at 25% respectively. Popular aspects indicated by visitor commentary include historic interpreters specifically at the Shapiro house and Abbott Store, cooking demonstrations in the Wheelwright house hearth stove, and cooper demonstrations. Areas of improvement, as indicated by visitor comments, included the addition of historic interpreters and demonstrations, but also further interpretation in the form of non-historic or role-play interpreters, exhibit labels, and videos. Of "New England" respondents in 2017, 53% "strongly agreed" that Strawberry Banke has "activities that are fun and educational," and 40% of respondents "somewhat agreed," which indicated, in 2017, an ability for educational programming and experiential activities to be improved, and the response on behalf of the museum to these results will be discussed further in the following sections.

Of respondents to the 2017 survey who indicated their "home area" as "New Hampshire," 80% "strongly agreed" their "experience at Strawberry Banke was worth the price of admission" and 20% "somewhat agreed." The museum does charge an admission price of \$19.50 per person,

as the cost of preserving, restoring, and maintaining an entire neighborhood of historic homes remains an expensive endeavor.

Part 3: The Historical Museum at Fort Missoula Survey Methods

Current Director of Development and Communications at the Historical Museum at Fort Missoula, Jessie Rogers, recently implemented an engagement survey to be completed anonymously by visitors in-situ, ideally, before leaving the museum as a reflection of their experience. Although the survey was created and implemented before I began my research at the Historical Museum, and therefore was not able to collaborate with Rogers in the same way that I did with Brown at Strawberry Banke, the visitor survey includes ten questions relevant to visitor satisfaction, and is located on a podium stand at the front door. However, similar to Brown's experience in regards to gathering a fruitful amount of visitor feedback through the online survey format, Rogers reported too, that the iPad survey yielded limited results and was not as successful as initially hoped (Personal Communication 2020).

Interestingly, during our conversation in October of 2019, Rogers remarked that visitors seemed to prefer commenting about experience satisfaction within the visitor guestbook located by the main information and admissions desk at the front of building (Personal Communication 2019). Between December 14th, 2018 and December 29th, 2019, I recorded a total of 84 visitors who indicated in the visitor guestbook that they were from Missoula County. Positive visitor response to completing entries within a guestbook, as compared to completing a ten question, online visitor survey, might be attributed to relative "ease of use, accessibility, and immediacy" on behalf of commenters using a guestbook, as suggested by Winter (2018, 490). The ability to comment, "specifically with paper-based systems," like a guestbook, might seem more favorable

to visitors who prefer the chance “to see other people’s handwriting... [use] a familiar medium they can touch and write on with a pen... which often [makes] commenting a more human, authentic, and personal experience” (Winter 2018, 490). Along with the recently implemented online survey, print surveys are also handed out at community events such as the Annual Used Books Sale, and the Lantern Tours, as Rogers reported that the “most captive audience” typically attends the Lantern Tours and provides significant feedback through this “paper-based system” (Personal Communication 2019). Additionally, Rogers encourages online social media feedback and engagement through the Historical Museum’s Facebook page, by creating event pages that communicate and advertise educational events, programs, and exhibit openings, as well as photo contests, and polls. While surveys have been utilized, and are still utilized as a method of visitor feedback collection, Jessie reported that social media has been a positive and successful method used by the museum to engage local community members, to educate, and to ask for specific feedback.

While I do not have collected survey data in regards to admission and membership prices, that were indicated in the surveys produced for and in relation to Tuck Museum, the James House, and Strawberry Banke, the Historical Museum is unique out of the four, due to its status as the Missoula *county* museum. Therefore, Missoula County residents pay, essentially, an admission price, by paying taxes, which in turn keeps the museum open and free to Missoula County residents. Executive Director, Matt Lautzenheiser, introduced this initiative when he arrived at the Historical Museum (Personal Communication 2019). Non-local residents, or travelers, are charged an admission price, but even admission prices remain low: the cost of admission for adults (\$4.00), seniors (\$3.00), students (\$2.00), and family (\$10.00). Admissions

prices do support and offset operating costs of the museum, and while “charging high [admission] prices might not always work for [and in] Missoula,” Rogers, and museum staff, have revisited the question of raising admission prices for the cost of non-local visitors, due to issues or concerns of undervaluing the museum as both a resource and experience integral to the county of Missoula (Personal Communication 2019). Missoula County taxes ensure a museum operating budget and the ability to pay a small collective of dedicated full-time staff. The Missoula County Board of Trustees, or the governing body of the museum, cooperates with Friends of the Historical Museum at Fort Missoula, a private, non-profit organization that supports the “fiscal health” of the Historical Museum. Providing free admission to Missoula County residents provides a significant opportunity to encourage community engagement, and reinforces the museum’s mission to “keep Missoula County’s history alive for the education and enjoyment of the public.”

Part 4: Limitations

“Heritage and Museums in Hampton and New Hampshire,” a survey produced in collaboration with members of the Tuck Museum and the James House, was issued through a convenience sampling method, which is a non-probability sampling method that is often “quick, inexpensive, and convenient” (Elfil and Negida 2017; Robson 2002; Winter 2018). Convenience sampling was utilized due to the three characteristics of the method as described by Elfil and Negida (2017, 2), and because the intention was to collect anonymous results from those individuals who were accessible and within proximity of the scope of work, being that of each museum’s geographical location. Convenience sampling as a method was also utilized by the Tuck Museum, Strawberry Banke, and the Historical Museum, through membership-only issued

engagement surveys, and in-situ issued iPad surveys. To mitigate issues of bias, especially through dissemination efforts on behalf of the survey I produced, in collaboration with Tuck Museum and the James House, was to take the survey outside of the limited scope of museum campus, by creating an online survey, although sampling remained convenient as respondents were confined to specific terms such as geographic location (i.e. Hampton, North Hampton, Hampton Falls, and Seabrook).

Convenience sampling also lends itself as a useful method of data collection especially for local museums with entirely volunteer-operated leadership structures, and for local museums with limited staff, time, and resources. Exit-surveys used to gather visitor experience and satisfaction, are valuable resources of information providing the potential for museums to utilize immediate feedback to inform a variety of operations, exhibition, interpretation, and engagement tactics, as has been discussed, and Winter (2018, 488) suggests that mitigating the potential for bias through convenience sampling with the employment of strategies for probability sampling might be helpful. Winter (2018, 489) suggests that to reduce “coverage bias,” or account for potential over-saturation of audience composition, as might be the case for local museums sampling from their communities, that executing sampling efforts “on both regular workdays and weekends” when different ‘types’ of visitors might be inclined to visit could correct such issues. Strawberry Banke and the Historical Museum already employ this method to reduce coverage bias, and by implementing anonymous visitor surveys, both museums, as well as the “Heritage and Museums in Hampton and New Hampshire” survey accounted for “response bias,” allowing respondents the opportunity to provide feedback without fear of consequence (Winter 2018). “Non-response bias” remains an issue and limitation, as local museums attempt to gain wider

insight into local perceptions of their museological institutions, “it is likely that people agreeing to take part in [an engagement survey, interview, focus group, etc. may be already] inherently more likely to share their views in [and about] museum environments than people declining” to participate (Winter 2018, 489). Finally, limitations for online surveys include “non-response bias,” as passive consumerism might be the result of over-stimulated social media newsfeeds or news outlets where local museums might advertise such surveys, and links and messaging might go unnoticed.

Chapter 5: Discussion

Analyzing the results from visitor engagement surveys will undoubtedly provide significant information and possible answers to questions that museum volunteers and staff have in regards to questions of engagement, however, qualitative information gathered through interviews, conversations, participant-observation, and experience helps to convey the emotive substance and quality of community response omitted from multiple-choice answers. Therefore, it was my intention to compliment qualitative and quantitative methods for the purpose of creating a more holistic picture of the community engagement conceptions and receptions at the Tuck Museum, the James House, Strawberry Banke, and the Historical Museum.

This chapter will discuss the special and annual events, significant exhibitions and educational programs, and critical self-reflections and suggestions, on behalf of the Tuck Museum, the James House, Strawberry Banke, and the Historical Museum in their attempts to connect with their communities by creating experiences centered around their collections, educational missions, and shared interests in, the history and heritage they preserve.

