Bridging the Past with the Future:

Applying Innovation to Increase Awareness, Relevance, and

Engagement in Small Museums

by

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Abstract

Small museums are in charge of preserving our past, recording our present, and inspiring our future. Though with continually changing visitor interests and demographics, they can be difficult to sustain, which is attributable to a disparity in generational appeal. Often the qualities that attract one generation can feel extraneous to the next. This leads to a disconnect within the community. This study serves as a qualitative analysis of a small museum that has seen a steady decline in both visitors and membership numbers, which is caused by diminishing relevance, engagement, and awareness within the community. The platform for this research is the Historical Society of Frederick County, established in 1892, which is a nonprofit educational and cultural organization that preserves and shares Frederick County's history through public exhibits and programs. This research is qualitative in nature and employs design thinking strategies. This approach is invaluable in reversing problems by watching and listening to your visitors. When visitor needs are clearly understood, user-centered solutions can be generated to meet the needs of both the museum and the community.

The purpose of this study is to explore why small museums are important, understand the current landscape of revenue streams, examine why visitor numbers and memberships are declining, and apply design thinking to inspire innovation. The study is broken into four stages, each employing methods from the *Luma Handbook of Human-Centered Design*. The data collected was analyzed by looking for patterns and themes, revealing insights. Design thinking is an invaluable tool for increasing awareness, relevance, and engagement in small museums. The data collected corroborates the claim that this methodology can be applied to better understand a small museum's current landscape, interests of visitors and non-visitors, and stimulate the community to play a more active role with small museums.

Keywords: design thinking, small museums, cultural organization, non-visitors

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Small museums connect visitors with their community by engaging them with local stories, such as learning how a village, city, or town came to be and how it has grown (Smithsonian Institution Office of Policy & Analysis, 2001). New roles emerge for museums through honestly engaging the community, discovering what people care about, and rediscovering the spirit and passions that inspired citizens to organize and build a museum for their community. In 2003, the definition of a museum from *Merriam-Webster's Collegiate Dictionary* was "an institution devoted to the procurement, care, study, and display of objects of lasting interest or value; also: a place where objects are exhibited" ("Museum," 2003, p. 818). In 2010, the International Council of Museums described a museum as "a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment" (Ballantyne & Uzzell, 2011, p. 87). Based on these definitions, it is evident that museums enrich people's lives, but are sometimes faced with closing their doors due to a lack of revenue. In 2014, the National Awareness, Attitudes & Usage Study of Visitor-Serving Organizations stated that 186, or 83%, out of 224 organizations reported flat or declining attendance (Dilenschneider, 2014, p. 2). If a museum closes, then that community loses a valuable educational resource that will not be available to help future generations appreciate their local history and take pride in the achievements of their ancestors.

Many museums have yet to adopt mindsets and attitudes that are truly visitor-centered. Instead, a standard approach involves visitor surveys and focus groups, which rarely challenge

established ideas (Zaccai, 2012). Despite attempting to listen to the voices of the visitors, the expertise of museum staff often takes priority over the visitors' needs (Silvers, Wilson, & Rogers, 2013). As a result, museums have been slow to keep pace with the expectations and interests of visitors who increasingly expect experiences, services, and products that are intuitive, responsive, and well designed (Silvers et al., 2013). This presents an immense opportunity to introduce human-centered methodologies into the museum practice to better identify and respond to visitors' and non-visitors' needs. To accomplish this, design thinking methods prove to be an invaluable tool for increasing awareness, relevance, and engagement in small museums.

In the age of coexisting Baby Boomers, Millennials, and social media, how can design thinking help small museums tackle the multifaceted challenges of adequately connecting with their communities to attract visitors? How can museums evolve with time, but stay true to their mission to show, rather than tell, the story of the past? What are the most pertinent ways to help them mitigate ever-changing demographics and actively engage with the localities they serve by spreading awareness of the museum while also creating relevant exhibits and programs? To address these issues, the purpose of this study is to help small museums tackle the ever-changing demographics to engage with their community, spread awareness of the museum and offerings, and remain relevant with exhibits and programs. As Tim Brown stated, "design-thinking is a collaborative process by which the designer's sensibilities and methods are employed to match people's needs, converting need into demand" (2009).

Definition of Terms

Affinity Cluster: a design thinking method for organizing data into logical groups; it is a way of revealing patterns and themes (Luma Institute, 2012).

Bull's-eye Diagramming: a design thinking method for ranking items in order of importance and limiting the number of items that can be placed in the primary, secondary, and tertiary circles of a target diagram (Luma Institute, 2012).

Concept Poster: a design thinking method that helps introduce a new idea by creating a highly visual poster. A poster shows what the idea is, why it matters, and how it works because ultimately you want to influence people to embrace your concept by communicating what makes it an appropriate solution. This method promotes a vision for the future, helps you build a business case, gains support from decision makers, and provides a road map for moving forward (Luma Institute, 2012).

Design Thinking: defined as an interdisciplinary methodology to advance empathy-based solutions to seemingly unsolvable, or wicked, problems. Through a series of steps including actively working to understand problems, ideation, rapid prototyping, frequent testing, and multiple iteration cycles, practitioners seek to engage a full complement of end-users throughout the process as they work toward innovative solutions.

Experience Diagram: a design thinking method for summarizing a situation via a map of people's journeys through a set of tasks, processes, or circumstances (Luma Institute, 2012).

Extreme-user Persona Profile: a design thinking method used to build an informed summary of the non-user. Each persona tells why he/she is not a user and what he/she does enjoy. These then become references for generating ideas, prioritizing features, or discussing trade-off decisions. This method helps to discover insights into those who you are not reaching by asking questions

such as "What do they care about?" and "What do they like to do?" Answering these questions helps ensure that the people served by your design will be thoughtfully considered throughout the design effort.

Fly-on-the-Wall: a design thinking method that is an approach to conducting field research in an unobtrusive manner. The strength of this technique lies in watching and listening without interfering and gaining the opportunity to capture people's natural behavior (Luma Institute, 2012).

Rose, Thorn, Bud: a design thinking method that provides an opportunity to analyze a set of data or help scope a problem by revealing focus areas. You can frame your activities by documenting observations or opinions on sticky notes as positive (pink), negative (blue), or having potential (green). The use of different color sticky notes helps you see and consider emergent patterns. This method facilitates productive discussion and helps you identify issues and insights (Luma Institute, 2012).

Stakeholder Mapping: a design thinking method used to diagram the network of people who have a given stake in a given system. This method puts people at the center of a new idea, asking questions such as "Who is involved?," "What do they care about?," and "How much influence do they have?" Answering these questions helps to ensure that the people served by your design will be thoughtfully considered throughout the design effort (Luma Institute, 2012).

Statement Starters: a design thinking approach to problem statements that invite broad and divergent thinking by using phrasing that encourages exploration such as "how might we…," "in what ways might we…," and "how to…" (Luma Institute, 2012).

Visualize the Vote: a design thinking method that takes a quick poll of collaborates to reveal preferences and opinions. By democratizing the decision-making process, you can ensure that no

single voice or idea takes precedence; instead, everyone is encouraged to be judicious. This method is a good way to get everyone's input, giving each person the opportunity to indicate preferences and opinions before final decisions are made (Luma Institute, 2012).

Walk-a-mile Immersion: a design thinking method used to build empathy for people through firsthand experience. Walk-a-mile Immersion forces you to take a person's journey and experience his/her joys, conflicts, and weariness. It allows you to understand people's motivations to better serve their needs (Luma Institute, 2012).

Literature Review

Importance of Small Museums

Small museums are important in our communities because they tell our stories. To preserve our heritage, first artifacts and stories must be collected, interpreted, and then displayed for others to see and understand. Museums, in turn, are enriched by the skills and creativity of their public; this extends their presence beyond the front door and makes small museums a valuable public resource, providing education, inspiration, and focal points for the communities and gateways to the past. Civic museums are the local institutions dotted in cities, towns, and villages across the country that focus on the relationship between their place and its people. These institutions house a wealth of knowledge related to the history of their places and local people across hundreds of communities (Antink, 2018). For decades, the museum's role has been to take proper care of collections, preserve historic buildings, and develop exhibits and educational programs. Now the field has entered an era in which it is more important to "do the right things" by demonstrating that museums matter to their communities.

One of the fundamental objectives of the museum is to educate effectively through its collections of tools and materials necessary to impart cultural knowledge and history. A research

report conducted by the American Alliance of Museums and Susie Wilkening Consulting explored how the American public feels about several key topics. The key questions included "Are museums educational for children and adults in their communities?," "Do you think that museums contribute to their community's economy?," "If an elected official took legislative action to support museums in your community, how would that affect your opinion of them?," and "Should federal funding for museums be increased, stay the same, decreased or reduced to zero?" (American Alliance of Museums, 2018). The results of over 2,000 responses showed that 97% of Americans believe that museums are educational assets for their communities, 89% believe that museums contribute important economic benefits to their community, 96% would approve of elected officials who took legislative action to support museums, and 96% want federal funding for museums maintained or increased (American Alliance of Museums, 2018). In modern society, museums enrich the educational process by exposing the public to history in a positive way; they assist our future generations to understand and appreciate their history and culture and take pride in the achievements of their ancestors.

The central purpose of museums is to serve their many publics at the level of making a meaningful difference in the lives of individuals and contributing significantly to the communities they serve. Museums are a place to get a new perspective and understanding of other people and times in history. A museum can preserve the truth about social and economic changes that have occurred. Museums ensure understanding and appreciation for various groups and cultures. They promote a better understanding of our collective heritage and foster dialogue, curiosity, and self-reflection. They further serve to help future generations comprehend their history and recognize the achievements of those who came before them. Museums are in charge of conserving, protecting, and displaying artifacts from our past, and thus, preserving our rich

heritage, which might otherwise be lost to private collectors or to time itself (Wages, 2014). Without museums, we would most certainly lose the tangible links to our past.

A Look at Visitors

"Small museums have the ability to take visitors on unique journeys as they connect visitors with their community by engaging with local stories, artifacts, and issues on a deeper level" (Hibbins, 2017). Small museums offer a more personal touch and unique insights into local culture. "Another way to think of preservation is a promotion: ensuring that the city's cultural heritage reaches the hearts and minds of visitors for generations to come" (Martellucci, 2018).

With visitor interests and demographics changing, it can be difficult to sustain a museum. What draws one generation to visit may seem irrelevant to the next. The visitor roles in museums have changed from spectators to active participants (Ballanyne & Uzzell, 2011). The success of a museum now depends on the ability to understand visitors' needs and wants. Museums have shifted from collections-driven institutions to visitor-centered, socially responsive public institutions (Anderson, 2004). However, the majority of museums have yet to adopt mindsets and attitudes that are truly visitor-centered. Instead, a standard approach involves visitor surveys and focus groups, which rarely challenge established ideas (Zaccai, 2012). Despite listening to the voices of the visitors, the expertise of museum staff often takes priority over the visitor's insights and experiences (Silver et al., 2013).

This gap presents an immense opportunity to introduce human-centered methodologies into museum practice in order to better identify and respond to visitors' needs. Nick Gray, who founded Museum Hack in 2013, is taking a non-traditional route to attract a whole new audience. He stated that museums are not competing with other museums; they are competing with Netflix,

Facebook, and smartphones (Museum Hack, 2015). Museums need to continue innovating and navigating in what some call the age of distraction. Their tours range from special themes, like feminism or gay culture, to museum highlights designed for time-pressed or attention-deficit travelers (Museum Hack, 2015).

Community engagement is identifying and addressing what the community cares about, doing things that really matter, and establishing long-term relationships and partnerships with other community groups. Small museums, historical societies, and other civic organizations are faced with the challenge of transforming themselves to survive. Some say they will need to design exhibits that address issues such as racism, migration, homelessness, drugs, social tolerance, environmentally sustainable behavior, poverty, and other "hot" issues within their communities (Ballanyne & Uzzell, 2011). For museums to retain their relevance and become positive partners in the development of our societies, they should use their unique resources and potential to become more responsive to the dynamics of modern society and urban change. For museums, historic sites, and cultural organizations to move toward becoming learning organizations, they must learn to value people as their most critical resource and help them develop their knowledge and skills.

Geissler, Rucks, and Edison (2006) conducted four focus group studies to determine what services were important to art museum visitors in the southeastern United States. Their major findings concluded word-of-mouth was the most influential form of communication in determining choice of visit decisions; and a museum's offering (permanent collection and changing exhibits), including types of special events, range of amenities, price, brand image, and transactional convenience (location, hours of operation, and visit options), were significant decision factors (Geissler et al., 2006, p. 73). These findings show the importance that should be

put on creating relevant and engaging exhibits, so visitors will have memorable experiences and share with friends.

Reasons for Not Visiting Museums

In an article that examined both quantitative and qualitative evidence on museums and their visitors, Davis (2005) cited seven reasons for the decline of visitors: lack of awareness, lack of interest, relevance, lack of time, accessibility and transport, age and health, and admission charges. Another research study by Koh, Chen, and Yeoh (2013) discovered top reasons for audiences not visiting museums, which included other leisure interests, lack of time, and types of exhibits. In this same study, they shared museum attributes that significantly determined revisit consideration, which included the quality of exhibits, museum ambiance, interactive exhibits, special events, and layout of exhibits. Reussner (2003) urged the inclusion of non-visitor research: "… non-visitor research provides insight in motives and particularly in barriers for a museum visit that need to be overcome to really open the museum to a broad public" (p. 105). Davis (2005) also added that "museum research tends to focus on users rather than non-users" (p. 96). A study conducted with non-visitors in three British cities revealed four constraints to visiting museums: museums are boring places, museums are expensive places, museums lack attractions to keep children interested, and museums are mainly places to visit when on vacation (Prentice, 1994).

In an empirical investigation among 23 museums and historical sites in Pennsylvania, Yucelt (2000) reported that visitors' satisfaction is a function of six factors: quality of staff personnel and tour guides, museum collections and offerings, quality of physical structure and related amenities, distance to travel, demographic factors, and number of visits. Another study by Prideaux and Kininmont (1999) found that the top driver of marketing and increasing visitors in

rural museums in Queensland, Australia was word-of-mouth advertising. In a similar study, Simpson (2006) surveyed 141 visitors to a rural museum in New Zealand and reported five primary reasons for visiting the museum: recommended by friends (49.7%), followed the road signage (18.9%), recommended in travel guides (17%), read about it in travel brochures (6.7%), and other reasons (7.7%) (p. 25). These studies highlight the importance of learning about the non-user, including their interests and what would attract them to visit a museum.

The Age of Social Media

Social media has changed the way people experience and share parts of their lives. Social media has had a profound impact on generating awareness and attendance in cultural organizations. Having a strong social media presence can aid a museum in its mission and broadening its community outreach. The popularity of social media has also shaped the modern experience of visiting museums and galleries. Traditionally, art institutions have frowned upon the idea of visitors taking photographs of exhibitions, mostly due to copyright concerns. Now, if a visitor attends an exhibition without snapping at least a few mobile-phone photos, it is the exception rather than the rule (Sokolowsky, 2017). Social media has shaped our society into a selfie-dominated culture where capturing moments has become second nature.

Yayoi Kusama and her Infinity Mirrored Room, The Museum of Ice Cream, The Rain Room at the MoMA, and the Color Factory are all examples that show the appetite for social media-worthy content. The "Infinity Mirrors" exhibit propelled Cleveland Museum of Art to record-breaking summer attendance. According to the museum, 305,692 visitors made their way to the institution from July 1 through September 30, 2018 (WKYC Staff, 2018). That number is more than double the number of visitors that came to the museum during the same period in 2017 (WKYC Staff, 2018). The Museum of Ice Cream in New York has become a coveted place

to be; 300,000 tickets sold within five days of opening (Pardes, 2017). At its San Francisco

location, single tickets went up to $38, and the entire six-month run sold out in less than 90

minutes (Pardes, 2017). To visit a museum in the 21st century is not just to see art, but also to

document and replicate it. In her TED Talk, JaiJai Fei said, "Not only are they taking pictures of

art, but they're taking pictures of themselves within these spaces… In the pre-digital

photography era, the message was: This is what I'm seeing. I have seen. Today, the message is: I

was there. I came, I saw, and I selfied" (as cited in Pardes, 2017). Social media presents a unique

opportunity for museums to engage with visitors.

Membership Trends

Museums know the best visitor is one who becomes a member (Kennedy, 2017).

