Impacting Communities with Temporary Popup Exhibits in Collaborative Local Spaces

Matt L. Reicher

Oklahoma University

Dr. Steven Gullberg

Dr. Allison Fields

Prof. Beth Hansen

May 1, 2017

Abstract

Historically, museums have used quantitative metrics to determine the success or failure of their organization. Recently they have begun to integrate the qualitative strength of their relationship with the public they serve into their institutional measurements. There is an opportunity for museums to step beyond the walls of traditional organizations to directly connect with their communities. Pop-up museum exhibits offer a unique chance to directly engage with the public by displaying museum-quality exhibitions in non-traditional spaces. These temporary exhibits are created in a manner similarly used in traditional museums and overcome inhibitors to attendance by meeting the public directly instead of waiting for the public to come to them. This project explores the process of creating a pop-up museum within existing local neighborhood spaces to create a stronger, more impactful relationship with local communities. Results show that pop-up museum exhibits offer a chance to create an intimate partnership with the public and overcome the inhibitors of universal appeal without deviating from the policies and ideals currently in place within traditional museums. Pop-up museum exhibits offer a unique chance to directly engage with communities by displaying museum-quality exhibitions in non-traditional spaces.

Keywords: museum, cultural institution, pop-up museum, temporary exhibit, community impact

Table of Contents

List of Figures

Chapter 1: Introduction

Differing opinions on how to measure the success of cultural institutions have created an environment in which the industry-at-large cannot definitively say whether it is succeeding or failing (Weil, 2012). For many years insiders have made those determinations using quantitative metrics instead of qualitative ones, a practice that runs to the contrary of the current organizational missions of many institutions. Instead, qualitative metrics like impact should be used alongside quantitative measurements and creating a sense of place for the public should take precedent over striving for large visitor numbers (Scott, 2016). This mentality requires a change in thinking, and organizations that were once content to display objects to the masses must now consider becoming part of the community conversation. This shift requires that institutions no longer be simply a booming voice from a proverbial lectern, but an active participant in a multi-faceted dialog (Dewhurst, Hall, & Seemann, 2016).

Successfully doing this will require these institutions to enter a relationship with their community. One way to do this is to do this is to meet them in their neighborhoods by taking exhibitions beyond the traditional confines of institutions to create local partnerships (Anderson, 2004). Doing this makes the information displayed more accessible to the public, and allows more people to contribute their voice to the conversation. This idea also helps museums to overcome the objections that keep visitors from attending their institution and impacting their attendance profile (Anderson). These temporary exhibitions need to be designed to mirror the educational model of the traditional spaces to give visitors a similar experience on a smaller scale. Doing so, while maintaining the mission, ethical, and value requirements of traditional institutions can be achieved without deviating from the goal of impacting communities (Giordano, 2013).

Until recently, relationships between local museums and their communities could not be defined as being truly impactful (Golding & Modest, 2013). Cultural institutions should actively look for ways to foster dialog amongst the members of the community. With that mission in mind, museums have begun to realize that they aren't necessarily currently serving the interests of an audience truly representative of their community. Costs of attendance, travel distance, and leisure time are some of the issues that impact visitors' decisions to attend museums. Institutions are recognizing the need to make changes to address these types of issues (Golding & Modest). Staff conversations about ways to build the audience of their institution are now giving way to discussions about how the organization can join their community, take part in the dialog of its members, and build sustainable partnerships with the public. (Falk & Sheppard, 2006).

One way they are doing this is by creating pop-up museum exhibits. The temporary nature of this concept allows institutions to enter these communities and foster unique relationships between museum and their visitors. They are an opportunity for organizations of all sizes to engage in building partnerships with a diverse cross-section of visitor communities (Callihan, n.d.). Relevant topics are available to study, and communities have the chance to be part of the conversation (Catlin-Legutko & Klingler, 2012a). The preparation process is like that of a traditional institution, albeit generally on a smaller scale. Furthermore, the exhibition process can be framed within the same educational parameters and done so without significant financial cost to the institution. The Minnesota Then Pop-Up History Museum Project offers an opportunity for local regions to engage directly with local neighborhoods within collaborative locations in their communities. It is a unique chance to reach the public on an intimate level (Simon, 2010).