Part 1.1: The Tuck Museum of Hampton History

The Southern Style Pig Roast has become an annual tradition over the past eighteen years, and has been consistently well attended by members of the community. The 18th Annual Pig Roast (Image 5.1) was one of Tuck Museum's most successful Pig Roasts to date, and this signature occurrence remains the museum's largest fundraiser and most attended community event. Tuck Museum volunteers sold three-hundred and seventy tickets, primarily to local community members, served about two-hundred and fifty people, and raised over \$10,700 to support the operating, preservation, and programming efforts of the museum. Significant



Image 5.1: Flyer for the Tuck Museum of Hampton History’s 40th Annual Southern Style Pig Roast. (Sourced by the Tuck Museum of Hampton History and Hampton Historical Society 2019)

preparation and planning on behalf of museum volunteers occurs months, and weeks before the scheduled day of the event, and the physically labor-intensive work related to roast-pit set up begins about one week prior. Pigs are sourced locally, if available and depending on market price, and this past year volunteers were able to purchase two pigs from a meat farm in West Groton, Massachusetts, but source location for such meat has varied over the past eighteen years. The roasting of the pigs becomes an all-night affair, as the meat must be attended so as to ensure a thorough cook-through. Volunteers will camp on the museum grounds overnight to oversee the cooking process, which also draws some community attention and congregation before the scheduled event. Lunch is served around noon the following day, and additional side dishes and desserts are prepared or sourced from museum volunteers and as donations as well. Other



Image 5.2: Flyer for Viking Days, hosted by the Tuck Museum, performed by Draugar Vinlands of Exeter, N.H. (Sourced by the Tuck Museum of Hampton History and Hampton Historical Society 2019)

engaging and experiential activities, besides the plethora of available food stuffs, include a silent auction, 50/50 raffle, and music. The Annual Pig Roast predominantly serves as an experiential event, exposing members of the community to the museum campus through food, drink, and musical performance. However, this event cultivates a sense of belonging that might encourage typically non-participant members of the community to return, and strengthen motivations for current participants to remain involved or invested in the efforts of the museum (Kadoyama 2018).

Two weeks later, Viking Days (Image 5.2), that occurred between September 7th and 8th, 2019, showcases a living history organization known as Draugar Vinlands which provides historic interpretation of “Old Norse,” or Viking-age Scandinavian combat, tool-making,

woodworking, and weaponry on the grounds of Tuck Museum. Draugar Vinlands is a local reenactment group based in the neighboring town of Exeter, New Hampshire, and they perform locally and at various locations throughout New England for events such as festivals, parades, and fairs. Draugar Vinlands interpreters have conducted research of archaeological and print documentation of Norse peoples and this aides them in their ability to convey knowledge to the public while providing engaging entertainment. Additionally, Viking Days, as an event, is significantly connected to the legend and lore of the town of Hampton, and indeed the Tuck Museum, because of Thorvald's Rock, or the Viking Stone.

Thorvald's Rock is attributed to Thorvald Ericsson, "brother of the famous Viking explorer Leif Ericsson, and son of Eric the Red," and has been of significant intrigue by local Hamptonians "as far back as 1875" when the stone initially resided on the property of a well-known family of the town (Murphy 1998). "Historical records, magazine articles, and old stories" suggest that the stone "may have been the headstone for the grave of" Thorvald Ericsson, as there are markings attributed, it is claimed, to be of runic origins indicating a connection with Germanic languages (Murphy 1998). Written accounts claim that Thorvald was fatally wounded during armed conflict with Abenaki peoples, at Great Boar's Head, located on the shore about two-and-a-half miles from the current grounds of Tuck Museum (Murphy 1998). Due to the stone's attributed significance to Thorvald Ericsson, it appealed to local and non-local travelers alike, and some visitors to the stone began carving pieces of the rock away, contributing to the deterioration of the markings, and to the stone itself. To ensure the survival and protection of the stone for the purpose of preserving an aspect of local history and tradition, the stone was relocated to the Tuck Museum in 1989, and currently sits within a cemented barrier, beneath iron

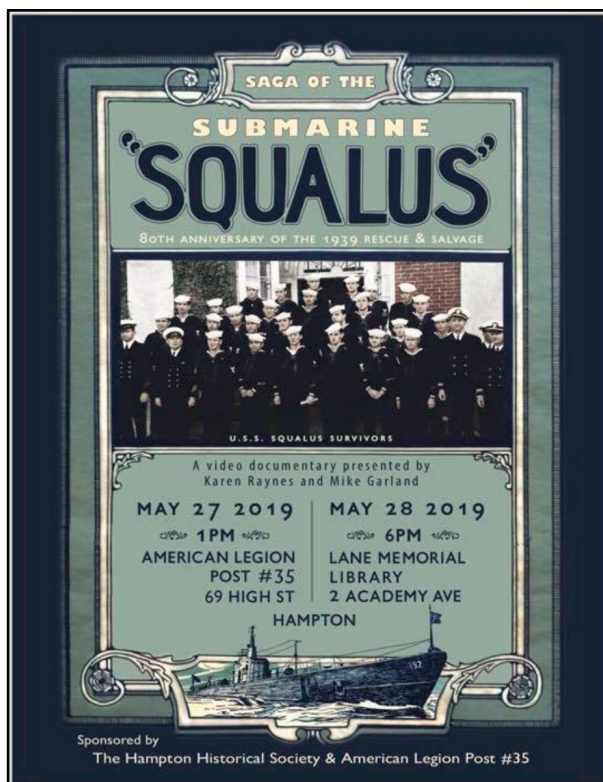


Image 5.3: Flyer for “Saga of the Submarine Squalus: 80th Anniversary of the 1939 Rescue and Salvage, by Karen Raynes and Mike Garland. (Sourced by the Tuck Museum of Hampton History and Hampton Historical Society 2019)

bars, similar to methods of preservation utilized to ensure the endurance of Plymouth Rock, in Plymouth, Massachusetts.

Part 1.2: Exhibition and Education

The documentary screening of “Saga of the Submarine Squalus: 80th Anniversary of the 1939 Rescue and Salvage” (Image 5.3), as mentioned in Chapter Three, produced by Tuck Museum volunteer Karen Raynes and Mike Garland, represents a complimentary event and exhibit opening related to the collections and research conducted by the Tuck Museum that received significant positive response from local community members. The film and exhibition resonated in particular with community veterans, as the documentary was first shown at the American Legion Post #35 in Hampton, and resonates on an elevated scale, connecting with the

larger Seacoast, New Hampshire, community, due to the presence of the Portsmouth Naval Shipyard, just fifteen miles north of town. Video and documentary are engaging mediums used to portray information, and especially in a closed-caption format that will be accessible to most viewers and or listeners, and through the “Saga” screening, Tuck Museum was able to provide education and entertainment to the local public that also showcased and complimented their collections in innovative and engaging ways.

Educational programming is organized and implemented on Tuck Museum’s campus for individuals of all ages through docent tours and lectures. Eighty-one percent of survey respondents that completed the “Heritage and Museums in Hampton and New Hampshire” survey, who were from, or currently live in, the town of Hampton remember Tuck Museum as a destination for school field trips. Tuck Museum creates and provides experiential educational programs for elementary and middle school-aged students enrolled within the Hampton school district, and because the museum is within walking distance of all of the town’s schools, the museum has worked diligently with local school teachers to design and implement programs relevant to state and local curriculum materials. Volunteers at the museum are also either former, local school teachers, or understand the internal dynamics and curriculum of local and state standards well enough to incorporate material into program tours and activities that compliment what is being learned in the classroom. Like Strawberry Banke Museum and the Historical Museum at Fort Mifflin, Tuck Museum’s educational programming incorporates imaginative and hands-on activities, especially for the targeted school-age demographic. Due to current school scheduling and examinations which occur at the end of the year, field trip planning often coincides with required testing, and therefore, field trips to the museum have become a more

sparse engagement. Regardless, volunteers who create program tours are observably enthusiastic and knowledgeable about the material they share, and able to adjust and adapt tours based upon individual and group interests.

Part 1.3: Critical Self Reflections and Suggestions

Tuck Museum recently underwent a reorganization of museum leadership structure which contributed to the decentralization of museum and organization authority. Tuck Museum is also in the process of following the American Association for State and Local History's Standards and Excellence Program for History Organizations (StEPs) program, which is a self-paced assessment program for small and mid-sized history organizations and volunteer-run institutions, that allows for such organizations to measure their progress against national museum standards. The StEPs program does cost institutions \$175.00 for access to workbooks, and online community support and resources, but Tuck Museum volunteers believed that such an evaluation process would ensure the sustainability and merit of the organization, and it was within their operating budget to do so. Internal evaluation continues for the museum as questions about relevance and sustainability remain prominent concerns for volunteers.