Museums across the U.S. are looking at membership in new ways, allowing visitors to customize

their benefits, offering free membership for foster families, and discounted art-based travel tours

across the globe (Kennedy, 2017). People who are the most passionate about your organization

frequently engage by becoming members or donors. These audiences are an organization's most

important supporters and play a role in long-term financial health. In a study of 524 visitors of a

leading art museum in a large Southern metropolitan city, Paswan and Troy (2004) found that

museum membership motivation is multidimensional, including philanthropy, preservation of

art, social recognition, children's benefits, and tangible benefits.

Research shows that mission-motivated members are more likely to buy higher-level

memberships and renew their memberships (Paswan, 2004). When individuals were asked what

the three best things were that they could do to support the mission of an organization, the top

four answers were joining the organization (buy a membership), donate to the organization, buy

a ticket to the organization (visit the organization), and volunteer for the organization

(Dilenschneider, 2018). The National Awareness, Attitudes, and Usage Study is an ongoing survey of over 108,000 individuals in the U.S. regarding their perceptions and behaviors surrounding cultural organizations. The top benefits among members to cultural organizations in the United States paying equal or less than $250 per year for their memberships are free admission, supporting the organization's mission, discounted guest tickets, and member events (Dilenschneider, 2018). The least important benefits are exclusive emails, member publications, tax deductions, and discount parking (Dilenschneider, 2018).

Conceptually, these benefits fall into two groups: mission-based members and transaction-based members. Mission-motivated members are those whose reported benefits included belonging to the organization or supporting mission impact. Transaction-motivated members reported the most important benefits to include priority access, membership events, and discounts (Dilenschneider, 2018). Most members receive benefits such as ticket discounts and free gallery admission, packaging the museum experience as a commodity. It is with a focus on experience and a deeper engagement with the exhibits that can shape membership programs towards an "affinity" model that inspires loyalty and participation. The National Awareness, Attitudes, and Usage Study (124,000 national respondents) took a look at why members do not renew. When asked, "Why did you not renew?" the top three responses included intended to renew on next visit (this shows these people have not returned in the last two years), unactualized intent ("I forgot"), and unaware not an active member (Dilenschneider, 2019). The future of membership lies in the blending of our demographic lifestyle with the museum's mission and focusing on the visitor experience to promote more participation within the community (Rozen, 2010). Memberships should make a member feel proud, connected, and energized about the organization (Simon, 2007).

Landscape of Revenue Streams

If a small museum's finances collapse, it will be a loss to our present and future generations. A dominant driver of change has been declining public funding for institutions. This has motivated museums to find and secure new sources of funding to support and grow museum activities to make up for budget shortfalls due to government cuts (Bell, 2012). In 2009, the American Association of Museums stated the average mix of funding sources for U.S. museums included government support (24.4%), private (charitable) giving (36.5%), earned income (27.6%), and investment income (11.5%) (Bell, 2012). Many museums rely on donors and visitor ticket incomes to help cover the costs, which have caused museums to place visitors and their satisfaction at the heart of institutional strategic planning (Ballantyne & Uzzell, 2011). Museum closures can lead to dispersal, or complete loss, of collections, expertise, knowledge, and information, as well as termination of services to current audiences (Worts, 2006). The traditional activities of collecting, preserving, researching, exhibiting, and interpreting are simply no longer adequate to sustain small museums. According to the American Association for State and Local History, the majority of history museums have budgets of under $250,000 a year and have three staff members or less (Hibbins, 2017).

It is important to keep in mind that "nonprofit" is a tax status, not a business plan, and that making a profit is fundamental to the health of small museums (Gibbs, 2018). With a decline in public funding, museums have been motivated to find and secure new sources of funding to support and grow museum activities (National Assembly of State Art Agencies, 2010). The need to generate money to help fund museums has led museums to place visitors and their satisfaction at the heart of institutional strategic planning. Over the past 20 years, it has become essential to attract more paying visitors through entrance fees or fee-based special exhibitions (National

Assembly of State Art Agencies, 2010). Institutions must spend time exploring visitor

motivations, needs, and satisfaction in order to attract them onsite through the marketing and

delivery of satisfying experiences. Today, public engagement is a core function of museums, and

success is measured by the number of museum members, the marketability of exhibits, and

overall attendance (Weiss, 2016).

Design Thinking in Museums

Design thinking is grounded in understanding people: the people who create the exhibits,

programs, and services, and the people for whom they are created. User experience expert and

author Laura Klein (2011) said, "Quantitative research tells you what your problem is,

qualitative research tells you why you have that problem." A primary element is simply thinking

and ideating on a solution to address a problem or better meet a customer need. Design thinking

is a non-linear process that includes five steps that are not always sequential. The five steps are

empathize, define, ideate, prototype, and test. Design thinking is inherently scalable and flexible,

and any cultural organization—regardless of subject matter, size, or operating budget—can

implement this process of innovation. The first step is about understanding motivations and

building deeper empathy for visitors and non-visitors. Empathy is the cornerstone of human-

centered design, involving interviews, observations, and immersion in the field (Design Thinking

for Museums, 2013). The goal of empathy is to identify the individual needs associated with the

challenge and uncover insights to guide the design.

The Morristown National Historical Park Museum and Library used design thinking to

help decolonize some of its spaces and adopt a more audience-center approach (Design Thinking

for Museums, 2019). A transport museum in England applied human-centered design to create

an exhibition in a non-traditional way, where visitors told their personal stories to help co-create

a new exhibit (Design Thinking for Museums, 2016). Design thinking allows people to think outside the box and promotes new and different ways of thinking about how to solve challenges. The design process can be used to explore new ideas from different angles that can engage with audiences in a new way.

Summary

Museums convey a sense of value and pride to those who are visiting or moving into a community. Museums are a part of that spice that makes a city unique. They preserve the truth about social and economic changes and can collect our current history to share with future generations. Visitors' interests and demographics are changing, and to stay relevant museums can utilize design thinking methodologies to better identify and respond to visitors' needs. Many museums are experiencing the same reasons for declining visitor numbers, which include lack of awareness, lack of interest, and relevance. Social media has changed the way people experience museums and has had a profound impact on generating awareness and increasing visitor numbers. The future of membership relies on a strong mission statement and making deep connections with members. The American Association of Museums stated that the largest funding source for museums included private charitable giving. This shows the importance of keeping current donor relationships strong and building a pipeline for future donors through community engagement.

Future studies can look at utilizing design thinking methods to create relevant and engaging exhibits so visitors will have a memorable experience. Museums can use these methods to become more responsive to creating exhibits and programs unique to their communities. As identified in the literature, the study of non-visitor research can provide insights into the barriers museums face that need to be overcome to reach a broader public. Another gap presented is in

method choice and application to better identify and respond to visitor needs. A challenge might be in the perception of this new way of engaging with community members and if people are intimidated by the term "design thinking" and feel they do not have the expertise to participate. Another limitation could be promoting a safe environment where participants can feel comfortable, to be honest and open with opinions, and with the sharing of thoughts and ideas. What is needed is an openness to new ways of working, a willingness to step out of one's comfort zone, and a handful of colleagues who can support each other in introducing this new way of working and collaborating to help museums carry their mission to their communities and beyond, creating new revenue streams and sustainable programs.

This study serves as an example of how design thinking methods can be applied to better understand a small museum's current landscape and the interests of visitors and non-visitors. The research study will describe methods used, present findings from the stages, and the lessons learned so that other museums can integrate design thinking practices into their operation to increase awareness, relevance, and engagement within the community. As Roger Martin stated, "Innovation is about seeing the world not as it is, but as it could be" (Martin, 2009).

Methods

The purpose of this study was to explore why small museums are important, understand the current landscape of revenue streams, examine why visitor numbers and memberships are declining, and apply design thinking to inspire innovation. The platform for this research is the Historical Society of Frederick County, established in 1892, which is a nonprofit educational and cultural organization that preserves and shares Frederick County's history with exhibits and programs for people of all ages and backgrounds. The organization had seen a steady decline in visitor and membership numbers and an increased need to generate income. This study is

qualitative in nature and employs design thinking strategies. It is broken into four stages (Figure 1), each employing methods from the *Luma Handbook of Human-Centered Design*. Participants included members of the Frederick County community: museum staff, board members, volunteers, donors, current members, and non-visitors (people who live in the Frederick County community but have never visited the museum). Participants' ages ranged from 18-80.
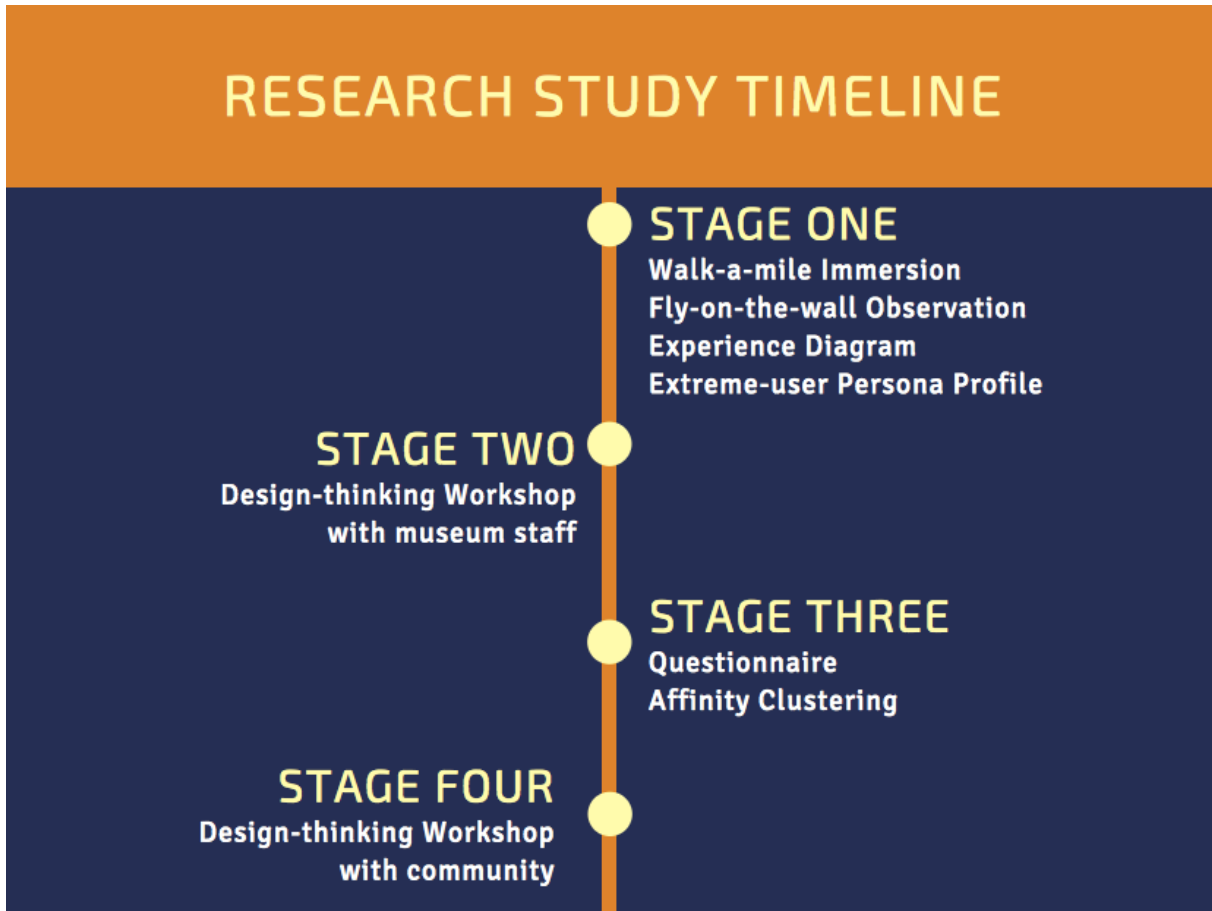

Figure 1. Research Study Timeline

Stage One: Observations & Empathize

  Sample. Different perspectives were collected using four design-thinking methods, two of which were completed by the student researcher, and two of which were completed by visitors and board members of the museum, respectively.

Instrumentation, procedure, and data collection.

Walk-a-mile Immersion: This method was chosen to give the student researcher a firsthand experience of the museum visit. The procedure included first meeting with staff to create the instrument. The instrument used to collect data was an experience diagram (Appendix A), which provided the student researcher with a map of the exhibits and a questionnaire to document the experience. The procedure concluded with the student researcher touring the museum with the diagram. Walk-a-mile immersion allows one to understand people's experiences in order to better serve their needs (Luma Institute, 2012).

Fly-on-the-wall: This design thinking method is an approach to conducting field research in an unobtrusive manner. The instrument used to collect the observations of visitors was a fly-on-the-wall observation form (Appendix B). The procedure included first meeting with the staff to create the form and concluded with the student researcher observing visitors' behaviors through the museum's security cameras. The data collected included observations of the size of groups, how they moved through the museum, time spent in each exhibit, and physical interactions with exhibits. The strength of this technique lies in watching and listening, without interfering, in order to capture people's natural behavior (Luma Institute, 2012).

Experience Diagram: This method was chosen to gain an understanding of the museum visit through the perspective of the visitor. The student researcher recruited visitors, at random, as they entered the museum. After describing the study and providing each participant with a copy of the consent form (Appendix C), participants were allowed time to read and ask questions. Participants gave their consent verbally to the student researcher. No compensation was offered for participation. The same experience diagram used by the student researcher was then given to the visitors and they began their tour. Experience diagrams were collected at the

end of each participant's visit and the student researcher thanked the participant for contributing to this study.

Extreme-user Persona Profile: Extreme-user personas create an informed summary of the mindsets held by non-visitors. The student researcher created an extreme-user persona profile worksheet to capture insights on the non-visitor (Appendix D). The student researcher recruited participants by asking the board members of the museum at their monthly board meeting to complete a persona. The student researcher explained the extreme-user persona worksheet and the study, giving each board member a copy of the consent form (Appendix E) and time to read and ask questions. Verbal consent was given to the student researcher. Data on the personas were collected by asking the board members to think about someone they are very close to who has never visited the museum and then tell the student researcher from that perspective all the reasons why the individual has not visited or why he/she would not. Next, the student researcher asked participants to now think about what that person does enjoy doing with his/her free time. The last question asked participants to give one idea that would attract this extreme-user based on interests and reasons why the individual has not visited.

Analysis. The student researcher analyzed each method by looking for patterns and identifying common themes. Notes were taken of emerging themes and refined to focus the findings of each method. The extreme-user personas were used in the design thinking workshop with the community to prototype ideas to attract the extreme-user.

Stage Two: Design-Thinking Workshop with Museum Staff

Sample. The participants in stage two included the employees of the museum. This included the executive director, research center coordinator, registrar, program and education

manager, and program and events coordinator. All subjects were over the age of 18. No compensation was offered for participation.

Instrumentation, procedure, and data collection. The invitation for the workshop was given verbally at a weekly staff meeting to all five employees. Prior to beginning the workshop, the student researcher explained the study and the methods that would be implemented. Each participant was provided a copy of the consent form (Appendix F) and given time to read and ask questions. Participants indicated their consent verbally to the student researcher. This design thinking workshop was comprised of the following four methods:

Stakeholder mapping: Each participant was provided a blank sheet of paper and a pen and asked to list all of the people that he/she works with, inside and outside of the museum. After the lists were generated, each participant shared his/her list with the group. Matching stakeholders among the group were written on sticky notes to eliminate any duplicates. The group was then provided with a large sheet of poster paper along with markers to start creating a stakeholder map. The participants created related groups and identified each with a label. From there, they drew lines connecting the groups and briefly described the relationship between them.

Rose, thorn, bud: This method facilitates productive discussion to help identify issues and insights (Luma Institute, 2012). The group was provided with pink, green, and blue sticky notes and pens and instructed to write down one issue, insight, or idea per sticky note. The student researcher instructed the participants to think about all the positives, negatives, and areas of opportunities at the museum, including but not limited to exhibits, visitors, members, research library, garden, building, staff, and programs. They utilized the pink for positives, blue for negatives, and green for areas of opportunities. The use of different color sticky notes helps one

see and consider emerging patterns. After individually brainstorming, the participants shared their issues, insights, and ideas, and they grouped similar items to reveal patterns.

Bull's-eye diagram: This design thinking method is for ranking items in order of importance and limiting the number of items that can be placed in the primary, secondary, and tertiary circles of a target diagram (Luma Institute, 2012). The student researcher provided a large poster with three concentric circles, labeled primary, secondary, and tertiary (Appendix G). The participants used the issues identified in rose, thorn, bud to prioritize top issues. Each participant prioritized on the diagram his/her top issues and then as a group they compared and discussed. Lastly, the participants picked their top issue with which to move forward.