Chapter 2: The Problem and the Proposal

2.1 The Long-Standing Definition of Success

In his autobiography, oil magnate and avid art collector J. Paul Getty asked his readers "How does one measure the success of a museum?" (Getty, 2003, p. 285). This seemingly simple question, a point of debate within the museum industry for many years, has returned to the forefront as the industry addresses the evolving definition of success (Falk & Sheppard, 2006). Insiders have argued that organizations should be considered a success based on quantitative metrics like the size and scope of its collections, its yearly visitor counts, and its financial well-being (Worts, 2006). Getty mirrored those sentiments, surmising that the success of his museum was due to the public response to and acceptance of its works of art. This mindset has been perpetuated by an industry that ranks institutions based on attendance numbers, and considers exhibitions successful due to their marketability (Anderson, 2004). Then an organization's increasing attendance is a primary measure of success and poor attendance is the mark of a museum in decline.

These are poor indicators to measure the success or failure of a cultural institution and part of the reason that experts' opinions vary over whether the industry-at-large is stagnant, proliferating, or in decline. Based on these standards, the size of an organization, as well the support and affluence of its community play significant roles in determining its success or lack thereof. This professional mindset means that the success of a museum is calculated through imbalanced measures. For example, there aren't uniform industry standards to formally classify an organization as small, medium, or large (Latham & Simmons, 2014). Also, due to industry-wide inconsistencies in how visitor counts are procured it is difficult to ascertain actual attendance numbers. Furthermore, varying socio-economic conditions, as well as an organization's visibility (Staples, 2016) impact the outside forces that help to fund programming and grow a museum's collections. In the end, the mission of a cultural organization should be judged by how it is viewed by the audience that it serves (Agard, 2010).

Those judgments should be based on a bevy of factors that serve a similar purpose. To ultimately be considered a success, a museum's programming must aspire to create a sense of place for visitors to its exhibits. This should be determined by how well a museum addresses the cultural needs, opportunities, and well-being of its community (Worts, 2006). Successfully navigating these metrics makes an organization culturally relevant, and therefore is the best way to gauge the public impact of an organization's contribution. Simply put, successful institutions strive to foster connections (Nye, 2004). They are not merely selling a product or telling a story, but rather selling a movement and taking part in a multi-sided conversation with the members of its community. An organization's impact isn't budget-reliant but instead found in unique programming that is both pertinent and entertaining. It should be rated by the numbers of lives it changes instead of the sheer volume of people that walk through its doors (MacDonald, 2011).

Similarly, an institution's impact is not about its gross attendance, but rather its ability to provide its visitors with a unique, thought-provoking experience. Museums should strive to "confirm, reaffirm, and extend" visitors beliefs while contributing new information and enriching their viewpoint of the world (Falk, 2009, p. 215). By these parameters, museum impact is defined as the degree of difference the institution is making in the lives of its community. Organizations that listen intently and augment their programming to better the lives of their visitors put themselves at the heart of their communities ("Museums Change Lives," 2013). The success or failure of these types of cultural institutions should rest on their ability to complete this mission, not the number of people that walk through their turn-styles. This mission should go far beyond specific admission levels or ability to integrate collections materials into its public exhibitions to delve into the relationship between the institution and its community (Lord & Markert, 2017).

These types of institutions must be willing to interact with the community on an intimate level, to be a part of the conversation while readily realizing that there is always an opportunity to learn more about the topic-at-hand. Museums, once little more than temples for objects that they had deemed important and therefore worthy of exhibition, must now recognize the importance of becoming public forums to promote dialogue among their visitors (Cilella, 2010). History is nuanced, and individuals experience history in different ways (Lawrence & Churn, 2012). In some cases it is virtually impossible to truly realize just how multifaceted a community's past is without taking part in those conversations. A museum can accomplish this by bringing programs to locations within the community it represents. One way that this unique programming opportunity can be undertaken is by borrowing from some of the guerrilla marketing methodology currently being used in the sales industry.

2.2 Directly Engaging the Community

The goal of a business engaging in a guerrilla marketing campaign is to make as large an impact as possible on its customer base without paying a significant financial cost (Levinson & Khan, 2015). One tenet of this process is called fusion marketing. In this type of marketing, organizations see out potential collaborative partners that serve a similar customer base but aren't necessarily considered competitors. Fusion marketing is defined as a collaborative marketing effort between multiple business entities (Hill, 2013). It is a quid pro quo arrangement in which every party involved both brings something beneficial to the partnership and benefits from its existence. Companies don't necessary have to have the same vision to become partners, but should aspire to reach a similar audience (Levinson, Atkins & Forbes, 2010).