In an attempt to shake the assumptions and historical association of exclusivity with "historical societies," volunteers have considered changing the name of the Hampton Historical Society, for the purpose of creating a more inclusive space within the organization and museum, and as an effort to present potential solutions to issues of sustainability. As discussed previously in Chapter Four, 26% of respondents to Question 7 of the "Heritage and Museums in Hampton and New Hampshire" survey indicated that they *do* believe certain peoples or histories are absent from current narratives about Hampton's history and culture. I do not place the majority of the

responsibility to improve such narratives upon the shoulders of volunteers at Tuck Museum, but believe, by even simply considering an organizational name change, motivated through internal examination, volunteers are exemplifying their own awareness of their positions as stewards of history, and are also proactively engaging community concern. In the following sections I will address another possible avenue for increasing, or improving, research and collaboration that promotes more diverse narratives and histories.

Increasing youth involvement with the museum is an additional issue and concern that has been raised by volunteers, and results produced by the “Heritage and Museums in Hampton and New Hampshire” survey provide further validation to volunteer concerns, as only 39% of respondents were under thirty-years old. While this statistic is more specific to the age of individuals who responded to requests to complete the survey, this could also exemplify a general (low) level of interest among individuals thirty-years old and younger to even engage in answering questions related to museums and heritage. I have suggested that hours of operation remain a limitation for increased community engagement, and in particular, youth involvement, as individuals below the age of sixty-five typically don’t have the leisure time nor the resources to volunteer at their local museum, as also noted by former Executive Director, Betty Moore. After conversations with volunteers about the potential scheduling change, it was determined by volunteers that changing operating hours would not increase youth involvement. Creating online polls on social networking websites such as Facebook or even Instagram, in collaboration with the Lane Memorial Library, for example, might provide volunteers the platform for engaging a larger audience of individuals within their source community, and potentially enlist the opinions of a targeted younger audience as well.



Image 5.4: The James House Association's Annual Meeting, hosted at the James House Museum. (Sourced by Author 2019)

Part 2.1: The James House Museum

While the James House is open to the public on a limited operating schedule, private tours may be organized through Skip, the current President of the James House Association, as Skip is the primary contact and interpreter for the house. The James House Association organizes two annual events, the Annual Meeting (Image 5.4), and the James House Festival. In collaboration with a local paranormal instigative organization, Spirit Chasers Paranormal based in North Hampton, the James House Association also hosts paranormal tours of the house and grounds, as well as seances (Image 5.5). Most recently, in collaboration with Spirit Chasers, the James House organized a free concert performed by the Cold Spring Harbor Ultimate Billy Joel Tribute Band, on the museum grounds this past season, as means to offer recreational and tourism-based experiences to the community.



Image 5.5: Example of advertisement for Spirit Chasers Paranormal Ghost Hunt and Seance at the James House Museum. (Sourced by Spirit Chasers Paranormal 2019)

As part of participant-observation hours, I volunteered to assist with the day-of preparation and setup for the Annual Meeting on June 22, 2019, which began in the morning approximately at 7:30am, although preparation for the event had begun months in advance, organized primarily by Skip. Tents were hoisted, tables were raised, food and drinks were displayed near the picnic tables directly situated by the front door of the James House, and myself, along with a handful of James House Association Board Members and volunteers, organized the contents of artifacts and interpretive labeling inside of the house before visitors arrived around 10:00am. The event was scheduled to last until 3:00pm, but visitors came and went at their leisure throughout the early afternoon and by 2:00pm, only volunteers remained. Even though the property and house are still under current restoration, the Annual Meeting continued as planned, and Skip lead a public tour of the house that began approximately at

10:15am, with an interpretation of the landscape first, moving from all corners of the property before entering inside the James House for a tour of the interior. The tour started with about five individuals, consisting of a couple that lived in Hampton, and individuals visiting from the towns of Hampton Falls and North Hampton. As the tour progressed across the property and entered the house, more visitors tagged along, while some decided to end their tour experience and sit for the live band that had begun to play.

Spirit Chasers Paranormal also gave a paranormal tour that was much more well attended than the initial tour of the historic house and grounds provided by Skip earlier in the morning, as about fifteen to twenty individuals were engaged by Lynne Nickerson and Willy Hassle, as they conveyed their paranormal experiences within the house, and cross-referenced these experiences with some historical interpretation of the house, and the James family. After speaking with individuals who attended the paranormal tour, but not the initial tour of the house and grounds, it is inferred that the paranormal event was a significant motivator in enticing community members to visit the house, rather than an interest in the history of the historic home and its previous occupants. McEvoy (2016, 123) suggests that paranormal tours, or “ghost walks,” as they are predominately referred to at popular sites in England, Scotland, and the Czech Republic, are immersive, often heavily researched, communal events that reinforce local history, and are places “where contemporary folklore is rehearsed and reproduced.” Throughout the summer, as I engaged in conversation with local community members from the towns of Hampton, Hampton Falls, North Hampton, and Seabrook, it was evident that local tradition and legend sat within the minds and imaginations of local residents, who conveyed to me either their belief in, or skepticism of, the paranormal in general, or the “haunting” of the James House. While the James

House promotes local legend and lore as a tactic to engage local community members, it can be argued that educational interpretation is lost at the expense of offering a paranormal experience to the public, as these interpretations are often disconnected or lack in-depth historical research.

The James House Festival has, for a few years, been organized as a craft fair and yard sale, in which local vendors, for a fee, may advertise and set-up a booth on the museum grounds for the festival event. The rationale for such a symbiotic event, as expressed by Skip, is that through a partnered effort, the James House and local vendors will benefit not only by advanced public exposure, but by the potential profits made, as the James House Association organizes items to contribute to the yard sale as well (Personal Communication 2019). However, during the festival, the James House remains closed to the public, and no educational interpretation of the house or the James family is provided to public in the form of a tour or lecture. Printed materials about the James House were displayed, as well as printed resource materials chronicling previous archaeological excavations that have occurred on the property, but interpretive labeling and resources were inconsistent in their messaging, located out of public view, and in disrepair. For this reason, the James House Festival, like the paranormal tours, serve, in my opinion, as community experience, rather than to provide educational merit on behalf of the museum for the benefit of the public.

Part 2.2: Exhibition and Education

While the James House Museum communicates the presence of, and strong commitment to, educational programming, such programs as “Lives Past Lived,” the museum no longer prioritizes, nor has the capacity and resources to offer such programming. “Lives Past Lived,” for example, encouraged living history interpretation through historic reenactment and provided



Image 5.6: Spinning Wheel; donated to the James House Museum by the American Textile History Museum. (Sourced by Author 2019)

instruction in archaeology, agricultural production, First Period colonial architecture, salt marsh haying, specific interpretation of the James family and the socio-economic and political events that shaped their worlds during the 1700 and 1800s.

Interestingly, the James House acquired weaving equipment and textiles from the American Textile History Museum (Image 5.6), which permanently closed its doors in Lowell, Massachusetts, in 2016. This is a significant collection of tools, spinning wheels, hand looms, and early production weaving machines that have not been adequately incorporated into the interpretive planning of the museum. While the museum does receive the assistance of volunteer master weaver, Diane, who provides weaving and machine operating demonstrations to the public during the Annual Meeting and at requested times for private tours and demonstrations,



Image 5.7: Archaeological artifacts exhibited from previous archaeological excavations on the property of the James House Museum. (Sourced by Author 2019)

the museum might benefit significantly by reevaluating their interpretive plan to highlight not only the collection as the equipment relates to the James family, but to larger narratives relevant to the town of Hampton's history of weaving and textile manufacturing. Additionally, the James House Museum exhibits a small portion of the archaeological collections in their care (Image 5.7), however, there is currently no interpretative plan, or educational use of archaeological artifacts. While Skip does briefly mention during tours about the archaeological excavations that have occurred on site, reevaluating an interpretive plan for the archaeological artifacts within the James House collections might capture community interest, as the site is listed on the National Register of Historic Places for its archaeological significance.



Image 5.8: Skip Webb, president of the James House Museum and Association, standing at the foot of the staircase inside of the historic house. From this image, viewers can see the exposed framing of the first floor, and the former location of the central chimney, now removed. Caution tape is also depicted in this image, noting the numerous safety concerns of the house still under restoration. (Sourced by Seacoast Online 2019)

Part 2.3: Critical Self Reflections and Suggestions

As discussed in Chapter Two, many historic house museums suffer the reality of preserving, restoring, or rehabilitating a historic home according to the Standards and Guidelines for Restoring Historic Buildings outlined by the Department of the Interior (DOI), which requires significant financial resources and, often, a revitalized sense of purpose for the home, especially to the neighboring community within which it stands. The James House is no exception, however, a greater concern rests at the forefront of such issues regarding sustainability in particular. In order to successfully operate a historic house museum, the architectural foundations must be secure, first and foremost (Image 5.8). Restoration, according to the

Standards and Guidelines set forth by the DOI, is defined as: “the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of removal of features from other periods in its history and reconstruction of missing features from the restoration period” (Grimmer 2017).