Statement starters: This is a design thinking approach to problem statements that invite broad and divergent thinking by using phrasing that encourages exploration. Using the top issue identified on the bull's-eye diagram, the group was given sticky notes and markers and the student researcher led the group in developing statement starters by using the following phrases: "how might we," "in what ways might we," and "how to." After brainstorming statement starters, the participants picked their top problem statement.

Analysis. The student researcher analyzed the workshop by looking for emerging patterns and themes. The stakeholder map was used to engage with those individuals highlighted to make sure their feedback was gained in the questionnaire and invited to participate in the design thinking workshop. Rose, thorn, bud was analyzed by looking at the groupings for patterns and identifying themes. Notes were taken on the bull's-eye diagram results and the top problem statement was incorporated into the design thinking workshop in stage four.

Stage Three: Questionnaire & Affinity Clustering

      Sample. Participants included members of the Frederick County community: board members, volunteers, donors, current members, and non-visitors (people who live in the Frederick County community but have never visited the museum). Participants were recruited through email, social media, and word of mouth. The participants' ages ranged from 18-80. The student researcher was the participant for the Affinity Clustering.

      Instrumentation, procedure, and data collection.

      Questionnaire: This method was chosen to reach members of the Frederick County community and receive feedback on their interests. On behalf of the student researcher, the museum sent an email to all members, donors, volunteers, board members, and community partners (Appendix H). The museum also made a recruitment post containing the link to the survey on its Facebook page (Appendix I). Participants were encouraged to share the link to the questionnaire with friends. The questionnaire (see Appendix J for a full list of questions) was administered online via Qualtrics, a software survey tool that stored and collected the data. Before participating, all subjects were given the opportunity to review the Internet research consent form (Appendix K) in which they indicated their consent by selecting the "I consent to begin the study" button at the bottom of the screen. Otherwise, they selected "I do not consent" to exit the survey.

      Affinity Clustering: This design thinking strategy is used to organize data into logical groups; it is a way of revealing patterns and themes (Luma Institute, 2012). This method was chosen to organize the data collected from the questionnaire. The student researcher exported the results from each question and used mural board, an online tool, to sort answers into logical groups.

Analysis. Results from the questionnaire were analyzed by using the design thinking method affinity clustering to reveal patterns and themes.

Stage Four: Design Thinking Workshop with Community

Sample. The workshop consisted of a nonrandom, purposive sample of community leaders, long-term friends of the museum, and those who have never visited the museum. A goal was to bring in a diverse group that represented the community. All participants were over the age of 18. Subjects were invited to participate via email and personal invitations (Appendix L). Those who participated in another stage who expressed interest in learning more about this study were also recruited to join the workshop. The executive director made personal invitations to those highlighted in the stakeholder map (stage two).

Instrumentation, procedure, and data collection. The workshop began with the student researcher explaining the methods to be implemented and giving every participant a copy of the consent form (Appendix M) to read over and ask questions. Once questions were asked and participants gave verbal consent, the student researcher walked the group through a tour of the museum, sharing overall findings from stage one. The student researcher shared the top problem statement that was chosen from the workshop with the museum staff. The extreme-user personas from stage one were shared with the participants and they were given time to read them and discuss as a group. The student researcher had created a table of all the ideas generated on the extreme-user personas for the participants to vote on their favorite ideas.

Visualize the vote: This method takes a quick poll of collaborators to reveal preferences and opinions (Luma Institute, 2012). Using the table provided by the student researcher containing all the ideas from the extreme-user persona, participants were asked to vote on their top three favorite ideas. They were given sticky notes and markers and asked to write the number

assigned to their top favorite ideas on three separate sticky notes. Once completed, the student researcher collected the sticky notes and revealed what ideas received the most votes. This process repeated itself until they narrowed it down to the top two ideas. After the top two ideas were chosen, participants split into two groups.

Concept Poster: The groups were provided with large sheets of poster paper along with markers to create their concept poster. The student researcher asked questions to clarify what the idea was, how it would work, who the audience was, and how it was going to attract the non-visitor. The groups then brainstormed and started creating their ideas on the poster paper. Once the two groups completed their final concept posters, each group presented and there was an open discussion about the ideas. At the end of the workshop, the researcher thanked the participants and there was an open discussion for participants to share feedback and thoughts on the workshop.

Analysis. The concept posters from the workshop were analyzed by how well they addressed the problem of attracting the non-visitor.

<h3 style="text-align:center">Findings</h3>

Stage One: Observation & Empathize

    Data collected.

    Walk-a-mile Immersion. The student researcher met with the staff to create the experience diagram, which included a map of the exhibits and a questionnaire to get feedback from visitors to the museum. The student researcher completed this method on a Saturday by taking a tour of the museum and using the experience diagram to document the visit. Figure 2 shows the overall experience documented with pictures and annotations.

    The primary observations included the following:

- Signage was poor; the building looked like a big mansion

- Signs on the front door highlighted important information like admission price and hours of operation but did not seem permanent

- Once inside the building, aesthetics were lacking; building needed sprucing up

- The exhibits were overloaded with information; lots of reading

- Lacked a clear definition, clear story of exhibits

- Interesting artifacts, but boring display

- The green book was the only thing relevant to present day

- Friendly, welcoming staff

- Would not come back to see again

Fly-on-the-wall observations. The student researcher met with the staff to create the observation form. The observations were documented on the fly-on-the-wall form and the observation period included four weekends. The student researcher observed 15 groups of visitors. The groups consisted of one group of four people, eight groups of two people, and five individuals. The participants were Caucasian and older adults and seniors. The data collected included observations of size of group, how they moved through the museum, time spent in each exhibit, and physical interactions with exhibits. Figure 3 shows the observations documented with pictures and annotations.
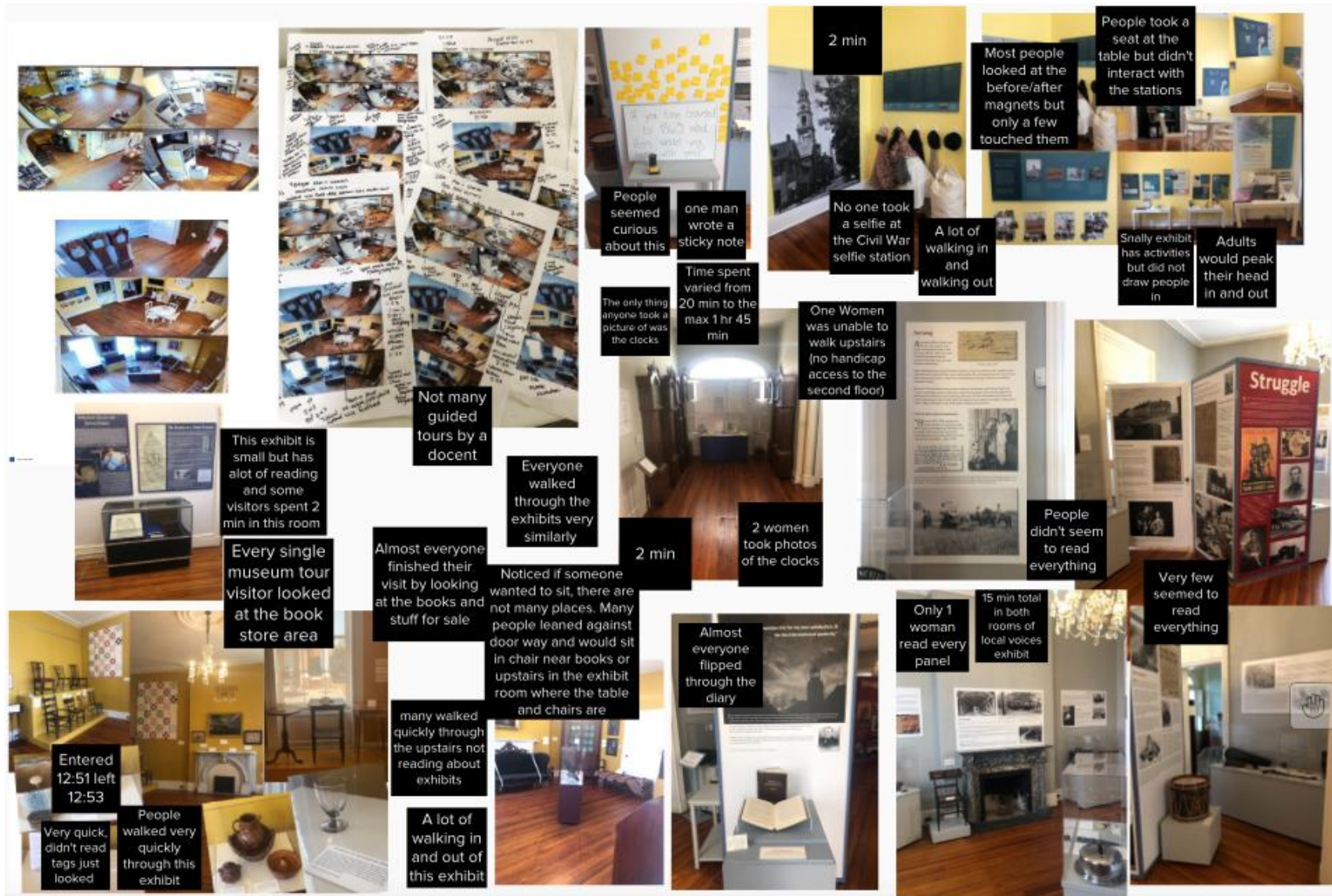
Figure 2. Walk-a-mile Observation

Figure 3. Fly-on-the-wall Observations

The primary observations in each exhibit included the following:

Local Voices National Stories Exhibit. Most individuals started off reading each panel, but as they moved through the exhibit, they read less. During observations, only one woman read every single panel, and she spent 45 minutes in this first exhibit. The majority of visitors spent between 15-25 minutes. The Jacob Englebrecht diary was touched and looked at by every visitor.

Frederick County by Design Exhibit. The average time spent in this room ranged from 2-15 minutes. This exhibit had many objects on display and a small white description card accompanied each. Many visitors moved quickly through the exhibit, not reading all the description cards. There was a "no-touch" sign in this room and nothing with which to interact or touch.

Book Nook. The book nook is located in the foyer and every visitor browsed through it during their tour and at the end.

Clock Gallery. This exhibit is the first one visitors come to when they walk upstairs. Two women on separate visits took pictures of the grandfather clocks. There was also a book in this exhibit that visitors flipped through.

Reading Between the Lines: Mason Dixon Line that Borders North and South Exhibit. Visitors moved quickly through this exhibit, some only spending 2 minutes in this room. This exhibit is small, but requires a lot of reading. There was nothing to touch or interact with in this room.

Frederick County by Design Exhibit (Upstairs). This exhibit is an extension from the exhibit downstairs and had similar interaction. The average time spent in this room ranged from 2-7 minutes. Visitors moved quickly through this exhibit, not reading each description card. There was nothing to touch or interact with in this room.

Snallygaster Exploratorium. Visitors were observed peaking their head in and out of this room and then moving into the other exhibits upstairs. Most visitors came back to this exhibit and did a quick walkthrough. Some visitors were watched peering out the window at the garden. This is the only exhibit with a table and chairs and some visitors were observed taking a seat. This exhibit is full of many interactive stations, but unfortunately the interactions with the stations were lacking. No visitor took a selfie at the Civil War selfie station in this exhibit. The demographics of visitors observed were older adults and seniors and this exhibit is very family and kids oriented. Many visitors looked at the before and after picture magnets, but only a couple touched them and none were completed. This was the last exhibit on the tour and visitors walked back downstairs, checked out the book nook one more time, and then left the building.

Overall findings included:

- Visitors were older adults and seniors; Caucasian

- Most visitors peered out at the garden, but none walked outside to see it

- The museum is reading heavy and not many visitors spent time reading

- The Jacob Englebrecht diary was popular amongst all visitors

- No visitors took a picture at the selfie station

- All visitors looked at the book nook

Experience diagram. The student researcher conducted this method on three different Saturdays because the staff advised it was the highest traffic day for the museum. The student researcher recruited visitors, at random, as they entered the museum. Five visitors agreed to participate in the experience diagram. All five visitors had never been to the museum before and were Caucasian, adults and seniors. After describing the study and providing each participant with a copy of the consent form, they gave their consent verbally. The same experience diagram

used by the student researcher was then given to the visitors and they began their tour. The student researcher found that all the visitors preferred to give verbal feedback than making detailed notes on the experience diagram, resulting in only three completed diagrams (Appendix N). The feedback received both verbally and on the three completed diagrams included:

- Beautiful, historic building with a great location downtown

- Never knew that this building was a museum

- A boring foyer and first impression

- Very friendly and welcoming staff

- A lot of reading; too much reading for some visitors

- So much interesting information and an impressive collection of objects

- Great selection of books in the book area, but the book nook was just bookshelves; lackluster; participants expressed interest in an actual bookstore

- Beautiful garden out back, but it seemed off limits

- Display of objects was very simple, but a nice collection

- The first exhibit contained an overload of information, making it hard to grasp the important takeaways

- The description cards were small with a lot of writing, and if a visitor did not take the time to read, you missed out on the importance of the object

- Not many things to interact with in the museum beside the kid's room, the diary in the first exhibit, and the detailed book in the clock exhibit

When visitors were asked what the favorite part of their visit was, responses included being in the old historic building, seeing the historic furniture, the grandfather clocks, and learning about the history of Frederick. When visitors were asked what they wish they had seen

or experienced, responses included wishing they had seen more before and after photos of downtown Frederick, seeing a room staged as it would have been back when a family lived there, and more history on the house and the people who lived in it. When visitors were asked what could have made their tour better, responses ranged from having more interactive exhibits, more audio, and less reading.

One visitor shared that when she goes to a museum, she enjoys leaving with a cool photo, whether it is a picture of an object or a photo of herself and she did not have that experience. Another visitor shared that she would not come back because she already had seen everything. We heard from a visitor that it was hard to understand the exhibits and it would have been nice to have had an explanation or verbal introduction at the beginning of each exhibit.

Extreme-user Persona. The student researcher recruited participants by asking the board members of the museum at their monthly board meeting to each complete a persona. Eight board members participated in creating the extreme-user personas, resulting in eleven personas collected. To document the personas, the extreme-user profile worksheet created by the student researcher was used. The student researcher found it was easier to ask the questions verbally to the board members while they wrote down responses. They were asked to think about a friend, someone they know very well, and write down all the reasons why that person has not visited the museum or would not. Channeling the same person, the board members were asked to write down all the things that person does enjoy doing with his/her free time. The final question asked was, looking at all the reasons why that individual does not come and what he/she does enjoy doing with free time, what is an idea that would draw this person into the museum. The student researcher only asked for one idea, but many participants gave more than one idea. The personas gathered represented a good mix of non-users including long-term residents, families, local

downtown residents, a single mom, and young professionals (Appendix O). The researcher

observed that by asking the participants to think about someone they know very well, it allowed

for their feedback on why they have not visited to be more honest and raw. Figure 4 shows an

example of an extreme-user persona that was created.

The most common reasons why people had not visited or would not visit included:

- Overall lack of awareness: "Doesn't even know the museum is here"; "Poor

  promotion/advertising for what the museum does for us"

- People feel like they already know the history: "Grew up in Frederick, already know

  about the history"

- Do not see the value: "Too busy to fit something like this into our schedule"; "We

  only choose high-value things on the weekends"

- Not inclusive: "No diversity"; "All about white history"; "When you grew up here,

  you knew places you could go and not go"

Figure 4. Extreme-user Persona Profile

Stage Two: Design Thinking Workshop with Museum Staff

Data collected. Four of the five museum staff participated in the workshop. This

included the executive director, program and education manager, program and events

coordinator, and education coordinator. The student researcher explained the workshop and gave

each participant a copy of the consent form to read and ask any questions prior to the workshop. Participants indicated their consent verbally to the student researcher and were provided a copy of the consent form. This workshop was comprised of four methods that resulted in the following findings.

Participants started the workshop by creating a stakeholder map, which identified all the people involved with the museum. This included local public schools, volunteers, donors, other non-profits, members, board members, community leaders, the historic sites consortium, and local businesses. When the participants started sharing their lists of stakeholders, many were repeats, but we found that many had different contacts within the organizations or groups they highlighted. The overall findings showed that "community" was at the center of the organization. When the participants started drawing lines connecting the groups and briefly describing the relationship between them, it showed the connectedness of each stakeholder and how they have multiple connections within the community. For example, many volunteers work at other non-profits, are members, and are residents in the community (Appendix P). This map also revealed that there were many organizations that they had not listed, which creates an opportunity for future partnerships (e.g., the robust group of new local breweries).