Fusion marketing isn't complex, yet is considered to be one of the most effective methods of guerrilla marketing available. The selling point of these collaborations is that both parties benefit from the partnership (Levinson & Lautenslager, 2005). It is little more than a strategic alliance with compatible partners (Lautenslager & Pujals, 2006). A great example of this can be found in the McDonald's Happy Meal. It's been wildly successful, offering both a children's meal and a promotional toy to fast food customers since its inception in 1979. This concept of partnering with other like-minded businesses is an idea that is gaining traction within several industries (Levinson, Adkins & Forbes, 2010). Cooperation and collaboration are "the name of the game these days" (Levinson, 1997, p. 87) and businesses are beginning to move away from a strictly competitive mindset to search out opportunities for partnerships.

Despite its possibilities, the museum industry until recently had not embraced Guerrilla marketing techniques is a viable tool to reach their customers. Institutions can take advantage of these mixed-use opportunities to take exhibitions outside of the walls of an organization and into comfortable community environments. These types of arrangements present an opportunity in which everyone involved stands to gain something (Levinson & Hernandez, 2007). Institutions benefit from this arrangement by offering visitors a unique opportunity to view exhibitions. Local businesses are rewarded with a unique way to market themselves to the public. Both benefit from the added exposure due to their partnership. In this scenario, community members have added incentive to shop locally and get an intimate and up-close look at local history. The museum field recognizes the merit of these possibilities, and popular thought is beginning to trend this same direction.

The reality is that interaction with the public hasn't always been the name of the game. Seen as a one-way process for many years, museology efforts beginning in the 1980s worked to improve the relationship between institutions and their communities to one that allowed for two-way conversation between the parties (Golding & Modest, 2013). Organizations felt that the new arrangement created stronger relationships with the communities that supplied institutions with collections items, and gave source communities a more significant say in how their histories would be represented. It's taking time, but change is occurring. Traditional, internally focused conversations about 'audience building' are now being cast aside and replaced with discussions about how museums can place themselves at the center of their community, engage in a dialog with its members, and work to build sustainable community relationships (Falk & Sheppard, 2006). The opportunity for museums to engage their communities has never been greater (Catlin-Legutko & Klingler, 2012).

2.3 Embracing Traditional Educational Methodology

This successful partnership can be creating without straying from the educational methods employed at traditional cultural institutions. Nearly all museums share a commitment to provide their visitors with free-choice learning educational environments (Falk & Dierking, 2000, p. xiii). This type of learning takes place when learners can both choose and control their learning experience. They are self-selecting things to learn without significant external influence beyond the exhibits themselves. The theory holds that because learners are in control of their learning experiences that they are more intrinsically motivated to learn and remember aspects of the exhibitions that they find interesting. Their motivation to learn drives the depth of their experience (Falk, Heimlich, & Foutz, 2009). Free-choice learners are learning new information because they want to, rather than to fulfill specific requirements. They have choice and control over their learning and therefore are left with a more impactful and complete educational experience (Falk & Dierking, 2000).

The prevalent educational model in traditional museums is free-choice learning. This type of learning is usually found in an unstructured educational setting and is defined as learning under the choice and control of the learner (Falk, Heimlich, & Foutz, 2009). Community exhibits displayed within collaborative environments should be designed to mirror the learning experience found in traditional institutions. Aspiring to the same educational goals found in typical museums allows these off-site exhibits to provide a similar educational impact. Results will be achieved without using accompanying presentations by a docent, but instead through the learning practices of visitors. In museum settings, the power of personal choice is considered a vital part of meaning-making (Connolly & Bollwerk, 2016). The hope of these presentations is not to be the definitive base of knowledge for the topic, but to create a launching point for a visitor's personal quest to learn more (MacDonald, 2013). The goal isn't to be everything to someone, but rather something to everyone.

Using this model, museum visitors are motivated to choose their own learning experience. These educational goals can be attained using professional quality small-scale exhibitions built to accommodate the size of the spaces in which they sit. It doesn't take grandiose exhibitions to bring visitors an impactful learning opportunity. A pop-up style exhibit displayed within non-traditional space for short-term exhibition runs provides an opportunity to educate local communities by offering them historically relevant stories from their neighborhood's past (King & Lord, 2016). They are a cost effective, intimate way to offer an exhibition to a community. Designing these exhibits to be small-in-size compared to many of the similarly themed traditional in-house museum exhibitions keeps production costs low. This positive price component allows exhibit designers to concentrate on maintaining a community-focused approach that considers the size of the collaborative space and the portability requirements of the accompanying materials.