In an effort to restore the James House to reflect a First Period colonial home, as was determined necessary by Skip for the purpose of interpretive planning and programming, the central chimney was removed, as were interior walls, leaving the first floor framing exposed. However, as restoration calls for the removal of existing features from other historic periods, the windows of the James House remain in tact and depict Federal style architecture rather than colonial, as the preservation plan was to restore the exterior with most Federal period architectural features detailed in a photograph of the house from 1892. Reconstructing made it possible to preserve the oldest section of the house, the “ell,” which had deteriorated past the point of restoration without alteration. Previous James House Association leadership, and Skip, struggled to agree upon the preservation and interpretive planning of the historic house, which created significant internal conflict. The stagnant process of restoration has resulted in significant deterioration of portions of the house, including the buttry located in the northern corner of the house. The carpenter contracted by the James House Association has utilized the buttry as storage space for lumber, thus resulting in the floor sinking under the weight the wood, rendering this section of the house inaccessible and a safety hazard. Rehabilitation, as defined by the DOI Standards and Guidelines, suggests that

“historic building materials and character-defining features are protected and maintained as they are in the treatment of Preservation... however, greater latitude is given in the

[Standards and Guidelines] to replace extensively deteriorated, damaged, or missing features using either the same material or compatible substitute materials.” (Grimmer 2017)

Rehabilitation, or even the repurposing of the house, to operate outside of its museum capacity might be an option the Association can consider. While Friesen and Lee Dakin (2019, 77) argue that financial stability does “not provide the only path to success,” as suggested by the AASLH’s Historic House Affinity Group Committee, it is unquestionable that the James House Museum needs financial resources in order to be successful. Rehabilitation of the historic property will, and already has in the case of the James House, soaked up much, if not all, of the museums limited operating budget, which takes funding away from collections care and programming (Harris 2007; Ryan and Vagnone 2016). Funding is also taken away from marketing and outreach opportunities, and to reflect back upon results presented in Chapter Four from the “Heritage and Museums in Hampton and New Hampshire,” survey, 61% of respondents to Question 6 indicated that they had not visited the James House. Lack of visitation might not equal awareness, but it is argued that the two correlate. Ryan and Vagnone (2016, 157) suggest that “perhaps a building does not need to be fully restored to hold meaning and value for the community that surrounds it.” To refer back to results presented in Chapter Four, in regards to “value,” 2% of respondents to Question 6 of the “Heritage and Museums in Hampton and New Hampshire” survey indicated that they “did not care” whether the James House preserved or presented significant aspects of Hampton’s history and culture, and therefore, this suggests a present disconnect, and devaluing of, the James House by community members.

Ryan and Vagnone's (2015) optimistic declaration, however, has indeed been considered by the James House Association, as the Association's landscaping plan has sought to utilize the surrounding property as a place for public recreation. By utilizing the landscape and interpreting its historic use to the public through interpretive signage placed around the property, the museum could provide an educational and service-oriented space, without relying solely on the rehabilitation of the house. Although, this plan has not yet been implemented, as the property surrounding the James House has become overgrown, and time, financial resources, and manual labor are now required to accomplish such a task.

Implementing a self-paced and guided landscape tour would allow for the expansion of the Jame House Museum's interpretive programming, and would allow the museum to continuously engage the surrounding community, as encouraged by Ryan and Vagnone (2016, 63), who argue that historic house museums should not "simply hold one-off programs." Historic house museum advocates "protest that small historic house museums have something more special to offer than simply a space for community, if given the chance to survive" (Graham 2014), but questions about relevance and sustainability remain at the center of the debate.

Part 3.1: Strawberry Banke Museum

Strawberry Banke organizes a variety of well-attended annual events that engage a wide-audience, that includes primarily local community members, but also constituents from across the state, region, and nation. Particular annual events hosted from this past 2019 season include, as mentioned in Chapter Three, "American Lives, An American Celebration," the U.S. Naturalization Ceremony, hosted on July 4th, a rotating concert series titled "Tuesdays on the Terrace," annual summer camp programs, "Vintage and Vine," "Ghosts on the Banke," guided



Image 5.9: New Hampshire U.S. Naturalization Ceremony; July 4, 2018. Image from July 2018 because this past summer, I was employed as a part-time employee at Strawberry Banke Museum, and was tasked with the responsibility of managing the parking lot during this past year's ceremony. (Sourced by Author 2018)

holiday tours, and the 40th Annual "Candlelight Stroll," all before the New Year. Strawberry Banke also creates and operates, in collaboration with Rink Services Group, the "Labrie Family Skate at Puddle Dock," a seasonal outdoor ice skating rink that allows for the public to skate, and to watch performances of local professional skaters, and Victorian-era skaters throughout the winter months when the historic houses are regularly closed to the public.

The U.S. Naturalization Ceremony (Image 5.9) hosted at Strawberry Banke remains a favorite among full-time, part-time staff and volunteers, and is well-attended by members of the

immediate Portsmouth community, many of whom congregate from across the city to view the ceremony, as well as the families and friends of the individuals whom are naturalized on this day (Personal Communication 2019). On July 4th, the museum is free and open to the public, as a generous and anonymous donor supports the admission costs of that day, so as to allow the community the ability to experience the programming around the ceremony, hosted by and at Strawberry Banke. The museum's historic houses are open and a-buzz with costumed and historic interpreters, demonstrations, and period-appropriate activities indicative of the specific time periods interpreted at each house. The ceremony began in the morning, and by 1:00pm on July 4, 2019, eighty-one individuals from thirty-five different countries became U.S. citizens, on the campus of a museum now preserved in memory of a neighborhood once home, for over 300 years, to individuals and families who emigrated to the United States and resided in Portsmouth, New Hampshire.

Strawberry Banke does, like Tuck Museum and the James House, incorporate local legend and lore into their interpretive programming and tools for events such as "Ghosts on the Banke" (Image 5.10), but, like Tuck Museum, experience is melded to reflect the educational merit offered through interpretation of history at the site, as it relates not only to the time period traditions represented by each historic house and the site more generally, but also through research on garment and costume making, and history as told through performance and storytelling.

Living history interpretive methods are utilized for most all of the museum's significant annual events, such as the 40th Annual Candlelight Stroll (Image 5.11), which occurred across several weekends this past winter of 2019. Candlelight Stroll is an annual holiday event



Image 5.10: Aerial view of Strawberry Banke Museum campus during Ghost's on the Banke. (Sourced by Strawberry Banke Museum 2019)

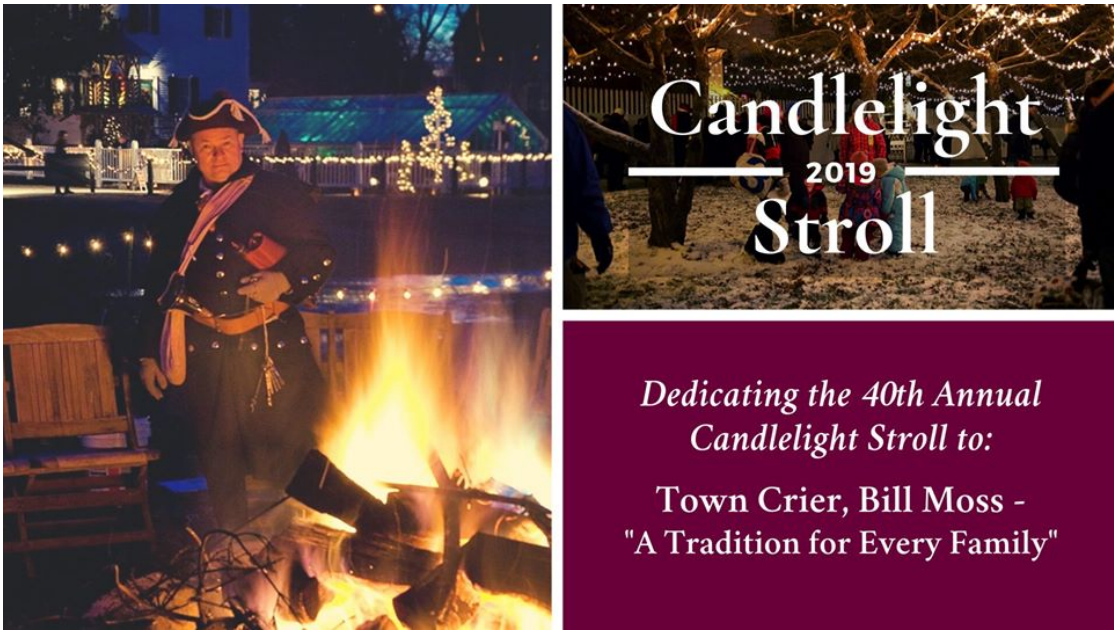


Image 5.11: Flyer advertising Strawberry Banke Museum's 40th Annual Candlelight Stroll (Sourced by Strawberry Banke Museum 2019)