Rose, Thorn, Bud provided an insightful overview of what the staff considered were the strengths, weaknesses, and opportunities of the museum. This method helped facilitate productive discussion and helped identify top issues and insights. Organizing the items as a group was beneficial in facilitating a productive discussion about the challenges they were facing. They commented that this method helped to give them a big picture view of their organization and see their top strengths and weaknesses. By starting with identifying positives, it

created a safe and open environment to dive deeper into the negatives. Figure 5 shows the

completed Rose, Thorn, Bud.

The top takeaways included:

- Overall lack of awareness

- Not relevant to new audiences

- The potential of the building and offerings to engage with new audiences

- The strengths that they can promote to attract new audiences

- The possibility for improved signage and a mural to make the building more inviting

Figure 5. Rose, Thorn, Bud

Upon completion of Rose, Thorn, Bud, the staff members were asked to reflect on the negatives (in blue) that were highlighted and pick out what they felt were the most important issues. The issues highlighted were lack of awareness, burnout of staff, lack of resources, and lack of money. The top issue that everyone agreed upon was the lack of awareness. The participants shared their frustration in not knowing how to change this problem. One participant stated that the staff is implementing best practices, but cannot seem to attract new people into the museum. This frustration is resulting in the burnout feeling the staff is experiencing. Figure 6 shows a bull's-eye diagram of how the participants ranked top issues.

In the previous method, the staff highlighted lack of awareness as the top issue. They also expressed their frustration in not knowing how to change this. The student researcher noticed how quick they were to want to come up with a solution for the problem. One participant even said, "We need more money to pay for more advertising." The student researcher encouraged the participants to resist the feeling of trying to create solutions at this time. Using the top problem addressed by the staff, which was lack of awareness, they used statement starters to explore the problem and see a different perspective.
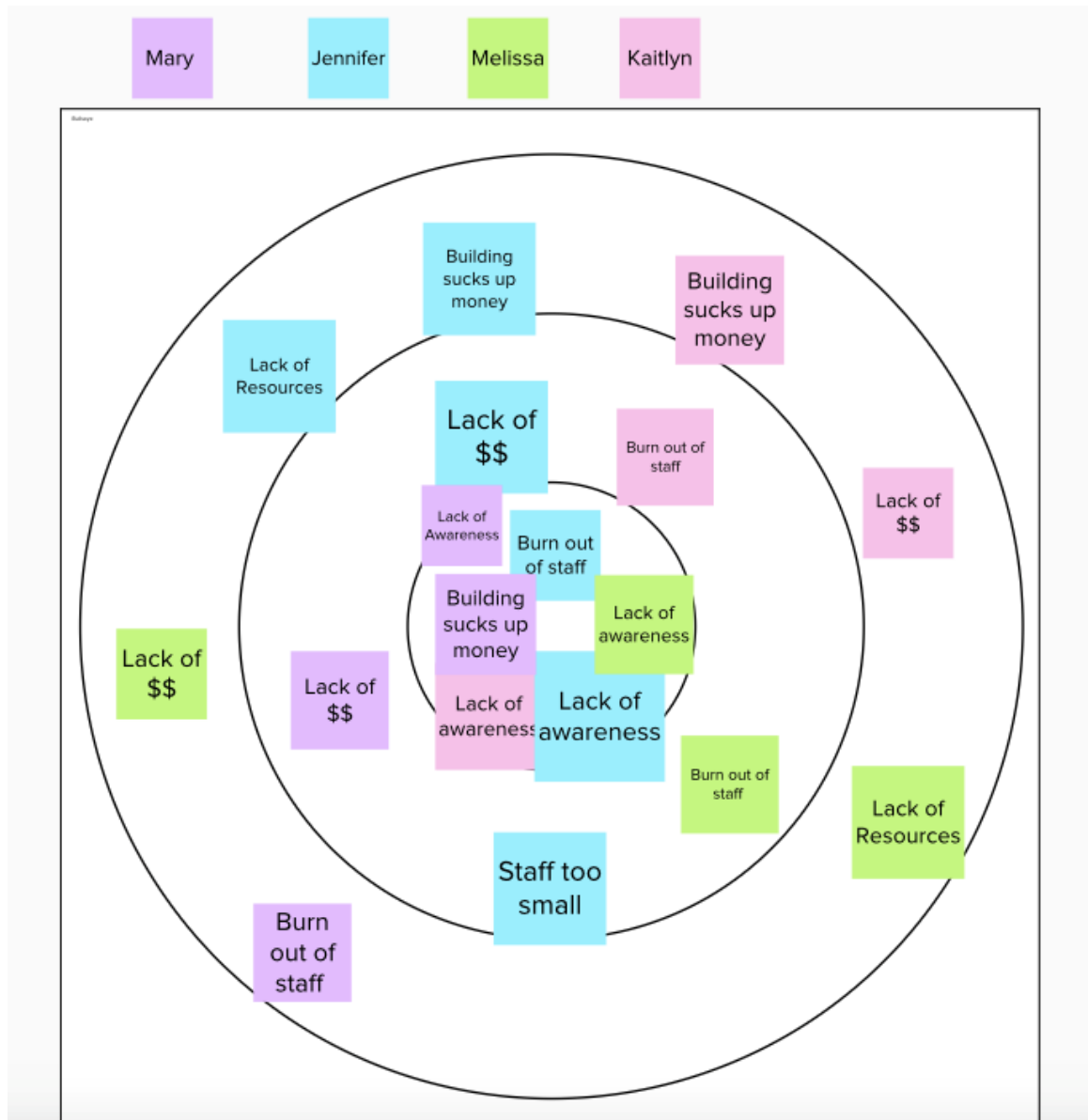
Figure 6. Bull's-eye Diagram with Museum Staff

The student researcher led the group in developing statement starters by using the following phrases: "how might we," "in what ways might we," and "how to." After they created their lists, they choose the best statement starter for their problem. The top statement was "how might we attract the non-visitor." Figure 7 shows the list of top statement starters. They came to this decision because the overall goal was to increase awareness and all the other statement

starters they created fell into the category of better understanding the non-visitor. This statement

starter was also used in the design thinking workshop as a basis for prototyping ideas generated

on the extreme-user personas that would attract the non-visitor.

Figure 7. Statement Starters

Stage Three: Questionnaire & Affinity Clustering

Data collected. The executive director sent the questionnaire on behalf of the student

researcher to all members, donors, volunteers, board members, and community partners

(highlighted on the stakeholder map). The museum staff posted the questionnaire on its

Facebook page. A request was made to all participants to share the questionnaire with other

Frederick County residents. The email and Facebook post included the link to the questionnaire,

which was administered via Qualtrics (a software survey tool). This software tool collected and

stored the data. The questionnaire was available for a month and a total of 83 responses were

collected (Appendix Q). All participants were over the age of 18 and consented to the study.

Figure 8 shows the open-ended questions that were asked.

Figure 8. Open-ended questions on questionnaire

The student researched used the affinity clustering method to analyze the data collected in the questionnaire. The student researcher took the results from each question and placed similar items together. Items were rearranged until groupings emerged and then the clusters were labeled. In Figure 9, although the primary age group was 55-64, younger audiences were reached. Figure 10 shows the results of the ratio between visitors and non-visitors.
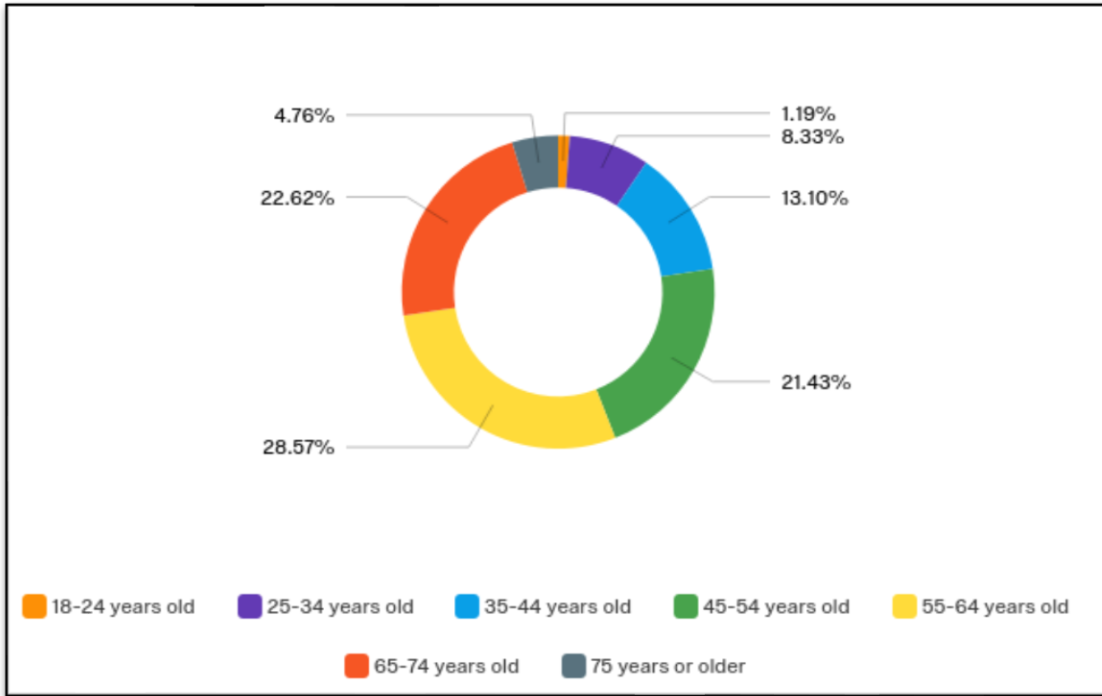
Figure 9. Demographics of age from questionnaire

Figure 10. Visitors vs. non-visitors on questionnaire
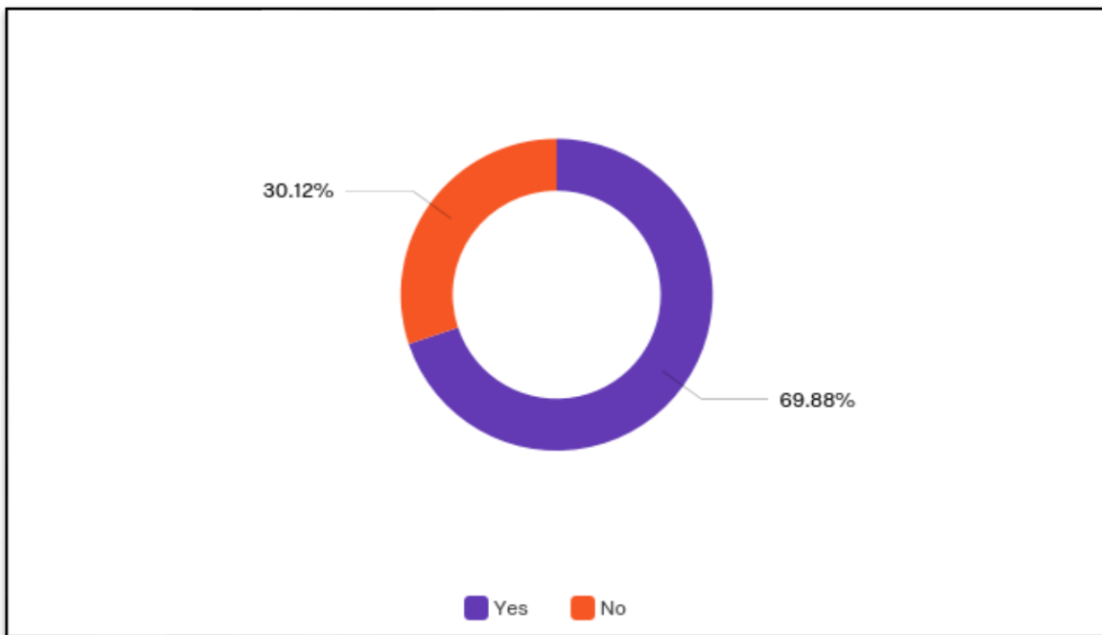
Figure 11 shows the affinity clustering for the question "What makes Frederick hip?" This question was asked to gain a better undersanding of what people think is cool and provide insights into how the museum can infuse these themes into exhibits, programs, and events. The top themes revealed included how important the people are to Frederick, the architecture and historic areas, and the overall culture that makes Frederick hip.
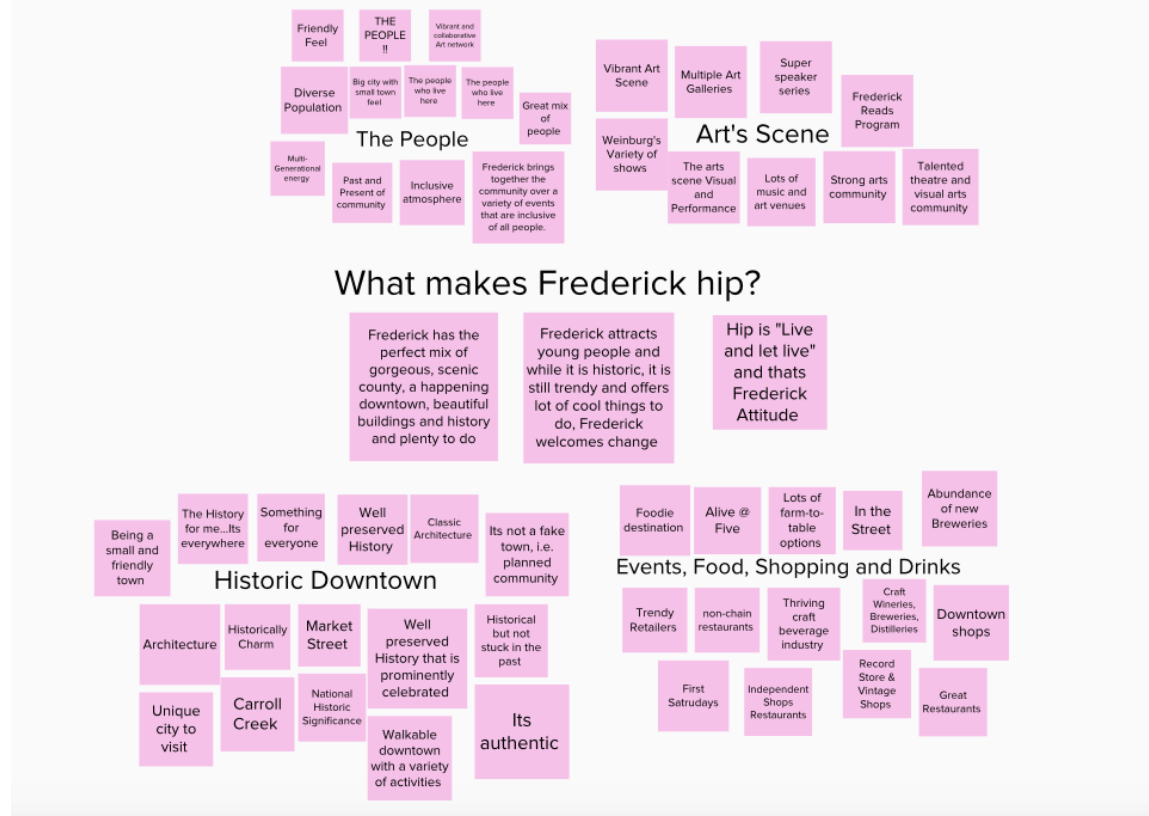
Figure 11. Affinity Clustering "What makes Frederick hip?"