2.4 Defining the Problem and Offering a Solution

Community outreach is achieved at multiple levels, not only through partnerships with the proprietors of local businesses offering exhibition space but also by allowing visitors to the exhibition a comfortable setting to learn about their community history in a comfortable space that that welcomes them to add their unique perspective to the story being told. Doing this also helps museums overcome some of the objections that potential visitors consider when determining whether to spend time at a local museum. In an anonymous online December survey taken by 120 people, seventy-percent reported that they'd visited a museum two or fewer times over the previous twelve-month period (Figure 1). When asked to list potential reasons that kept them from visiting more often, respondents chose the price of attendance, lack of time, and distance to travel as their three greatest inhibitors (Figure 2).

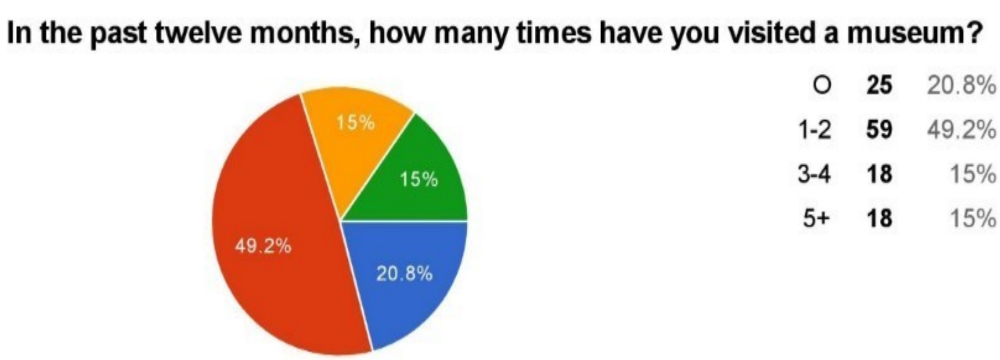

Figure 1. Museum Visit Frequency

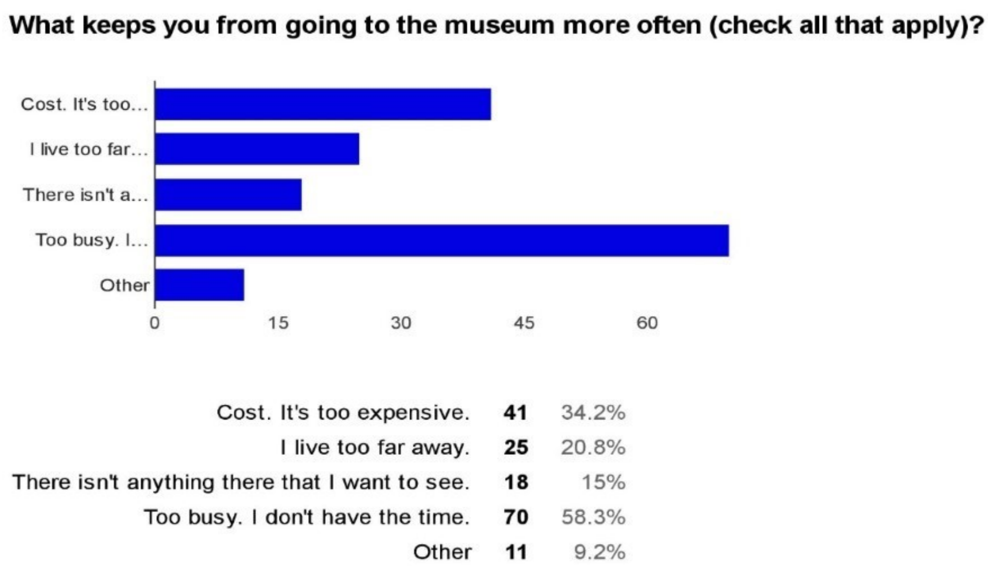

Figure 2. Inhibitors Impacting Potential Museum Visitors

Having a prohibitive cost of attendance, perceived or otherwise, impacts a museum's visitor profile and means that it is most likely not serving an audience that is truly representative of its community (Lin, 2008). The cost of attendance at an organization goes beyond simply paying an admission fee, but includes the cost of travel to the institution, accommodation, meals, and other incidentals (Macdonald, 2006). Busy work and family lives leave little time for leisure and influence each of our travel decisions. Furthermore, the museum industry must also account for an expansive list of entertainment options as it looks for ways to entice the public to visit (Genoways, 2006). These three challenges were shared by the overwhelming majority of the survey respondents, and while they are significant, they also offer a roadmap to a potential solution to entice those affected visitors to return.