dedicated to the interpretation, performance, and exhibition of seasonal and holiday traditions specific to the families who once occupied the houses on site, within the larger context of the communities of Portsmouth, and more broadly, seasonal traditions indicative of researched historic New England. During Candlelight Stroll, the Labrie Family Skate at Puddle Dock allows the community and visitors to skate during the event, and watch performances by professional local skaters, as mentioned previously. Historic interpreters in the museum's historic houses include, for example, Mrs. Shapiro, preparing a Russian Jewish Hanukkah celebration to the time period of 1919 in the Shapiro House, Mrs. Goodwin, preparing a Victorian Christmas feast at the Goodwin Mansion, and the Abbott family discussing news of their son, a soldier fighting in Europe during World War II, as the house is presented in that time period on site. Horse-drawn carriage rides provide community visitors with experiential moments, while carriage-drivers provide interpretation about the history of horse-drawn carriage transportation, and community, and religious leaders from various faiths across the city, present seasonal stories and traditions.

Part 3.2: Exhibition and Education

An interpretive tool utilized by volunteers and staff at Strawberry Banke is to “convey change [throughout] time,” exclaimed Brown during one of our interviews. “Building community,” remains at the core of Strawberry Banke as a main theme, while four sub-themes try to capture the nuance and complexity of the site, such as: representing the “character of community,” “becoming American,” “being neighborly,” and “resiliency” (Personal Communication 2019). During the preliminary stages of researching and assessing previous interpretive and programmatic content, interpreters were asked what, of the themes described above, they believed were most prominent among the history of the site, and it was determined

that *resiliency* emerged as a common trope that connected the unique stories of the families that once occupied all of the houses on the museum's campus. Resiliency as a characteristic trait expressed through the stories and interpretations at museums directly relates to empathy, which is a tool and theme utilized by the staff and volunteers at the Historical Museum, discussed in the following section. Themes of empathy and resilience might also be considered by volunteers at Tuck Museum and the James House as interpretive tools. Resiliency, however, as it relates to Strawberry Banke, became a focus for one of the museum's most recent exhibits and collaborations.

While narratives of the country's founding can often be romanticized, especially at historic sites and museums as discussed in Chapter Two, staff and volunteers at Strawberry Banke have taken informed action to correct such romanticized narratives and interpretation perpetuated by the museum. In collaboration and partnership with Black Heritage Trail of New Hampshire, Strawberry Banke has incorporated plaques and interpretation at four historic houses included on the Black Heritage Trail's "Downtown Portsmouth Key Map," that tell the stories of enslaved African persons at these sites. Recently, in May of 2019, at the beginning of this past summer season, in collaboration with the Indigenous New Hampshire Collaborative Collective, the Department of Anthropology at the University of New Hampshire, the state Commission on Native American Affairs, and members of the Cowasuck Band of the Pennacook-Abenaki People, a new exhibit, "People of the Dawnland" opened to the public.

"People of the Dawnland" provides a land acknowledgement statement (Image 5.12), interpretative wall panels detailing indigenous history relevant to the Seacoast, and across the state, as well as a library (Image 5.13) showcasing literature by, and about, the Abenaki people,



Image 5.12: Land Acknowledgement located within the "People of the Dawnland" exhibit. (Sourced by Author 2019)



Image 5.13: Resource library and Wabanaki language association board located within the "People of the Dawnland" exhibit. (Sourced by Author 2019)

archaeological artifacts, and demonstrations of Abenaki basketweaving by craftswoman of Abenaki descent, Anne Jennison. With this new exhibit and the expansion of interpretive material at Strawberry Banke, to include the ever-present, but often erased history of the Abenaki people, it is hoped that continued community conversations and connections are formed, and that additional history organizations, like, for example, Tuck Museum and the James House, take the opportunity to reevaluate current interpretation of indigenous history through reinvigorated research and collaboration. As previously mentioned and indicated in Chapter Four, results sourced from the “Heritage and Museums in Hampton and New Hampshire,” survey suggest that respondents from the towns of Hampton, Hampton Falls, North Hampton, and Seabrook recognize the need for a continued evolution of interpretation and research into indigenous historical and contemporary culture as it pertains to the Seacoast community.

Part 3.3: Critical Self Reflections and Suggestions

Having just implemented a long range interpretive plan, Strawberry Banke volunteers and staff have showcased their commitment to internal evaluation and responsiveness to community suggestions and feedback about the interpretive and engaging ways the museum attempts to educate and entertain. “People of the Dawnland,” I argue, remains Strawberry Banke’s current challenge and continued community engagement initiative. The exhibit and collaborative process represent the museum’s commitment to including the integral narratives and history and the Abenaki people, but because the exhibited was opened before it was initially planned, interpretive planning must be refined so as to ensure staff and volunteer interpreters are able to convey, accurately, the historical and contemporary lives of Abenaki people, alongside indigenous interpreters and demonstrators (Personal Communication 2019). Additionally,

implementation of the long-range interpretive plan are still yielding answers as to the effectiveness of newly designed orientation and interpretive plans, and therefore, the museum will continue to have to gather audience-focused research. In 2017, 92% of respondents to the “Strawbery Banke Visitor Survey,” presented in Chapter Four, indicated that they have watched the orientation video, and therefore, the museum should, and has, considered updating the video contents and provide transcriptions for audibly impaired visitors. This update would require a significant amount of time and resources, and therefore, this concern has not yet been effectively addressed. Additionally, 40% of respondents to the “Strawbery Banke Visitor Survey” indicated that they “somewhat agreed” that the museum provided engaging and fun educational activities, and therefore the museum would benefit to reevaluate current programming and work collaboratively to create and test new programming. An area indicated by respondents to the 2017 Visitor Survey were historic interpretations, demonstrations, and activities, although costumed historic interpreters and demonstrations were indicated as respondents favorite aspects of the museum.

Part 4.1: The Historical Museum at Fort Missoula

The Historical Museum at Fort Missoula, like Strawbery Banke, organizes and hosts various annual events that are well-attended and for the educational enrichment, and enjoyment of the public, and in particular, the local community. The Historical Museum is unique, compared to the previously discussed museums, because the museum remains open to the public all-year, even if operating hours change on a seasonal schedule, and because the main museum building contains exhibitions in the four permanent and rotating galleries, interpretation is available and accessible to the community on a more consistent basis. Significant annual events



Image 5.14: Annual Fall Harvest Festival at the Historical Museum at Fort Missoula. (Sourced by Author 2019)

hosted this past autumn season in 2019, include the annual Fall Harvest Festival (Image 5.14, Image 5.15) in September, the Annual Used Book Sale (Image 5.16) in November, the Holiday Open House, and the Holiday Lantern Tours both in December.

The Fall Harvest Festival (Image 5.14) was hosted on September 22, 2019 this past autumn at the Historical Museum, and I had the opportunity to attend as both a volunteer participant and community participant, as I coordinated with Director of Education, Kristjana Eyjolfsson, volunteer organizer, and was tasked with the responsibility of assisting with a fall crafts booth. The museum had advertised to the community that there would be pumpkin carving and painting on site at the booth I was stationed at, but due to the seasonality of pumpkin harvests, only gourds were available for such an activity. Community members were still very



Image 5.15: Annual Fall Harvest Festival at the Historical Museum at Fort Missoula; Sawmill demonstration by the Society of American Foresters. (Sourced by Author 2019)

responsive to the opportunity, expressing their initial interest in pumpkin carving and painting, but willingness to still participate. Demonstrations and opportunities to participate in making apple cider using the museum's old fashioned apple press were popular among community members in attendance, and historic interpreters were on site providing experiential learning opportunities for visitors. Additionally, the Society of American Foresters provided demonstrations of the sawmill located at the museum's forestry interpretive area, which is of special occasion due to the limited operation opportunities of such equipment, as there are certain requirements and permits needed to run and demonstrate the sawmill (Image 5.15).