The next question asked, "In a list of remarkable people in Frederick, past and present, who would you name?" Figure 12 shows the results of the top present and past people. Throughout this study, the importance of the people in the community and the impact they have had on Frederick was a common theme. This question revealed who the participants felt were remarkable individuals in the present and the past.
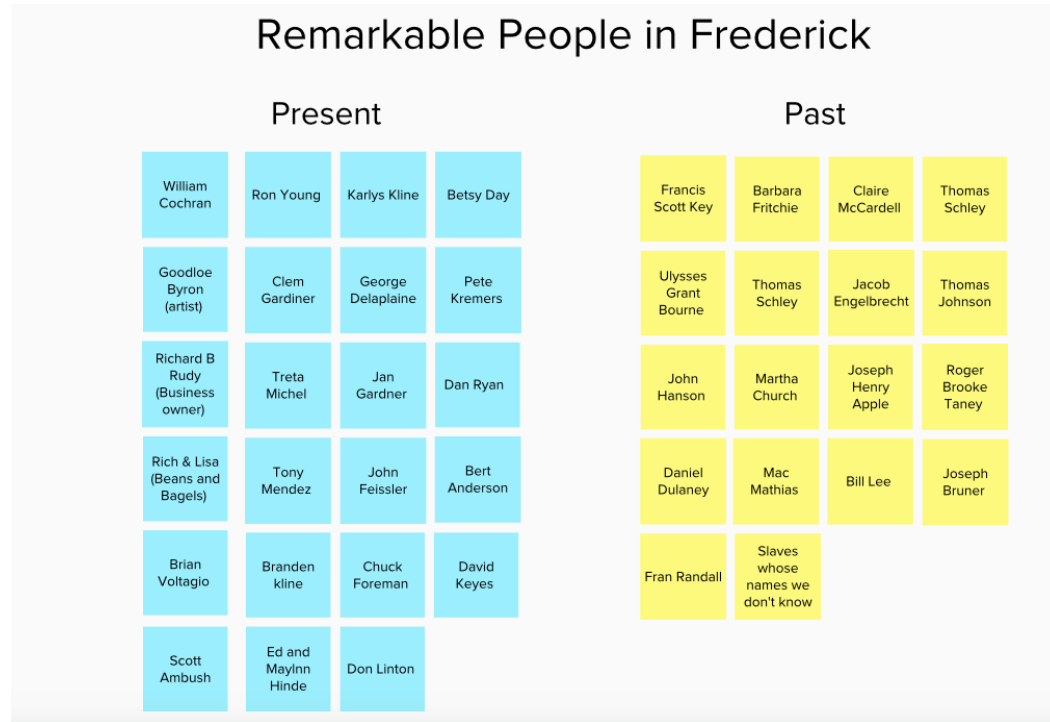
Figure 12. Questionnaire results "Remarkable people"

Figure 13 shows what future exhibits participants said would be meaningful to them.

Results showed architecture and African American history were the top interests, both of which

are currently not highlighted in the museum.
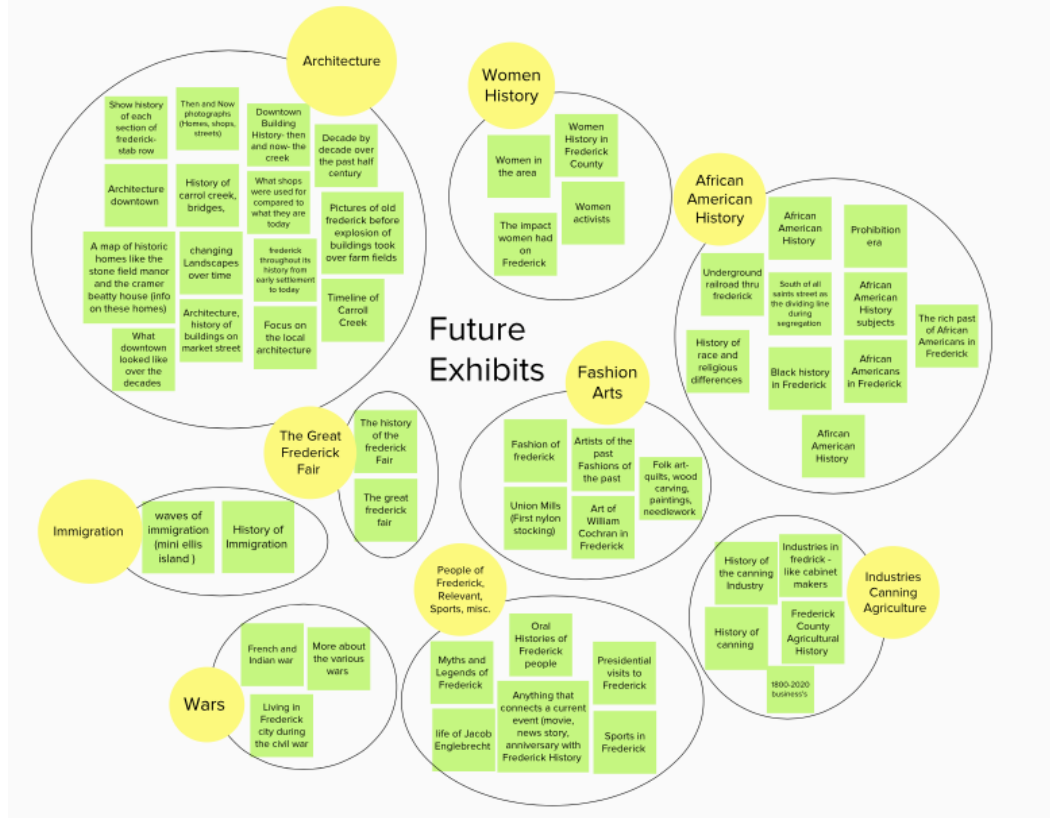
Figure 13. Questionnaire results "Meaningful exhibits"

Because in earlier stages the lack of building awareness was brought up, the idea for

some type of mural to help attract people to the museum was an idea. A mural was also looked at

as a way to create a "must see" selfie destination attraction. Figure 14 shows the results of what

subjects or themes for a public mural or selfie destination in which the community was

interested. Clustered Spires was the most popular subject suggested. The next most popular

theme revolved around the people of Frederick.
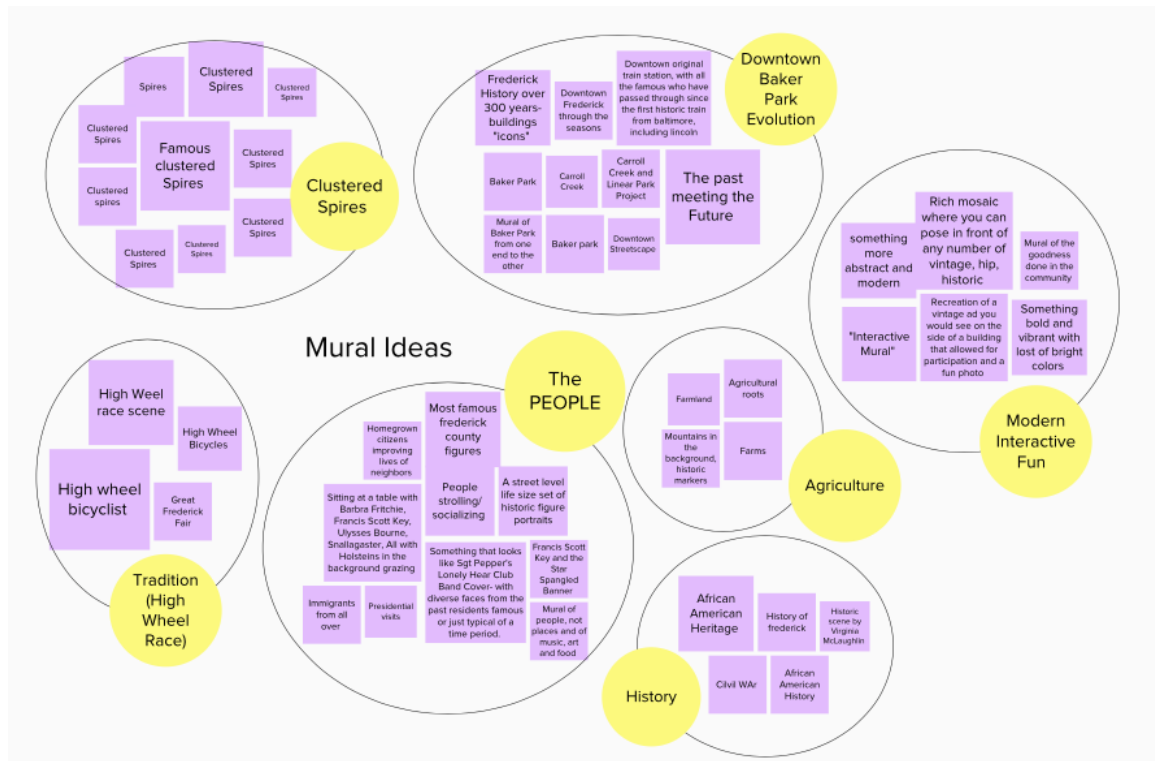
Figure 14. Questionnaire results "Mural ideas"

Stage Four: Design Thinking Workshop with Community

The design thinking workshop helped draw together all the information and insights gathered in the previous three stages and prototype ideas based on attracting new audiences, specifically focused on the non-visitor. Eight members of the community participated in the design thinking workshop. The participants included a member of the Frederick Downtown Partnerships, a current board member of the museum, two local business owners, two long-term members of the museum, a local resident who had never visited the museum, and one "remarkable person" that was highlighted in the questionnaire. To start the workshop, the student researcher walked the participants through the museum and shared the findings from the earlier stages in an interactive story. This proved to be a valuable tool to set the mood for the workshop and allow every participant to understand the current landscape of the museum. For some

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participants, it was there first time touring the museum. As one participant stated, "I have come here for events but I hate to say, have never walked through the museum." Inspiring another participant to follow up and say, "The thing about events is they're great, they bring people in, but when they come, they need to say, Oh… this place is really cool, I wanna come back here on my own…This is the link we are missing."

After a brief discussion about the walkthrough and findings, the group focused in on the extreme-user personas and there was a discussion on the reasons why people are not visiting, which promoted many of the participants to want to share about a person they knew who had never visited the museum. The mindset was on the non-visitors and why they do not visit. This was a perfect lead-in to the first method, which was visualizing the vote. The student researcher had compiled all the ideas from the extreme-user personas that would attract the non-vistior and gave each participant a copy of the table (Appendix R). Each idea was in a numbered box and the participants were instructed to choose their top three ideas that would best attract the non-visitor. They wrote down one number per sticky note corresponding with the idea. Once each participant had picked his/her top three ideas, they were given to the student researcher, who revealed the top ideas. They completed this process until they drilled down to two top ideas to protoype on concept posters.

The first idea selected was "Locals night − stories of Frederick through the years − long-term residents telling their stories." The participants chose this idea to attract the long-term resident, whose persona stated they already knew the history of Frederick. They also shared that they thought this idea would engage with the community as a whole, and allow for people to participate in sharing their personal stories. One participant shared that this idea could create more inclusiveness at the museum.

The second idea chosen was "Historic dinner in the garden − certain time period − dress, food." They chose this idea to attract the non-visitor who is very busy and only picks high value, fun, interesting things to do. They also stated that people love to eat and drink and be entertained. Participants shared their excitement for the garden and how they felt it was an area of opportunity to promote within the community.

Since the group was small, participants split into two groups of four and each took an idea. The groups were given the following prompts to start generating how their ideas would evolve:

- What is the idea?

- Why it matters?

- How it works?

- Name & Tag line?

- Audience?

- Key stakeholders?

- Features and benefits?

The ideas quickly morphed and the two groups ended up influencing each other's ideas. The locals night turned into an exhibit and the stories that would be collected in this exhibit could then be used as the platform for the entertainment at the historic dinner in the garden. Because of the small group size, they preferred to interact with each other and as a group and discuss ideas verbally. The finished product included two rough draft concept posters describing the start to two new ideas that would attract the non-visitor. Figure 15 shows the two concept posters.
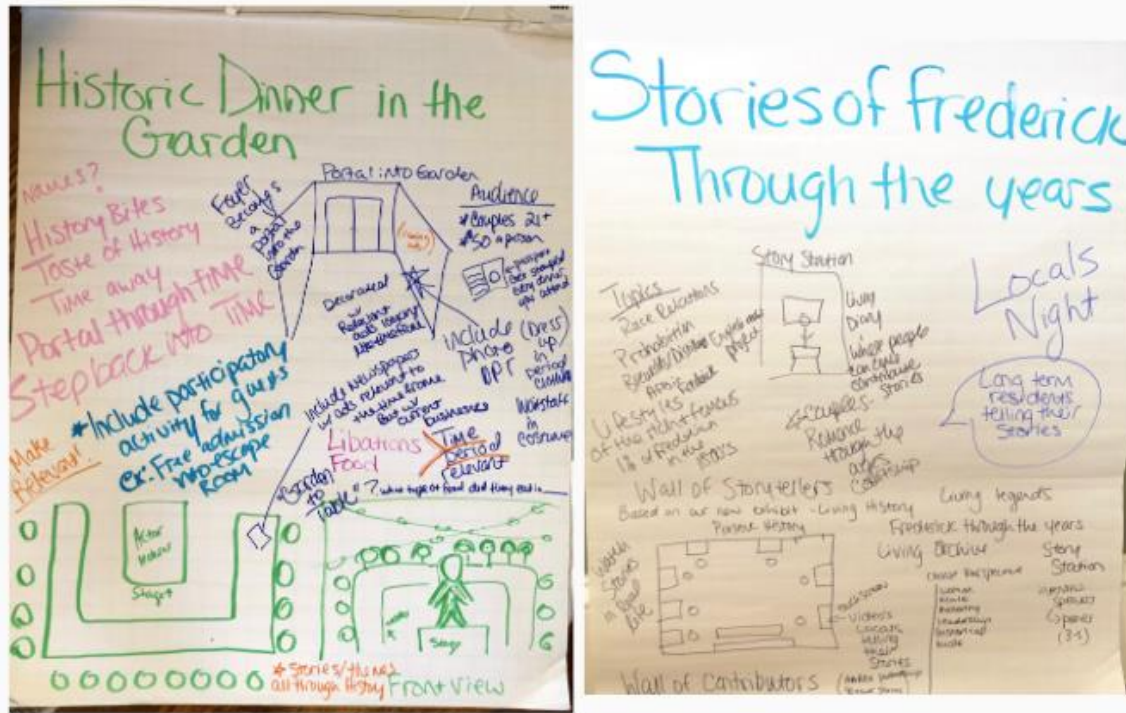
Figure 15. Concept posters created in workshop

Discussion

The four stages of this study were designed to gain an understanding of the current landscape of the museum and learn what the community values and what its members want from the museum. There was a common theme amongst the participants that included a deep sense of community, desire for inclusivity, and overall love of Frederick.

Insights

The student researcher reviewed the findings and discovered the top insights gained in this study. To start, visitors are leaving the museum without an "exit story," meaning when visitors leave, they are not taking a story with them to share by word of mouth or on social media with their friends. As one participant expressed, "When I go to museums, I love leaving with a cool photo, whether it's a picture of an object or a cool picture of myself and I didn't get that

experience here." Another participant stated, "Social media sparks word of mouth and word of mouth is the best kind of marketing because you can see someone's excitement about it or interest in it."

There is an overall lack of awareness in the community. People in the community do not know that the museum exists and are unaware of what the museum has to offer. Diving deeper, the student researcher learned that those who do know about the museum are not talking about it to their friends. One participant stated, "There's just not a lot of PR on the street and if I had to answer the question: What is the history museum is like?, I'm not sure if my answer would draw someone in."

Throughout this study, the importance of the people, past and present, was visible. Individuals from the past helped shape Frederick and create the history that the museum preserves. The people in the present day are creating new history while honoring the past and moving Frederick forward. This list of remarkable people can be used in various ways to help further the museum's mission, including reaching out to the present individuals and cultivating those relationships and highlight in the museum the contributions made by those in Frederick's past.

Even though there was no compensation given to participants throughout this study, there was a willingness from the community to engage and contribute. This shows an opportunity for the museum to engage more with the community and utilize its members' time, talent, and treasure to further the mission of the museum. Additionally, participants showed deep love and connection to Frederick. As one participant stated, "you don't even have to love history, you just have to love Frederick, because it's very interesting to learn what took place where you go every day and where you walk."

The love for architectural history in the area was obvious in every stage of the study. Participants expressed interest in seeing more then and now photos of Frederick and the questionnaire also highlighted the theme of architecture as a meaningful future exhibit. Currently, the exhibits are text-heavy exhibits that can be overwhelming to visitors. As one participant stated, "Frankly, I got kind of tired reading everything." The student researcher observed visitors and how little time they spent reading all the information provided in exhibits. This creates an opportunity to explore new ways of sharing information in exhibits.

In addition, participants shared their desire for diversity in exhibits. The questionnaire highlighted African American history as the second most popular future exhibit that the community wanted. It was also brought up on the extreme-user personas that the lack of diversity was keeping individuals from visiting the museum.

Furthermore, the need for inclusiveness within the exhibits, programs, and events will help to attract new audiences and make people feel welcome. Participants wanted a museum that covers and deals with a wide range of subjects, which includes people who might otherwise be excluded. Currently, the museum is viewed as a place for the elite and excludes the general public. As stated very directly by a participant, "this museum is looked at as an elitist white museum." During the observations, there was very little diversity in the museum visitors. An opportunity lies in engaging with cultural organizations in the community to increase the feeling of inclusiveness.

Suggestions for Future Steps

Concept Posters. The concept posters were a first draft prototype and provide a road map for the next steps of digging deeper to explore these concepts as possible future exhibits and/or events. The student researcher suggests taking the concept posters and completing the

design cycle of testing them with different stakeholders. The student researcher would recommend round robin, an activity in which ideas evolve as they are passed from person to person. When creating future exhibits, user testing exhibits or parts of exhibits on target audiences to gain insights early will improve the relevance and engagement with the audiences.

Membership. The literature review showed that people felt the best way to support an organization was to become a member. Declining membership was a problem highlighted in the very beginning that prompted this study. The student researcher recommends taking a look at current membership and examining the numbers over the past 5 years. Design thinking methods can be applied to learn from current members what they value and why they support the organization. In return, using methods to explore those who are no longer members who did not renew and understand all the reasons why. Research showed a mission statement is very important for attracting new members. The current mission statement could be looked at by utilizing the insights from this study to help shape a clear message that resonates with the community. The future of membership relies on a strong mission statement and making deep connections with members to understand their motivations.

Social Media. The literature review showed the importance of utilizing social media to increase awareness. A recommendation is to utilize social media to promote the museum and spark word of mouth in the community. As one participant said, "Social media sparks word of mouth and word of mouth is the best kind of marketing's because you can see someone's excitement about it or interest in it." The community was highlighted throughout the study and social media is a great platform to share those people and stories. The insights gained in stage three can be applied to be more relevant in content shared.

Exhibits. Reading-heavy exhibits can be overwhelming and the student researcher recommends taking a less-is-more mentality with future exhibit designs. By including revolving exhibitions as well as permanent exhibitions, it will give visitors a reason to come back. To be more relevant and engaging with the community, the student researcher recommends establishing an inclusive exhibition committee that members can join to co-curate exhibits for the people, by the people. The results from the questionnaire on future exhibits can be used to create more relevant exhibits for the community.

What We Would Do Differently

Experience Diagram. The experience diagrams and method used to gather this data and feedback from visitors was not successful. The student researcher found that participants preferred to give their feedback verbally, instead of documenting on the diagram. If the student researcher repeated this study, she would instead ask to interview the visitors after they toured the museum. Another limitation with this method was the lack of visitors that came into the museum. To yield more results, the student researcher would have recruited outside the museum and promoted a free tour in return for an interview. Even though there were only five participants in this study, the feedback received was very useful in understanding how the museum is viewed.

Design Thinking Workshop. The student researcher had originally expected 30 participants and only had eight participants join the workshop. One factor that could have affected the number of participants was the date and time selected. When the student researcher scheduled the design thinking workshop with the community, they choose a Saturday morning that happened to fall on the day before St. Patrick's Day. Even though it was not on a holiday, many people celebrated on Saturday and that was an oversight. Also, choosing a different day of the week and not a weekend could possibly increase attendance.

The concept posters were not as finished as the student researcher had expected, and with a small group, it would have been better to focus on one idea. A limitation was workshop participants wanting to engage and socialize with each other.

Social Media. Social media is a great tool to promote and spark word of mouth. Apart from the Facebook recruitment post for the questionnaire, there was no other social media content posted about this study. If this study was repeated, the student researcher would recommend utilizing social media to build momentum for the study. This could have extended the reach and created more excitement around the museum.

Conclusion

Design thinking is an invaluable tool for increasing awareness, relevance, and engagement in small museums. This study serves as an example of how design thinking methods can be applied to better understand a small museum's current landscape and the interests of visitors and non-visitors. Without these methods, many of the real needs of the stakeholders would not be known. It highlights the value of outside perspectives when faced with internal challenges.

Continued research could include experimenting with new methods to create exhibits that are more engaging, leaving more visitors with an exit story. Similar opportunities for future studies could include reinventing membership programs and social media presence. The extreme-user persona profile created by the student researcher provided the most honest feedback when participants were asked to share about someone they know. This method of understanding the non-user could be studied further to prototype an idea and validate the effectiveness of reaching that non-visitor.

There are limitless ways to increase awareness, relevance, and engagement, so long as there is a challenge to be solved. Design thinking is a process of continuous improvement and practice that should be sustained to get maximum results. The excitement generated from this study alone was an indication that people are willing and want to participate. A major limitation of this study is that the museum is in charge to continue the process. Recommendations are worthless unless they are explored further. Another limitation of this study was creating a safe place that promoted honest and open sharing. The student researcher noticed the change in staff openness when the executive director was present. Also having staff present, when participants shared, honest feedback was a challenge. A limitation could have been that participants held back true feelings when a staff member was present.

To summarize, there were a number of findings that have the potential to greatly impact engagement, awareness, and relevance of the museum. The museum has the ability to bring together the community and preserve the history of what makes Frederick County such a unique place. As a history museum, it is important to be engaging and relevant to the community you are serving, connecting the past with the future. There are many barriers the museum faces in reaching the broader community, but this study has helped highlight insights and create next steps for the organization to meet the needs of new audiences. As Tim Kelly stated, "What counts is moving the ball forward, achieving some part of your goal. Prototyping is a continuous process of figuring out how to make each one better than the one before" (Kelley & Littman, 2001).

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Appendix A: Experience diagram form

Appendix B: Fly-on-the-wall observation form

Appendix C: Consent form- experience diagram

RADFORD UNIVERSITY

Adult Informed Consent – Nonsurvey Research

Title of Research: Bridging the past with the future: Applying Innovation to Increase Awareness, Relevance, and Engagement in Small Museums.

Researcher(s): Dr. Steve Arbury and Jocelyn Stephens

We ask you to be in a research study that will: contribute to a better understanding of what people in the community value and are interested in. The purpose of this qualitative study is to explore ways to increase awareness, relevance, and engagement in a small museum facing declining visitor and membership numbers. If you choose to be in the study, you will be asked to document on an experience diagram your experience during a tour at the Museum of Frederick County History. You will be asked questions that gauge your interest level of each exhibit and provide feedback on your tour.

This study has no more risk than you may find in daily life. If you decide to be in this study you may not benefit from being a part of it.

You can choose not to be in this study. If you decide to be in this study, you may choose not to answer certain questions. You may also choose to stop being in this study at any time without any penalty to you.

If you decide to participate in this study, what you tell us on the experience diagram will be used to inform how the current exhibits are performing and what are the favorite parts of the museum visit. We will present the results of this study, but your name will not be linked in any way to what we present.

If you have questions now about this study, ask now. If you have any questions later, you may email with Jocelyn Stephen at jestephen@radford.edu.

This study was approved by the Radford University Committee for the Review of Human Subjects Research. If you have questions or concerns about your rights as a research subject or have complaints about this study, you should contact Dr. Orion Rogers, Interim Dean, College of Graduate Studies and Research, Radford University, jorogers@radford.edu, 1-540-831-5958.

Being in this study is your choice and choosing whether or not to take part in this study will not affect any current or future relationship with Radford University or Heritage Frederick.

If all of your questions have been answered and you would like to take part in this study, then please take the Experience Diagram and begin your tour.
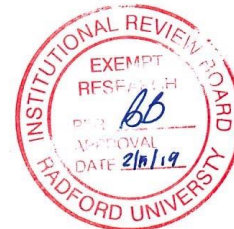
Appendix D: Extreme-user persona profile worksheet
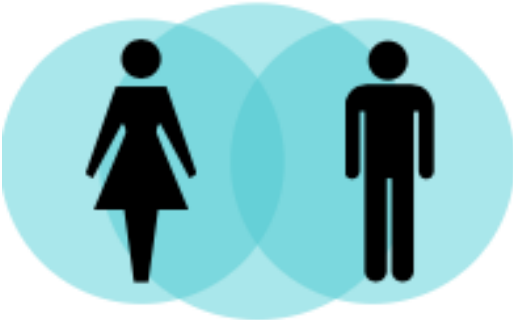
I AM...

I HAVEN'T VISITED THE MUSEUM BECAUSE....

I ♥

ONE IDEA THAT WOULD DRAW ME IN...

Appendix E: Consent form- Extreme-user persona profile

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Adult Informed Consent – Nonsurvey Research

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Researcher(s): Dr. Steve Arbury and Jocelyn Stephens

We ask you to be in a research study that will: contribute to a better understanding of what people in the community value and are interested in. The purpose of this qualitative study is to explore ways to increase awareness, relevance, and engagement in a small museum facing declining visitor and membership numbers. If you choose to be in the study, you will be asked to fill out an extreme-user persona profile worksheet. This worksheet is designed to capture interests of people in the community who have not visited The Museum of Frederick County History. You will be asked questions ranging from personal interests, to what leisure activities you enjoy and what Frederick County History you would like to learn more about.

This study has no more risk than you may find in daily life. If you decide to be in this study you may not benefit from being a part of it. You can choose not to be in this study. If you decide to be in this study, you may choose not to answer certain questions. You may also choose to stop being in this study at any time without any penalty to you.

If you decide to participate in this study, what you tell us on the persona profile will be used to inform what member of our community enjoy and spend time doing. We will present the results of this study, but your name will not be linked in any way to what we present.

If you have questions now about this study, ask now. If you have any questions later, you may email with Jocelyn Stephens at jestephen@radford.edu.

This study was approved by the Radford University Committee for the Review of Human Subjects Research. If you have questions or concerns about your rights as a research subject or have complaints about this study, you should contact Dr. Orion Rogers, Interim Dean, College of Graduate Studies and Research, Radford University, jorogers@radford.edu, 1-540-831-5958.

Being in this study is your choice and choosing whether or not to take part in this study will not affect any current or future relationship with Radford University or Heritage Frederick.

If all of your questions have been answered and you would like to take part in this study, then please fill out the worksheet.

Appendix F: Consent form- Design thinking workshop with staff

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Adult Informed Consent – Nonsurvey Research

Title of Research: Bridging the past with the future: Applying Innovation to Increase Awareness, Relevance, and Engagement in Small Museums.

Researcher(s): Dr. Steve Arbury and Jocelyn Stephens

We ask you to be in a research study that will: contribute to a better understanding of what people in the community value and are interested in. The purpose of this qualitative study is to explore ways to increase awareness, relevance, and engagement in a small museum facing declining visitor and membership numbers. If you choose to be in the study, you will be asked to participate in a two-hour design-thinking session for the museum staff. This design-thinking workshop is designed to gain a clear understanding of the needs and insights of the museum staff and engage them in the process of this research study. You will be asked to participate in design-thinking methods to develop an understanding of the current landscape of Frederick County Community and review information gained from the experience diagram and extreme-user persona profiles.

This study has no more risk than you may find in daily life. If you decide to be in this study you may not benefit from being a part of it. You can choose not to be in this study. If you decide to be in this study, you may choose not to answer certain questions. You may also choose to stop being in this study at any time without any penalty to you.

If you decide to participate in this study, what you tell us during the design-thinking workshop will be used to further this study. We will present the results of this study, but your name will not be linked in any way to what we present.

If you have questions now about this study, ask now. If you have any questions later, you may email with Jocelyn Stephen at jestephen@radford.edu.

This study was approved by the Radford University Committee for the Review of Human Subjects Research. If you have questions or concerns about your rights as a research subject or have complaints about this study, you should contact Dr. Orion Rogers, Interim Dean, College of Graduate Studies and Research, Radford University, jorogers@radford.edu, 1-540-831-5958.

Being in this study is your choice and choosing whether or not to take part in this study will not affect any current or future relationship with Radford University or Heritage Frederick.

If all of your questions have been answered and you would like to take part in this study, then the workshop will commence.

Appendix G: Bull's-eye diagram form

Innovating for People | *Activity Templates* | **Bull's-eye Diagramming**

Primary importance

Secondary importance

Tertiary importance
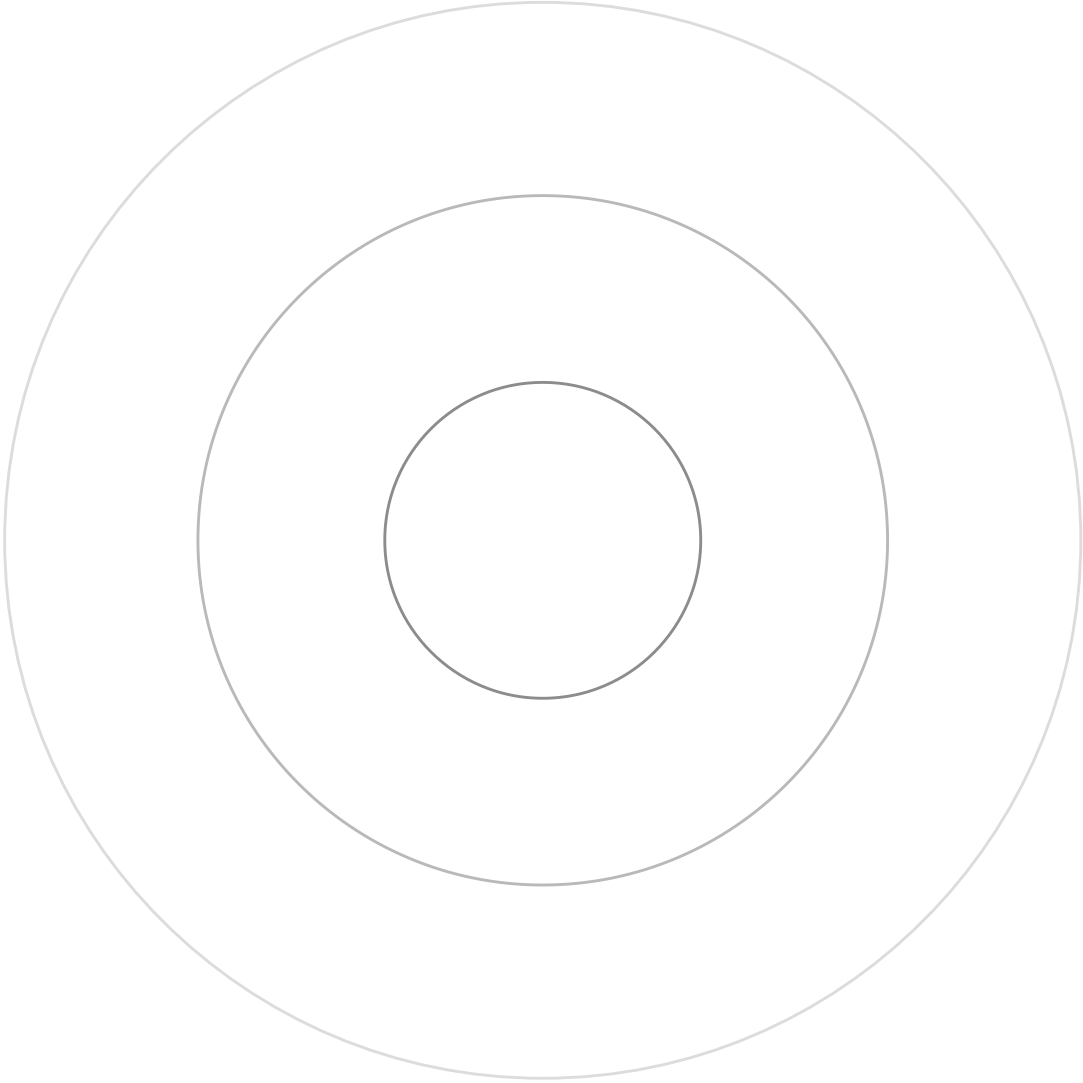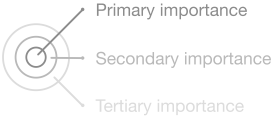
Appendix H: Recruitment email for questionnaire

From: **Stephens, Jocelyn** jestephen@RADFORD.EDU
Subject: 10-min survey
Date: February 5, 2019 at 9:34 AM
To: stephens.Jocelyn@yahoo.com

Community of Frederick County, we need your help!

My name is Jocelyn and I am a Masters student at Radford University completing my degree in Design Thinking.

Design-thinking demonstrates the importance of designing for individual needs, generating a breadth of ideas before making decisions, and testing prototypes with real visitors before implementing final solutions.

The purpose of this research study is to explore ways to increase awareness, relevance and engagement for a small museum. Your participation will contribute to a better understanding of what the community values and help to gauge interests. We want to make sure we're designing with your needs and insights in mind.

Much gratitude is given to Heritage Frederick for allowing the Museum of Frederick County History to be the platform for this research study. The mission of Heritage Frederick is to research and share the significant historical impacts that Frederick County, Maryland, has had on our state, nation and world. Museums are a part of the spice that makes a city unique. This study not only builds upon Heritage Frederick's past efforts, but also looks to find new ways to engage with the community.

New roles for small museums emerge through honestly engaging the community to discover what community members' care about and reigniting the spirit or passion that inspired a group of individuals to organize and build a museum for their community.

It is extremely important that we hear from you! Our objective is to receive responses from 100 people in the community. Please help us achieve this goal and shape the future of the Museum of Frederick County History by taking this anonymous 10-min survey. (Click the link below)

Anonymous Survey Link

Thank you in advance for your consideration.