The 10th Annual Used Book Sale (Image 5.16) was hosted between October 21st and November 3rd, 2019, and is among the most popular and well-attended community event hosted



Image 5.16: Annual Used Book Sale at the Historical Museum at Fort Missoula. (Sourced by the Historical Museum at Fort Missoula 2019)

by the museum. Typically the event is hosted in Heritage Hall, located on the grounds of historic Fort Missoula, but due to the quantity of book titles this past season, at over 60,000 recorded titles, used books lined the tables and shelves of Heritage Hall and the adjacent Post Headquarters for community members to browse. Noted as one of Executive Director Lautzenheiser's favorite museum-organized events, the Book Sale not only financially supports the museum's exhibition, programming, restoration, and preservation efforts, but also provides the community with an opportunity to purchase any of over 60,000 gently used titles, at the price of \$1.50 per vertical inch, that is, when books are stacked and measured. In this way, staff and volunteers at the museum prioritize community connectedness and benefit at this event.

Part 4.2: Exhibition and Education

What struck me most about my conversations with volunteers and staff at the Historical Museum was their dedication to using empathy as an interpretive tool. This emotive method is

acknowledged at the three aforementioned sites, but verbally and continually expressed and witnessed at the museum. Museums “are often filled with stories of people overcoming obstacles [therefore] these institutions are uniquely suited to helping combat feelings of despair and loneliness” that come as a result of regaining “feelings of connection and strength” through familial or ancestral relationships, and also individuals with similar experiences in one way shape or form (Beaulieu et al. 2019). Empathetic interpretation as an educative tool guides programming, curation, and events. Visitors, whether adult or child, or any age in between, are invited to think critically, and relate physical objects and artifacts that make up the museum’s collection, to emotion, through “you-statements” (Personal Communication 2019). Current exhibitions at the museum bridge stories through connectedness, such as the Heath Gallery’s “No Enemy Movement Observed: The Vietnam War Through the Eyes of a Frenchtown Marine,” “The Odyssey of Montana’s Thomas Francis Meagher by Stephen Glueckert” in the North Gallery, and the recent opening of “Leiser’s Footsteps,” which conveys the stories and resilience of Missoula’s Jewish community. Exhibition openings at the museum have become semi-annual events, as the Curator, Ted Hughes, attempts to create new content and interpretive narratives with the museum’s collections for the rotating galleries located in the museum’s main building.

A popular and current exhibit in the Heath Gallery, “No Enemy Movement Observed: The Vietnam War Through the Eyes of a Frenchtown Marine,” shares the story of Leon Howard, a veteran who served as a Marine Corps Scout in Vietnam during a thirteen-month tour from 1966-1967. Howard had initially approached Hughes, and inquired whether he could share his collection of photographs, artifacts, experiences, and stories. Through empathy, the exhibit engages local and non-local community members with his personal accounts, historically more

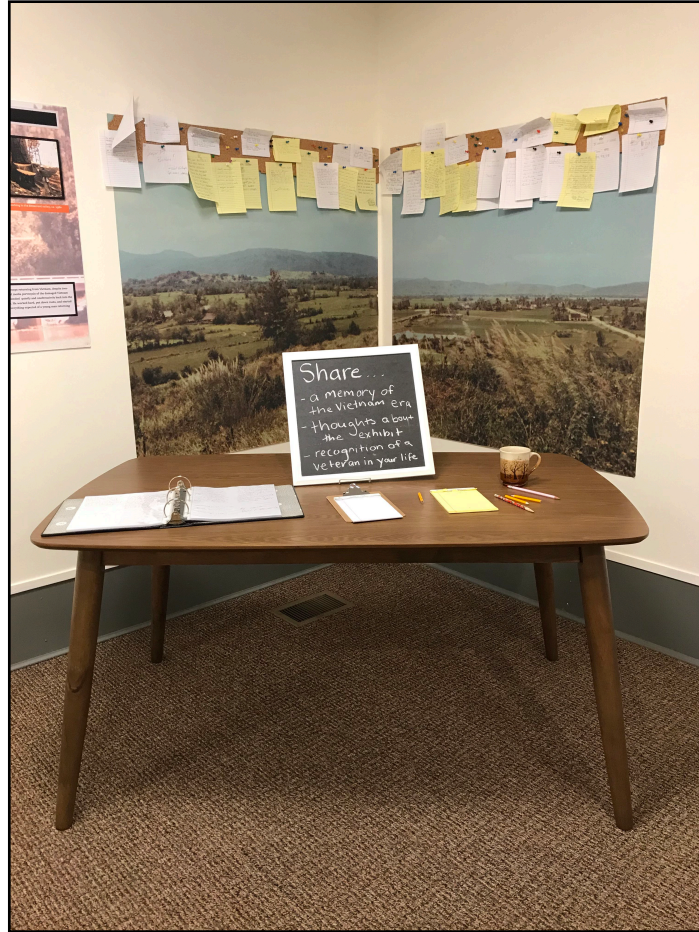


Image 5.17: Reflective activity located within Heath Gallery; “No Enemy Movement Observed: The Vietnam War Through the Eyes of a Frenchtown Marine” exhibition. (Sourced by Author 2019)

broad topics that contextualize the Vietnam War and the United State’s involvement, as well as the socially and politically divisive moments in Missoula’s history, such as the 1966 Peace March, the larger Peace Movement, and former Senator Mike Mansfield’s vocal opposition to the War (Personal Communication 2019). The exhibit also engages difficult topics such as Post Traumatic Stress Disorder (PTSD), and provides a space within the center of the gallery, to reflect upon such a topic using an empathetic lens (Image 5.17). Hughes created the exhibit with the intention of allowing visitors and “viewers to draw their own conclusions,” and to create “civilized dialogue” about internationally historic events that had tremendous effects on “the

local” (Personal Communication 2019). The exhibit has had mostly a “universally positive” reception from local and non local visitors and Howard visits weekly to view the reflective post-it notes left by visitors and viewers asked to make personal connections with the content of the exhibit.

Empathy permeates through other exhibits and interpretation across the Historical Museum’s campus, and has been especially applied to the Alien Detention Center Barracks, originally constructed between 1941-1942 and used to house Italian and Japanese internees detained at Fort Missoula during World War II. The history of Fort Missoula is not just significant to the local community, but connects to the historical, and even contemporary, issues surrounding national events and conversations, about internment, immigration, and human experience. By connecting the local to such national narratives, as the timing has been acknowledged as relevant, Hughes, for example, argues that its’ imperative to “let human beings tell their stories... [I] don’t think you need to push the boundaries,” as it can be inferred that the historical interpretations will also tell their own stories.

“You-statements” are an educational method employed as well with school-aged visitors, through an imaginative and emotive transfer of knowledge between what students might already know, and the museum’s collections. Similar to the approach taken by Tuck Museum, as discussed in the previous sections of this chapter, Eyolfsson coordinates with school teachers so as to provide as cohesive an experience as possible for students during field trips that align with state and local school curriculums and standards. Through fun activities such as scavenger hunts, Eyolfsson is also able to encourage students to engage in conversations about complex and nuanced topics presented by the Historical Museum’s main exhibits, spanning across concepts of

colonialism, war, Post-Traumatic Stress Disorder, and resilience. Activities, complimented by explanation in the form of an exhibit tour, also provide students with the assistance to bring history into the present, by, for example, discussing PTSD reintegration programs within the Heath Gallery. These conversations often resonate with students, especially if members of their own families have served in the United States armed forces.

Interestingly, I recognized common phrasings and interpretive messaging utilized at each of the four museums discussed in this thesis, which include, for example, the saying “don’t throw the baby out with the bathwater” (Personal Communication 2019). However, Eyolfsson was the only educator I observed who acknowledged this widely utilized, yet dated phrase, as not resonating as effectively with younger generations of visitors than with older visitors. I found this information relevant to include, as it suggests a unity among interpretation at historically oriented museums, and to signify Eyolfsson’s active attempt to adapt and evolve educational interpretation at the Historical Museum, which I believe serves as a reminder of the inherent nature of a museum’s lifecycle.

Part 4.3: Critical Self Reflections and Suggestions

From a curatorial and collections standpoint, Hughes suggests that “the community sees us (the Historical Museum) as an archive,” that the community seem to enjoy, and, that Hughes suggests, the community deserves. Like Tuck Museum and Strawberry Banke, the Historical Museum has expressed and demonstrated their commitment to internally reflecting upon their relevance as perceived by the communities they wish to serve. Having just undergone the planning and implementation of a strategic plan, efforts continue, through collaboration among museum staff and volunteers, to understand what the residents of Missoula County expect of

their museum, and how best they can accommodate these expectations through educational, service, and experiential planning.