Sincerely,

Jocelyn

Jocelyn Stephens

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Jestephen@radford.edu

Appendix I: Recruitment on social media for questionnaire

HERITAGE
FREDERICK
Bridging the Past to the Future

WE WANT TO MAKE SURE WE'RE
DESIGNING EXHIBITS AND
PROGRAMS WITH YOUR NEEDS
AND INSIGHTS IN MIND. PLEASE
HELP US SHAPE THE FUTURE
OF HERITAGE FREDERICK
BY TAKING THIS ANONYMOUS
10-MINUTE SURVEY.

This survey is part of a qualitative research study. Its purpose is to explore ways to increase awareness, relevance and engagement in a small museum. You must be 18 years or older to participate. Please contact Jocelyn Stephens with any questions you may have: jestephen@radford.edu

Appendix J: Questionnaire questions

Q1: What makes Frederick County hip?

Q2: If you were to suggest subject(s) for a Frederick public mural ("selfie destination")

what themes and/or topics come to mind?

Q3: In a list of remarkable people in Frederick, past and present, whom would you name?

Q4: What future exhibits could The Museum of Frederick County History offer that would

be meaningful to you?

Q5: Have you ever visited Heritage Frederick, The Museum of Frederick County History?

○ Yes (1)

○ No (2)

Q6: What is your age?

○ 18-24 years old (1)

○ 25-34 years old (2)

○ 35-44 years old (3)

○ 45-54 years old (4)

○ 55-64 years old (5)

○ 65-74 years old (6)

○ 75 years or older (7)

Appendix K: Consent form- Internet research form

Radford University Cover Letter for Internet Research

You are invited to participate in a research study, entitled "Bridging the Past with the Future: Applying Innovation to Increase Awareness, Relevance, and Engagement in Small Museums." The study is conducted by Dr. Steve Arbury and Jocelyn Stephens of the Department of Design of Radford University, P.O. Box 6965, Radford, VA 24142, (540) 831- 5921, jestephen@radford.edu. The purpose of this research is to explore ways to increase awareness, relevance and engagement in a small museum facing declining visitor and membership numbers. Your participation will contribute to a better understanding of what people in the community value and help to gauge their interests. We estimate the questionnaire will take about 10 minutes to complete. Please feel to contact the student researcher at the above email address to discuss the survey.

Participant risk is considered minimal. There is no cost for participating, and no direct benefit to be gained. Participation is voluntary. You may decline to answer any question and have the right to withdraw from the study at any time without penalty. If you have questions, please call Dr. Steve Arbury, (540) 831- 5921 or email Jocelyn Stephens, jestephen@radford.edu. This is an anonymous survey and IP addresses will not be collected. You may request a hard copy of the survey from the contact information above.

This study is approved by the Radford University Committee for the Review of Human Subjects Research. If you have questions or concerns about your rights as a research subject or complaints about this study, contact Dr. Orion Rogers, Interim Dean, College of Graduate Studies and Research, Radford University, jorogers@radford.edu, 1-540-831-5958.

  If you agree to participate, by selecting the button below, "I consent, begin the study" you acknowledge your participation in the study is voluntary, and that you are 18 years of age and aware that you may choose to terminate your participation in the study at any time, for any reason. Otherwise, select the," I do not consent" button to exit the survey.

 Thank you,

Dr. Steve Arbury and Jocelyn Stephens

⚪ I consent, begin the study (1)

⚪ I do not consent, I do not wish to participate (2)

Appendix L: Recruitment email for design thinking workshop with community

From: **Stephens, Jocelyn** jestephen@RADFORD.EDU
Subject: Design-thinking Workshop
Date: February 6, 2019 at 1:17 PM
To: stephens.Jocelyn@yahoo.com

Community of Frederick County, we need your help for the last stage in this research study!

First we want to thank everyone who contributed to the study by participating in the survey. Your feedback helped gain a better understanding on what the community values and are interested in. The final stage of this study is a design-thinking workshop held at the museum.

Saturday, March 16
10:15- 12:15pm
Reed Room at the Museum of Frederick County History

This workshop will be focused on looking at all the data collected in previous stages and applying design-thinking methods to prototype these new ideas. Inspired by the data collected, these prototyped ideas will be focused on increasing awareness, relevance and engagement at the Museum of Frederick County History.

Much gratitude is given to Heritage Frederick for allowing the Museum of Frederick County History to be the platform for this research study. The mission of Heritage Frederick is to research and share the significant historical impacts that Frederick County, Maryland, has had on our state, nation and world. Museums are a part of the spice that makes a city unique. This study not only builds upon Heritage Frederick's past efforts, but also looks to find new ways to engage with the community.

New roles for small museums emerge through honestly engaging the community to discover what community members' care about and reigniting the spirit or passion that inspired a group of individuals to organize and build a museum for their community.

There are only 30 spots available so please RSVP to secure your spot by emailing the student researcher, Jocelyn Stephens, jestephen@radford.edu

Sincerely,
Jocelyn

Jocelyn Stephens

RADFORD
UNIVERSITY

Jestephen@radford.edu

Appendix M: Consent form- design thinking workshop with community

RADFORD
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Adult Informed Consent – Nonsurvey Research

Title of Research: Bridging the past with the future: Applying Innovation to Increase Awareness, Relevance, and Engagement in Small Museums.

Researcher(s): Dr. Steve Arbury and Jocelyn Stephens

We ask you to be in a research study that will: contribute to a better understanding of what people in the community value and are interested in. The purpose of this qualitative study is to explore ways to increase awareness, relevance, and engagement in a small museum facing declining visitor and membership numbers. If you choose to be in the study, you will be asked to participate in a two-hour design-thinking session. This design-thinking workshop is designed to utilize all data gained in the first three stages to use select top ideas and prototype them. You will be asked to participate in design-thinking methods to vote on top ideas and prototype them as concept posters to easily share.

This study has no more risk than you may find in daily life. If you decide to be in this study you may not benefit from being a part of it. You can choose not to be in this study. If you decide to be in this study, you may choose not to answer certain questions. You may also choose to stop being in this study at any time without any penalty to you.

If you decide to participate in this study, what you make during the design-thinking workshop will be used to further this study. We will present the results of this workshop with the museum staff and community, but your name will not be linked in any way to what we present.

If you have questions now about this study, ask now. If you have any questions later, you may email with Jocelyn Stephen at jestephen@radford.edu.

This study was approved by the Radford University Committee for the Review of Human Subjects Research. If you have questions or concerns about your rights as a research subject or have complaints about this study, you should contact Dr. Orion Rogers, Interim Dean, College of Graduate Studies and Research, Radford University, jorogers@radford.edu, 1-540-831-5958.

Being in this study is your choice and choosing whether or not to take part in this study will not affect any current or future relationship with Radford University or Heritage Frederick.

If all of your questions have been answered and you would like to take part in this study, then the workshop will commence.

Appendix N: Experience diagram results
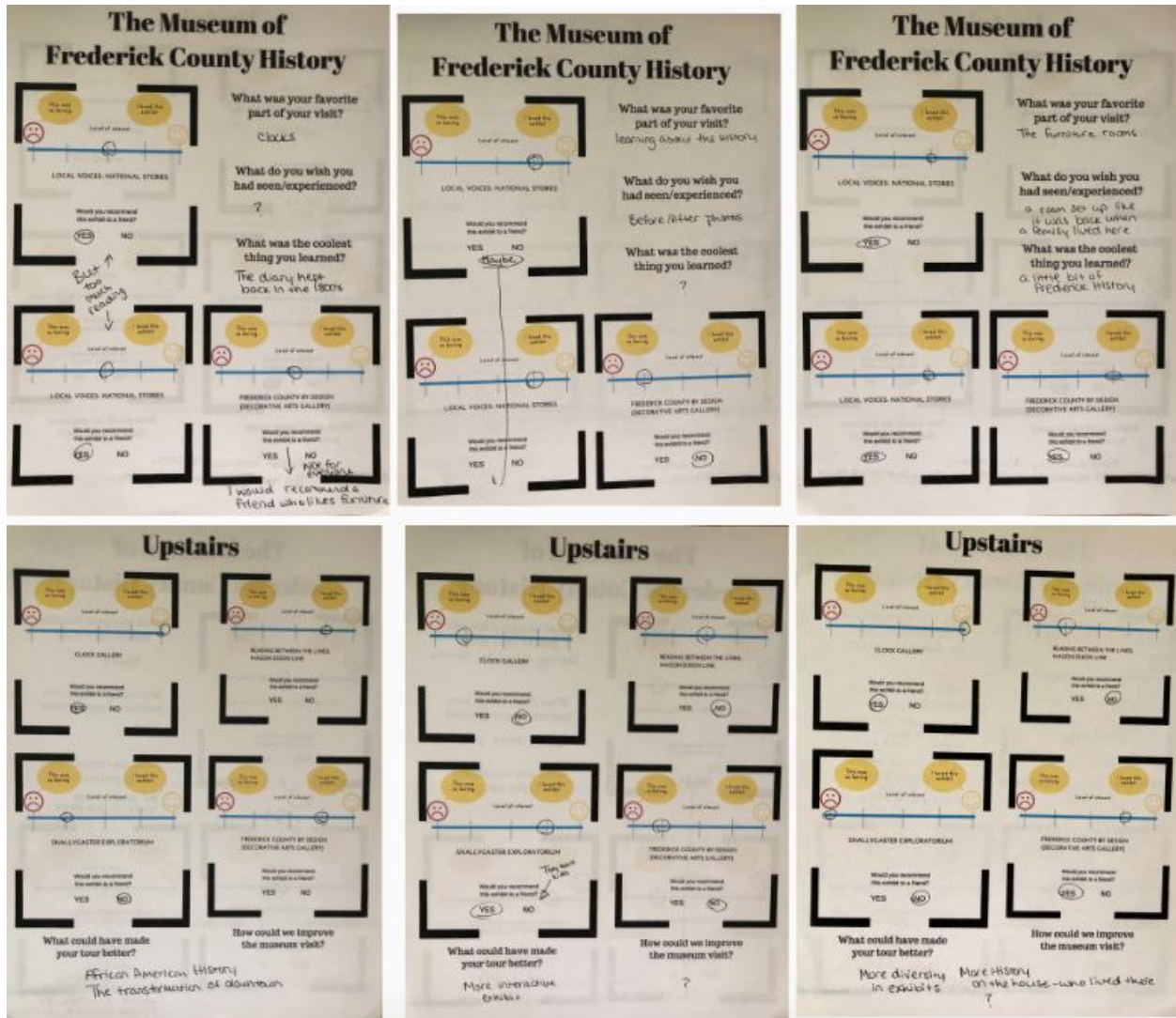
Appendix O: Extreme-user persona profile results

I AM...

Local

Enjoy the downtown

I care about inclusivity

I HAVEN'T VISITED THE MUSEUM BECAUSE....

I have never heard about the museum

A lot of reading in the museum

No African American History

Museum doesn't have much diversity

Nothing about Native Americans

I ♥

Outdoor activities

Hiking

Concerts/ going to baltimore

Going to breweries

Poetry readings- open mic nights

Walks with my dog

ONE IDEA THAT WOULD DRAW ME IN...

Historic dinner in the garden (period dress food)

Beer tasting in garden- history of beer and libations room

Poetry reading in every room- open mic night

Historic pet parade

I AM...

Long time resident

Seen it all

Retired

I HAVEN'T VISITED THE MUSEUM BECAUSE....

I already know about the history

Do not have an interest in learning more

I don't live in walking distance

Not easily accessible

Too much reading

I ❤
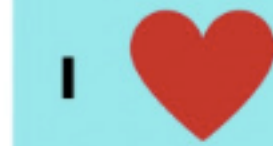
1st Saturdays

Wineries

reading

walking

Theater

ONE IDEA THAT WOULD DRAW ME IN...

Be a part of the home/garden tour

Increase hands on opportunities and promote them. Add signage to increase touch

Invite local residents- fee admission- oral histories

Program with Winery, brewery, distillery/ stories of the house- artifact - behind the scenes

I AM...

Whole life besides work is wrapped up with kids

I have small children

I HAVEN'T VISITED THE MUSEUM BECAUSE....

I ♥

too busy to fit something like this into our schedule

Not interested in paying to know more

social events

Baseball Keys Stadium

Grew up in Frederick- Already know the History

Stuff to do with my kids

ONE IDEA THAT WOULD DRAW ME IN...

Fun social for charities

Kids events

"I need kid centric"

I AM...

Not from Frederick originally

Frederick County Resident

a volunteer on non-profit boards

I HAVEN'T VISITED THE MUSEUM BECAUSE....

Not from here and Don't really care about history

"Never even crossed my mind"

Don't even know the museum is here

I don't come downtown often

I ♥

I love to travel

being philanthropic

ONE IDEA THAT WOULD DRAW ME IN...

Cool Video of history

Audio tapes so you don't have to read

Room filled with before and after photos

A distillery/brewery history room with boot leggers

I AM...

Active in my Church

Not very interested in history..

I HAVEN'T VISITED THE MUSEUM BECAUSE....

Nothing here that would be of interest

All about white history

No diversity

Seems like stories are told from white people

I ♥

Theater

Reading

Church activities

ONE IDEA THAT WOULD DRAW ME IN...

Theater production

Speaker- Author of a popular book

Michelle Obama coming to speak

I AM...

mid 20's

Just moved back to frederick

Frederick downtown local

no kids

Millenial Gen

I HAVEN'T VISITED THE MUSEUM BECAUSE....

I ♥

Unaware

Too busy

Only so much to see and do in Frederick

Visiting coffee shops

Writing

Out to eat

Grew up in Frederick

Prioritizes entertainment outside frederick co

Homebody (puzzles movies)

Happy hours

Reading

Shows Concerts

ONE IDEA THAT WOULD DRAW ME IN...

Escape Room

Live Action Clue

Topical exhibit(Women famous frederick writers

Dinner and History part

I AM...

active in the community

I HAVEN'T VISITED THE MUSEUM BECAUSE....

Better things to do

Doesn't seem interesting enough

Admission fee

I ♥

Movies

Socializing

ONE IDEA THAT WOULD DRAW ME IN...

Historic Dinner Parties- Foodie level fare- entertainment

Video kiosk introducing exhibits

Partnerships with breweries/ exhibit

Better gift shop

I AM...

Young mom First Kid

Work full time

"Very Frederick"

Softball coach

Teacher

Homebody

I HAVEN'T VISITED THE MUSEUM BECAUSE....

Unaware

Kids, busy, young mom

No interest in history, should care about how unique history in this town is...

I ♥

Being crafty artsy

Spending time with family

Creating experiences with my family

Going to shows and concerts

First Saturdays

Experiences to create with loved ones

ONE IDEA THAT WOULD DRAW ME IN...

Artisan Pop up shop

Local Content Creators Instagram experience

"Locals Only" night- local brewery/distillery- tell stories of their buildings

Escape room Partnership

Promote ghost tour- research center

Chat with historical person- human library- coffee shop partner

Mommy and me tour/garden class

Psychic/ Tarot card reading

I

I AM...

Young Professional

Work full time

cooped up inside all week

I live for the weekends!

I HAVEN'T VISITED THE MUSEUM BECAUSE....

I ♥

Time is tight

"Never even crossed my mind"

with not many participatory exhibits it would be boring

Outdoor activities

Hiking

Weekends are so important- has to be really fun, interesting, and cool

Only do high value, interesting things

Not a "young" person thing to do

Festivals Events

Working out

Gathering with friends

ONE IDEA THAT WOULD DRAW ME IN...

Edgy programs

Make the museum really cool

Coffee with historical figure

Exhibit on women in Frederick

I AM...

Community Active- Full time job

AARCH Member

I HAVEN'T VISITED THE MUSEUM BECAUSE....

Buildings of the statue create different feelings

I can visualize whats inside "Very grande, not relatable to me"

When you grew up here, you knew places you could go and not go

I ♥

Crafts

Exploring

Film festivals

Tale of the lion

ONE IDEA THAT WOULD DRAW ME IN...

Complete Display of Mr. Lee's Collection

Before and After Pictures

Speaker Series - Hot Issues

Social Injustice exhibit speaker

I AM...

Local Neighbors downtown

We just LOVE LOVE Frederick!

I HAVEN'T VISITED THE MUSEUM BECAUSE....

General awareness of the museum

Poor promotion of exhibits and offerings

We see no advertising of what the museum does for us...

Poor promotion of facility

I ♥

"The whole Frederick thing"

Baseball games

Alive @5

Frederick special events

ONE IDEA THAT WOULD DRAW ME IN...

Being a part of the garden/ home tour

Have intrepretor to tell who lived in the house- stories

Exhibit explaining how frederick was a portal for immigration

Learn where you came from? - Research Center

Appendix P: Stakeholder map result

Appendix Q: Questionnaire results

What future exhibits could The Museum of Frederick County History offer that would be meaningful to you?