Restoration of the T1 building, located on the museum grounds and purchased from the U.S. Forest Service in 2009, remains a priority for museum staff, as anticipated storage and exhibition space (Personal Communication 2019). The T1 building has historically served a multitude of purposes, as Fort Missoula's original 1885 chapel, that included a rectory and classrooms, as a post headquarters building during the 1930s after funding was allocated by the Works Progress Administration (WPA) for the T1 restoration, and as a courtroom utilized by the U.S. Department of Justice during World War II (Historical Museum at Fort Missoula 2020). The Alien Detention Center Barracks (ADC) is an original barrack building utilized by the U.S. Department of Justice and Immigration and Naturalization Service (INS) during World War II, to house detainees at Fort Missoula when it was converted into a Detention Center. Staff at the Historical Museum expressed to me their intentions to continue developing and promoting connections that permeate between the local and national story of this period of history. I argue that the history of internment, as preserved and presented by the Historical Museum, also resonates with current socio-political events, where knowledge of the past remains a lesson to be learned, and serves as a powerful reminder of the importance of empathy. Additionally, in regards to exhibition and interpretation, staff at the Historical Museum insisted upon their commitment to supporting, and continued relationship with, The Peoples Center (Sqelixw-Aqlsmaknik), located in Pablo, Montana. The People's Center is a cultural heritage center dedicated to the Salish, Kootenai, and Pend d'Oreille peoples, where indigenous stories are shared by indigenous interpreters. While I recognize that every institutional relationship and

connection is unique and dependent upon respectful understanding, I suggest that the Historical Museum's successful relationship with The People's Center serve as a promising example for collaboration as, specifically, Strawberry Banke proceeds with "People of the Dawnland," and for Tuck Museum and the James House as well.

Finally, and similarly to Strawberry Banke, the Historical Museum continues to plan and evaluate results of strategic planning efforts, and attempt to cross-off the seemingly endless list of projects required by staff and volunteers at a small museum. An example of such a project includes providing transcriptions for the orientation video viewed by visitors at the beginning of their exploration, and continuing the effort to "get the word out," of the museum's presence, collections, and resources (Personal Communication 2019).

Chapter 6: Conclusions

“In everything museums do, they must remember the cornerstone on which the whole enterprise rests: to make a positive difference in the quality of people’s lives. Museums that do that matter - they matter a great deal.”

Stephen Weil

This thesis sought to learn how four local museums, as discussed, connected with their local audiences through employed models of education, service, and experience, and inquired whether such methods of engagement were successful and meaningful. Due to the inherently unique context and organization of the Tuck Museum, the James House Museum, Strawberry Banke Museum, and the Historical Museum at Fort Missoula, a comparative analysis would not have been a fair assessment in answering the two posed research questions, as concerns and solutions must be adapted to fit each specific locale. As new museological philosophy and practice asserts, the “museum can... use its very special competencies in dealing with [material culture] to contribute positively to the quality of individual human lives and enhance the well-being of human communities” (Weil 1999). Local museums, as has been discussed and exhibited through case-study analysis, have the ability to preserve and present the history and stories of the very individuals that have, and contemporarily do, make up the collective of their communities to create, or attempt to create, a sense of place and belonging.

Whether it be an entirely volunteer operated local museum, a county museum, or a local museum operating with full-time, part-time, and volunteer personnel, museums continue to grapple with addressing concerns and challenges associated with perceived relevancy and community investment. This notion is rather conflicting with claims, such as presented by the AAM, that museums remain institutions trusted and valued by the public, all the while visitor-

ship at most museological institutions has slowly, by surely, decreased during the last decade. However, local museums do matter, I argue, and continue to play a significant role in preserving and presenting the history of local people and events, and connecting local narratives to larger social, cultural, political, and economic contexts. Local museums foster a sense of immediate geographic place, and community from this sense of place, and while, it has been found, that local museums may not operate as the central nervous system of their communities, they have the ability to collaborate and connect with people and other local organizations to foster a sense of place, through the history they preserve and present.

Through survey and qualitative analysis, it was found, and indeed supports the assertion presented by Kadoyama (2018), Hood (1983), and Weil (1999), that “the public is not a monolith [and visits, or engages] with museums for many different reasons [and] gets many different things out of [such an] experience” (254). By offering service related programming or experiences that compliment the ultimate educational mission of the museum, local museums can attempt to appeal to the nuanced and complex individuals that make up their local community audiences. The collections that local museums preserve, in perpetuity, are a reflection of their community, as most local museums are often community sourced, as supported through an evaluation of each of the four museums, or are complimentary reproductions and representations of their communities. Tuck Museum, the James House Museum, Strawberry Banke Museum, and the Historical Museum at Fort Missoula are all also responsible for the preservation, maintenance, and interpretation of historic structures and features relevant to their missions, that have either been relocated to their property, or remain on their original foundation, and often because the community has determined these structures and features to be of value.

An indisputable element of museum success and manifestation of community engagement and investment in the museum, is the present volunteer base at Tuck Museum, the James House Museum, Strawberry Banke Museum, and the Historical Museum at Fort Missoula. For entirely volunteer operated museological organizations like the Tuck Museum and the James House Museum, without local individuals acting upon their interests in history, research, collections, or building connections, preservation work might look very different than it does now, or not exist in the same capacity at all. Volunteerism is also a reflection of the continued authority and collective power that individuals within a community have, and continue to embody, when it comes to valuing, preserving, and interpreting the past, in the present, for the future. For museological organizations with a small but dedicated full-time, or part-time professional staff, volunteers remain significant agents in museum success, especially at local museums where extra hands, voices, and the knowledge of volunteers, are valuable assets. Veteran volunteers are integral archives able to document local museum evolution as well, and, because some volunteers have been around longer than some full-time, or part-time staff, gathering their perspectives, as museum participants and community members, on museum success, is important as well. Finally, recorded volunteer hours might allow small museums to participate in matching-grant programs, which provides financial stability to the museum and allows for the process of preservation, interpretation, and connection to continue.

Ultimately, there remains “a need for audience-focused research,” and Weil (1999) argues that “tomorrow’s museums cannot be operated with yesterday’s skills” (Lockett et al. 1993; 250). Therefore, local museums, and, inevitably, museums of all types and size, will continue to evolve, as they have a habit of doing, and have done for decades, with, and for the benefit of,

their communities. Museums will continue to have to redefine themselves to their communities for the sake of inclusivity, and therefore will continue to have to grapple with questions of relevance, sustainability, and strengthening community connection. As president of Strawberry Banke Museum, Lawrence Yerdon, has claimed:

“after all this time and all these people, Strawberry Banke is not finished. Very likely, it never will be. That quixotic characteristic is at the heart of this preservation endeavor. The fact that Strawberry Banke remains a work in progress is, in large part, why it continues to inspire such excitement and interest.” (Robinson 2008).

This sentiment, while professed by president of Strawberry Banke Museum, remains true for the museums involved in this research, as communities deserve local museums and museological institutions that will evolve for, and with them, as communities and people themselves, are not static, nor are their stories or what they value.

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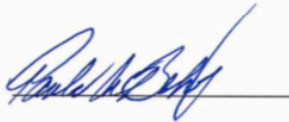
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**Appendix A: The University of Montana- Missoula Institutional Review Board (IRB)
Approved by Exempt Review**



INSTITUTIONAL REVIEW BOARD
for the Protection of Human Subjects in Research
FWA 0000078
Research & Creative Scholarship
Interdisciplinary Science Building 104
University of Montana
Missoula, MT 59812
Phone 406-243-6672

Date: June 6, 2019
To: Mary Casey, Anthropology
Dr. Gregory Campbell, Anthropology
From: Paula A. Baker, IRB Chair and Manager 
RE: IRB #120-19: "At the Heart of the Community? An Examination of the Significance of Small Museums in Hampton, Portsmouth, and Missoula"

Your IRB proposal cited above has been **APPROVED** under the **Exempt** category of review by the Institutional Review Board in accordance with the Code of Federal Regulations, Part 46, section 104(d). The specific paragraph which applies to your research is:

- (d)(2) Research that only includes interactions involving educational tests (cognitive, diagnostic, aptitude, achievement), survey procedures, interview procedures, or observation of public behavior (including visual or auditory recording) as the following criterion is met:
 - (iii) Information is recorded with identifiers and IRB conducts a Limited Review

The IRB has conducted a Limited Review and has found that privacy and confidentiality provisions have been adequately addressed.