More historical art

African American history, history of immigrants, industry

socio-cultural exhibits

African American History subjects: coverage has been scant of Frederick's people

Lecture series on the history

A map to the historic homes like the stonefield manor and the cramer beatty house info on these homes and mills that may be falling apart and/or owned and maintained as historic. There are so many homes that you can't tour and perhaps dont even know they exist

History of animals - wild, farm, domesticated - and how the balance of animals who have lived here has changed over time.

Focus on local architecture

Education in Frederick County throughout the years

African American history in and impact on Frederick County

agricultural architecture and landscape, City and County archaeology

Architectural history tour that goes inside some lesser-known buildings

The ways in which women have contributed to Frederick is an important story to tell. In all time periods, colonial, slavery, civil War, post Civil War and today, women have helped to shape life and community in Frederick. The Frederick League of Women Voters pushed to further democracy in the county, as one example.

Artists of the past Fashions of the past

We spend so much time with entertainment today with our handheld devices. What did people do at other times in the history of the city?

Anything that connects a current event (movie, news story, anniversary) with Frederick's history.

The more recent History of Frederick.

what downtown looked ike over the decades. What shops used to be there

Prohibition era, fredericks rule in trade. Frederick before I-70, Frederick before the Carroll creek project

Sports in Frederick (Keys baseball, other pro or semi-pro teams)

Pictures of old Frederick before the explosion of building took over the farm fields, overlayed with what is there now or over the decades

Events from 20th century Immigration 1920s and prohibition WW 1 and 2 Desegregation

I had no idea there was a museum of Frederick

Display of trends thru the decades ie architecture, dress, home decor

Founding of Frederick, Frederick's non-Civil War History, Myths and Legends of Frederick

Margaret Myers information, changing exhibits more frequently of collection items

Downtown Building history.. then and now The creek. 1800-2020 buisness beer and tanning

History of the black population, Indian origins, integration of Frederick,

Something new and unexpected that would teach

Then and now photographs of homes, shops, streets. Foods of Frederick? Oldest homes of Frederick.

History of the canning industry in Frederick and Carroll Counties, Frederick's role in the French and Indian War

The Great Frederick Fair, The Battle of the Monocacy, Baker Park, Barbara Fritchie with the Whittier Poem, The Three colleges (FCC, The Mount, and Hood), famous local African Americans, The Stamp Act in Frederick, Frederick County Agricultural History, Schifferstadt, Claire McCardell, Mount Olivet Cemetery, history of Churches in Frederick County; history of Fire Departments in Frederick County, Frederick county historical domestic architecture, farm architecture.

A history of public art in Frederick County, a Guide (and tour) to Cemeteries and unique Gravestones,

German homesteads, Frederick's role in any of the wars, changing landscapes over time

Decade by decade changes over the past half century.

Folk art--quilts, woodcarving, paintings, needlework...

The role of Arts in Frederick, The development of the city and county Schiiferstadt was once the country, noe its now, how did we get there?

Timeline of Carroll Creek; history/ timeline of downtown; civil war history; Art of William Cochran in Frederick

How people live in Frederick County

History of Community Music...bands, choruses and orchestras... Local Advertising Memorabilia... History of Aviation in Frederick... A reconstruction of the Negro Trades during the era of the Green Book... The History of the Frederick Fair... ...many more...

Fashion of Frederick

Oral history exhibit, Frederick in WWII, how are we making history today, permanent space for AARCH.

Women's history in Frederick County

Centennial of the 19th Amendment (also the Centennial of the national League of Women Voters)

Architectural history. Famous county artisans like Fessler. Offer self-guided cell phone tours

Living in Frederick City during the civil war

Something about bridging history/society -- there's a lot of people who commute through Frederick Co. along Rt. 15 and it would be interesting to tie in the history/culture of Frederick County towns that people pass, giving them a reason to stop off and explore them.

It would be great to see exhibits that show Frederick throughout its history from early settlement to today - how industries grew and disappeared, a display showing the history of each section of Frederick i.e. Shab Row through history, south of All Saints Street as the dividing line during segregation, black history in Frederick, an immigrants story in Frederick

Women activists

Some form of "interactive" exhibits. Possibly offering a movie that is similar to "To Fly" (at the Air & Space Museum) that shows off FredCo's landscape - a newer version of this would be Disney World's "Soarin' " - more for the visual effects . The Museum itself needs some form of "pop" to freshen it's brand/image.

An exhibit that documented the waves of immigrants that passed through Frederick over time in their journey to come to America--and where they are now. Some are here. Most were spread across the country. We were a mini Ellis Island of sorts.

One room schoolhouses that were in Frederick County.

a side by side comparison of the landscape of Frederick County over several time periods, ending with our current landscape, to illustrate how Frederick has changed over the years... for better or worse.

Lewis and Clark's time here. The history of Carrol Creek, bridges, road crossings, floods to the project today. Architecture downtown.

Union Mills (first nylon stocking), life of John Hanson, history of canning, Civil War letters, life of Jacob Englebrecht, presidential visits to Frederick, Underground Railroad thru Frederick, Native American Indians in Frederick, a summary exhibit of Civil War activity in the County, etc, etc...so many options.

Architectural history of buildings currently on Market Street

African Americans in Frederick

More about the various wars, more about African Americans and women in the area, something on industry like the cabinet makers

History of race and religious differences.

Frederick in the Civil War

Frederick in the very early days, 1745-1765

?

Profitability

Music in Frederick.

In a list of remarkable people in Frederick, past and present, whom would you name?

Senator Ron Young

David Keyes, Francis Scott Key, Fran Randall, George Delaplaine

Don't know

FSK, William Lee, Lord Nickens, Barbara Fritchie, Chuck Foreman, Dr Bourne, sadly, I haven't named any women, but that's not to say they shouldn't be included; it just doesn't come to mind I think the fact that I have mentioned several African Americans, speaks to the fact that Frederick has done a good job making sure their names and works are recognized

Jacob Engelbrecht, Joseph Bruner

I'd like to defer to others, I know FSK, and his law partner Roger B Taney.

See above...also Taney...Fritchie...Francis Scott Key

Drawing a blank here.

Francis Scott Key, Bill Lee

Jan Gardner, Ron Young

Ulysses Grant Bourne

Claire McCardell, Tony Mendez

Barbara Frietchie, F. S. Key, slaves whose names we do not know,

Dan Ryan -- Shari Oster Sherer ----- Ed and Marylynn Hinde -- Don Linton --

Ron Young Thomas Schley

Francis Scott Key

Francis Scott Key. George Delaplaine. Karlys Kline.

Mayor Young

Lord Nickens

My grandfather, Richard B Rudy who started his trucking company in 1937 in Frederick which is still in operation. Other business owners such as the Delpheys, Herman Brust Jr.,

Francis Scott Key, Barbara Fritchie

FSK, Brian Voltagio

Barbara Fritchie, Francis Scott Key, Clutch

Thomas schley, Francis Scott key, Barbara fritchie, Jan Gardner, Ron young, George Delaplaine, Martha church, Joseph Henry apple, John Feissler, Claire mccardell, Thomas Johnson, Scott ambush

Claire McArdel past Bert ANDERSON present

Bert Anderson, Betsy Day, Clem Gardiner, Treta Michel

Goodloe Byron (artist), Rich and Lisa (owners of Beans and Bagels), Whitney Bingham (owner of the Muse), Dancing Dan.

Ron Young, Mac Mathias, Daniel Dulany, Roger Brooke Taney, Francis Scott Key,

Dr. John Tyler, Charles Carroll of Carrollton, Johann Thomas Schley, Robert Strawbridge, Francis Scott Key, Roger Brooke Taney, Charles "Mac" Mathias, Goodloe Byron, Sgt. Lawrence Everhart, Margaret Hood,

Thomas Amelung, Gov. Thomas Johnson, Adm. Winfield Scott Schley, Joseph Dill Baker, Clare McCardell, Dr. Atanasoff, Judge Edward Delaplaine , Dr. Claude Delauter , Dr. Ulysees Bourne

John Thomas Schley, Julia Bantz, Scott Ambush, Fran Wenner, Francis Scott Key, Margaret Hood, Claire McCardell and Branden Kline

In my lifetime, former (4-term) mayor Ron Young.

Schley, Taney, Fritchey

Barbara Fritchie, Roger Brooks Taney, Francis Scott Key, Manny Machado

Francis Scott Key; Barbara Fritchie; William Cochran; Karlys Kline

Barbara Fritichie (John Greenleaf Whithier, poetic discription), Francis Scott Key, John Hanson, Palmer Freeman, Jacob Englebreight, William O Lee, Dr U Bourne, William Grinage, Helen Smith William Cocgrin, Roger Brook Taney, Joseph Baker, Mr. Cuoller, Mr. Loats, Margret Church

Wm&Cynthia Lee, Dr. Bourne, Ron Young, Taney, FSKey, McPhersons, many more

Karlys Kline

Our black Olympic athletes, our farmers, our creative shopkeepers, Jacob Engelbrecht who left us a record of our past, Mother Elizabeth Ann Seton,

Francis Scott Key,

I'm pretty new in Frederick I don't know

Jan Gardner, Lord Nickens, Frederick A. Wenner

Claire McCardell, Jacob Engelbrecht, George Delaplaine, Virginia McLaughlin, Karlys Kline (there are so many others in this community it would be impossible to include them all)

See above. Also Dr. Tyler (tyler-spite house). Claire McCardell. Jacob Englebrecht.

Karlys Kline, Francis Scott Key, Jan Gardner

Barbara Fritchie

Francis Scott key. Barbara fritche. Claire mccardell. Blanche Bourne. Ron young. Representation of working people over the years

Francis Scott Key; Barbara Fritchie.

Joseph Dill Baker (founder of Baker Park, YMCA, Red Cross and more) Dr. Bourne, early African American physician George Delaplaine, publisher, major contributor to the well being of community Helen Smith, painter Claire McCardell, nationally renowned fashion designer Ron Young, Genius behind downtown's revitalization and Carroll Creek Park

FSK, Ron Young

Jacob Englebrecht

Francis Scott Key,

Francis Scott Key, Rodger Brooke Taney, Jacob Engelbrecht, Barbara Fritchie, Thomas Johnson, John Steiner, Fiesler clocks, Brian Voltaggio, Michael Turasso, Blaine Young (notorious count as remarkable?), Judge Wenner, Mac Mathias, Edward Delaplaine,

FSK, John Hanson

Pete Kremers

Bill Lee

Ron Young, Mary Quantril

Francis Scott Key, Barbara Fritchie

R.B. Taney. Francis Scott Key, Lord nickens, Barbara Fritchie, Jacob Englebrecht

Francis Scott Key, Barbara Fritchie, Delaplaine, selected long-term farming families.

Too many to choose one.

President John Hanson & Franz Ludwig Michel (first European explorer here)

Francis Scott Key, Roger Brooke Taney, Joseph Dill Baker, Claire McCardell

What makes Frederick County hip?

Downtown art scene, restaurants, bars and THE PEOPLE!

multiple art galleries and shops; great restaurants; still feels like a small town; super speaker series and Frederick Reads program

The growing brewery and interesting restaurant scene, lots of arts, growing options for theater. It's well on its way to being hip, but not quite there.

Events that it sponsors; walkability in the downtown area

History, architecture, respect for the beautiful downtown area

Historically charm

The history for me...it's everywhere

Restaurants with great drinks and great food. Thriving nook store, record store, vintage shops.

Architecture and independent stores and restaurants

The vibrant downtown with all of its restaurants and cultural places.

Independent shops & restaurants, architecture, and events

the arts scene---visual and performance

Well preserved history that is prominently celebrated

historical but not stuck in the past; proximity to metropolitan areas but still has small-town, friendly feel

The variety of independently owned businesses, thriving craft beverage industry, delicious restaurants, and cool atmosphere.

Great food and shopping and it's architecture

I consider 'hip' an attitude, not an event or place of business per se. Hence, I consider Frederick hip because so many diverse characters may traipse the streets of Frederick together, popping into the variety of restaurants , shops, venues, and passing by one another with out judgements. Hip is "live and let live" and that's Frederick attitude.

Restaurants Shops Historical importance

Walkable downtown with a variety of activities including live music.

The downtown shops and restaurants.

The arts and restaurant scene mixed with the historic downtown.

great restaurants and fun downtown

The abundance of locally grown food that is available... and all the breweries

Restaurants and shopping downtown

Downtown Frederick - restaurants and shops

The vibrant and collaborative art network

downtown events and restaurants DTFP

Great mix of people, food and drinks, and downtown environment

Food & restaurants

Downtown

Diverse offering of art, music, food and micro breweries and distilleries

Is it hip ?

Being a small friendly town.

art

Lately, I would say the abundance of new breweries

Restaurants and safe streets

Art scene, colonial style architecture, and rural "feel" just 50 miles from Baltimore and D.C.

Frederick has so many events of so many varieties that the residents are becoming more diverse and are therefore generating so many events of so many varieties . . .

I feel we have a little bit of everything; city, country, mainstreet program (downtown shopping, eating, working)

Downtown scene, stores and restaurants that are locally owned, no chain stores in downtown area

Diverse activities; numerous educational programs at the colleges; programs at the Weinberg theater . . .

Historic Downtown Frederick

farming

Variety, big city with small town feel

Regular Downtown events, beer/ wine/ distilleries

past and present of community

The unique shops and restaurants downtown, Carroll Creek.

Talented theatre and visual arts community... National historic significance ... Classic architecture...

Carroll Creek

Variety of things to do. Something for everyone. It's not a fake town, i.e. planned community. It's authentic.

Inclusive atmosphere.

Art and recreation

microbreweries, First Saturdays, Alive @ Five, In the Street

The multi-generational energy

It's physical, historic beauty, and the great downtown with cool nightlife you can walk to. Good arts community and culture. Lots of farm-to-table options.

Frederick attracts young people and while it is historic, it is still trendy and offers a lot of cool things to do, Frederick welcomes change

Diverse population and downtown offerings

The blend between rural and foodie destinations.

so much to do from history to great restaurants, breweries, entertainment, weinburg's variety of shows from concerts, plays, movies etc.

Restaurants and local shops

Fredericks' convenient proximity to WDC and Baltimore, makes the County a destination for folks from the areas to visit. The County's deep history regarding the Civil War; it's beautiful landscape comprised with it natural resources, coupled with the influx of Breweries, Distilleries & other locally based businesses, help to make Frederick County Hip!

Special events, great restaurants, trendy retailers

Great restaurants, vibrant downtown, strong arts community

The vibrant downtown area.

Frederick has the perfect mix of a gorgeous, scenic county, a happening downtown, beautiful buildings and history and plenty to do

A vibrant art scene and a plethora of independently owned businesses and restaurants which secure our reputation as a unique city to visit.

The people who live here.

Craft Wineries, breweries, distilleries, & independent shops/restaurants

Arts and entertainment

Market Street and Carroll Creel Linear Park

Craft breweries and distilleries

It has the cute small-town feel, but with a lot of history and then packed into that are interested shops and restaurants. It is also close to DC.

Downtown shops and art

I don't think Frederick is hip

Frederick brings together the community over a variety of events that are inclusive of all people.

A vibrant downtown Frederick city

Vibrant art scene, visual, performing. Great restaurants. Community partnerships.

It's not hip. It is far-right sludge.

Lots of small shops and a cool variety of non-chain restaurants. Lots of musical and art venues.

Appendix R: Table of ideas for visualize the vote

1. Exhibit- Explaining how Frederick was a portal for immigrants	2. Exhibit- Controversial Theme/ Edgy program (Taney)	3. Video of Frederick History (To start museum visit, like visitor center)	4. Local Resident's night- free admission- Partner with local brewery- history aspect	5. Exhibit- Past and present photos / partnered with stories
6. Exhibit- The role women played in Frederick	7. Co-sponsor Bike /roller skate party- historical element	8. Walking Tour- The Back Story- Breweries around town	9. Urban Oasis- Garden- a place of refuge	10. Frederick Historic Pet Parade
11. Speed Dating- Coffee- Historical Person	12. Scavenger Hunt- Family Centric activity	13. Find out about your historic home	14. Psychic / tarot card reading event	15. Creative writing community event- live poetry, living play, music
16. Historic dinner in the garden – certain time period- dress, food	17. Locals night- Stories of Frederick through the years – long term residents- telling their story	18. Plein air painting in the garden- appeal to multiple audience groups	19. Push button sound to share stories in the exhibits- enhance current exhibits- stories can change often	20. History podcast- partnership with Brew podcast – history facts