Under the Federal exempt category of review, obtaining written consent is not required but is optional. If you do use the written form, please use the date-stamped copy sent with this approval notice as a master from which to make copies.

There is no expiration date on this approval. However, you are required to notify the IRB of the following:

Amendments: Any changes to the originally-approved protocol must be reviewed and approved by the IRB **before** being made (unless extremely minor). Requests must be submitted using [Form RA-110](#).

Unanticipated or Adverse Events: You are required to timely notify the IRB if any unanticipated or adverse events occur during the study, if you experience an increased risk to the participants, or if you have participants withdraw or register complaints about the study. Use [Form RA-111](#).

Human Subjects Protection Training: As the Principal Investigator(s), it is your responsibility to ensure that the training certificates of all research team members are current (within 3 years) throughout the duration of the project.

Please contact the IRB office with any questions at (406) 243-6672 or email irb@umontana.edu.



THE UNIVERSITY OF MONTANA-MISSOULA
Institutional Review Board (IRB)
for the Protection of Human Subjects in Research

IRB Protocol No.:

120-19

APPLICATION FOR IRB REVIEW

At the University of Montana (UM), the Institutional Review Board (IRB) is the institutional review body responsible for oversight of all research activities involving human subjects as outlined in the U.S. Department of Health and Human Services' Office of Human Research Protection.

Instructions: A separate application must be submitted for each project. Email the completed form as a Word document to IRB@umontana.edu, or submit a hardcopy (no staples) to the IRB office in the Interdisciplinary Science Building, room 104. Student applications must be accompanied by email authorization by the supervising faculty member or a signed hard copy. All fields must be completed. If an item does not apply to this project, write in: N/A. Questions? Call the IRB office at 243-6672.

1. Administrative Information

Project Title: At the Heart of the Community? An Examination of the Significance of Small Museums in Hampton, Portsmouth, and Missoula (working title)	
Principal Investigator: Mary Casey	UM Position: Graduate Student
Department: Department of Anthropology	Office location:
Work Phone:	Cell Phone: (603) 502-5582

2. Human Subjects Protection Training (All researchers, including faculty supervisors for student projects, must have completed a self-study course on protection of human research subjects within the last three years and be able to supply the "Certificate(s) of Completion" upon request. If you need to add rows for more people, use the Additional Researchers Addendum.)

All Research Team Members (list yourself first)	PI	CO-PI	Faculty Supervisor	Research Assistant	DATE COMPLETED IRB-approved Course mm/dd/yyyy
Name: Mary Casey Email: mary.casey@umontana.edu	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	3/22/2019 ✓
Name: Dr. Gregory R. Campbell Email: gregory.campbell@mso.umt.edu	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	11/25/2016 ✓
Name: Email:	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
Name: Email:	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	

3. Project Funding (If federally funded, additional requirements may apply.)

Is grant application currently under review at a grant funding agency? <input type="checkbox"/> Yes (If yes, cite sponsor on ICF if applicable) <input checked="" type="checkbox"/> No		Has grant proposal received approval and funding? <input type="checkbox"/> Yes (If yes, cite sponsor on ICF if applicable) <input checked="" type="checkbox"/> No			
Agency	Grant No.	e-Prop #	Start Date	End Date	PI on grant

For UM-IRB Use Only

IRB Determination:

- Not Human Subjects Research
- Approved by Exempt Review, Category # 2(iii) w/ICF
- Approved by Expedited Review, Category # _____
- Full IRB Determination
 - Approved (see Note to PI)
 - Conditional Approval (see memo) - IRB Chair Signature/Date: _____
 - Conditions Met (see Note to PI)
 - Resubmit Proposal (see memo)
 - Disapproved (see memo)

Note to PI: Use any attached IRB-approved forms (signed/dated) as "masters" when preparing copies. Notify the IRB if any significant changes or unanticipated events occur. Failure to follow these directions constitutes non-compliance with UM policy.

Risk Level: Minimal

Final Approval by IRB Chair/Manager: [Signature] Date: 6/6/2019 Expires: N/A



Mary Casey, Principal Investigator
(603) 502-5582
mary.casey@umontana.edu

SUBJECT INFORMATION AND INFORMED CONSENT

Study Title: At The Heart of the Community? An Examination of the Significance of Small Museums in Hampton, Portsmouth, and Missoula (working title)

Investigator(s): Mary Casey (Anthropology)
Phone: (603) 502-5582
Email: mary.casey@umontana.edu

Faculty Supervisor(s): Dr. Gregory R. Campbell, Committee Chair and Advisor (Anthropology)
Phone: (406) 243-2693
Email: gregory.campbell@mso.umt.edu

Purpose: The purpose of this thesis research is to examine how small museums engage their local communities through educational, public service, and experiential programs and opportunities. This research also intends to examine how community members perceive their local museum, and understand their local history and heritage. **You have been invited to participate because you are a resident of your community, and/or you are involved in the operations/management of the local museum.** The results will be used for my Master’s thesis, and a copy of the final thesis publication will be provided to the four museums involved in this research as case studies, so that the leadership at each museum may utilize the results of this study to improve the ways that they engage their local community members.

Procedures: With your permission, your participation will involve a recorded interview (written notes or audio-recorded) lasting between 20 minutes to 1+ hour(s). This interview will happen in a place that you feel most comfortable; this could be the local library or other public place.

Risks/Discomforts: This is a minimal risk research study. That means that the risks of participating are no more likely or serious than those you encounter in everyday activities. However, answering some questions may make you feel uncomfortable. If this happens, and you wish to stop at any time, we will stop immediately. **You are under no obligation to continue if you feel uncomfortable in any way.**

The University of Montana IRB	
Expiration Date	<u>None</u>
Date Approved	<u>6-10-2019</u>
Chair/Admin	<u>[Signature]</u>

- Benefits:** Your participation in this study may help to enhance current knowledge and information regarding community engagement in small, local museum operations in your local community. By participating in this thesis research, you have expressed interest in your local museum, history and heritage. Although you may not directly benefit from participating in this thesis research, it is hoped that issues brought about by this study will fuel larger conversations about the community's museum, history and heritage.
- Confidentiality:** I will make every effort to ensure that the information you provide as part of this study remains confidential. **Your records will be kept confidential and will not be released without your consent except as required by law.** Your identity will be kept private, and all audiotapes will be transcribed without any information that could identify you if you do not give your permission to be identified.
- All information will be securely stored in a locked room in the principal investigator's personal home. The data that you provide will be kept in perpetuity. This form will be kept in perpetuity as well.
- If the results of this study are published, your name will not be used without your permission. However, it may be possible for someone to recognize your individual story, situation, or response.
- Voluntary Participation /Withdrawal:** Your participation in this research is completely voluntary. If you agree to participate now and change your mind later, **you may withdraw at any time by telling the interviewer or leaving the room.** If you choose to withdraw after I have already collected information about you, please contact me as soon as possible and all information you provided will be destroyed.
- Questions:** If you have any questions about the research now or during the study, please contact: Mary Casey at (603) 502-5582. If you have any questions regarding your rights as a research subject, you may contact the UM Institutional Review Board (IRB) at (406) 243-6672.

The University of Montana IRB	
Expiration Date	<i>None</i>
Date Approved	<i>6-6-2019</i>
Chair/Admin	<i>ACB</i>

Statement of Your Consent:

I have read the above description of this thesis research. I have been informed of the risks and benefits involved, and all my questions have been answered to my satisfaction. Furthermore, I have been assured that a member of the research team will also answer any future questions I may have. I voluntarily agree to take part in this study. I understand I will receive a copy of this consent form.

Printed Name of Participant_____
Participant's Signature_____
Date**Permission for Name Usage**

* If you *do not* want to be acknowledged by name in any publications or presentations, please initial here _____.

* Your initials _____ indicate your permission *to be identified by name* in any publications or presentations.

* Your initials _____ indicate that you would like *to be identified only by a pseudonym* in any publications.

* If you would like to create a *pseudonym* for yourself, please write it here: _____

Permission for Audio-Recording Interview

* Your audio-recording will only be used to allow the principal investigator to transcribe this interview and accurately represent your quotations and commentary into the final publication of this thesis research. Your audio-recording will be destroyed when the transcription has been completed.

* Your initials _____ indicate your permission to audio record the interview.

* Your initials _____ indicate that you would like to be given a copy of your audio-recording.

The University of Montana IRBExpiration Date NoneDate Approved 6-6-2019Chair/Admin P. Baker