For an organization to overcome those three primary visitor objections, it must be cost effective to visit, integrated into the day-to-day life of the community, and located in relatively close proximity to its intended audience. A pop-up style museum exhibit is an opportunity to meet each of these requirements (Giordano, 2013). It is low cost to create, allowing organizations to consider not charging admission fees to its visitors. It is also both collaborative and integrative, offering exhibits in local businesses and directly engaging those nearby communities. Finally, it is a concept that seeks out visitors instead of waiting for their visit (2013). Because they are easy to set-up and taken down, pop-up exhibits are designed be easily displayed at a multitude of venues. Transferability gives the exhibition the ability to go directly into communities and allows visitors a chance to integrate the experience into their lives without venturing beyond the boundaries of their local neighborhoods.

2.5 The Minnesota Then Pop-Up Museum

Temporary pop-up environments are attractive to organizations because they are easy to set up, low cost, and allow information to be directed at specific demographic groups (Nicholson, 2017). The Minnesota Then History Museum concept is designed to produce meaningful, low-cost exhibitions with a high educational impact at venues located in communities throughout the state. Exhibits in these non-traditional spaces will attempt to mirror the experience of a traditional museum to create a “museum without walls,” spilling out beyond the confines of traditional museum spaces into the ‘real world’ (Farrelly & Weddell, 2016). While subjects will be locale-dependent, the all-encompassing theme of the museum will look to address the growth and change throughout history that took place in local communities. The goal of this project will be to create opportunities for direct community involvement with pertinent topics pulled from the state’s long social history.

The notion of the modern pop-up museum exhibition is a relatively new one (DeCarlo, n.d.). The idea has recently come to prominence in the field due in part to a resurgence of localism and loosening of cultural authority (Giordiano, 2013). Organizations that have created pop-ups have done so within the scope of their respective niches, and while their nuances make it difficult to adequately define, the concept similarities in function allow for a general-use definition to describe these installations. They are a low-cost way to create social interactions about a subject series. Often, they are designed as participatory community events (DeCarlo) located in venues that aren't necessarily associated with traditional museum exhibitions. These spaces can be located indoors, outside, or in some combination of the two. They are temporary, and that impermanence contributes to their excitement (Giordiano).

Conceptually the pop-up format is designed to follow the existing processes in place within traditional museums. Mirroring the policies and procedures of a traditional museum will require the formation of a Board of Directors, the creation of a Mission Statement, as well as the development of forms concerning the acquisition, accession, and deaccession of objects (Walhimer, 2015). Upon completion, the next step will be to determine potential exhibit sites and reach out to the principals involved to gather their interest in collaborating. Requests should be sent to like-minded partners with similar values and goals (Levinson & Lautenslager, 2009). Each request should cover an exhibition date, a list of relevant topics, and how the site stands to benefit from the experience. Once a site and date are agreed on, the exhibit must then be designed and created to follow the free-choice educational methodology in place in traditional museums (Falk & Dierking, 2016).

Events are designed around a single theme and are no greater in size than the space allocated by the host. While the exhibit follows the same educational patterns of its contemporaries, it should not be considered a traditional museum program. The goal is to bring people together by creating conversation amongst visitors (Trinkoff, 2005). The aesthetic experience is minimal but indicative of a visit to a traditional museum. The institution's low cost is a major component, but even the most basic of events must strive to offer an emotional to visitors to be impactful (Wallace, 2016). Finally, there will need to be a web component leading up to the day of the event. Having a digital environment available offers another avenue to information and removes some of the social and financial inhibitors that keep visitors away (Baylen & D'Alba, 2015). Leaning more heavily on the Internet will allow program designers to fill in some of the potential participation or knowledge gaps in the displayed exhibits (Tewksbury & Rittenberg, 2015).

Chapter 3: Research Methods

3.1 Materials Used and Preparation Methods

The final exhibit of the project was created due to the results of a preliminary Google Forms survey. The information from respondents was used to determine whether or not the traditional museum space is considered accessible to everyone, or if an opportunity existed to implement measures to reach more people. To not make the process too time-consuming to potential respondents, the questionnaire was only five questions long. Questions were designed to determine why people went to a museum, who they went with, how often they visited, and what factors kept them from visiting more often. In an effort to get as many honest answers as possible, the entire survey was designed to be answered anonymously (Jonasson, 2008). The ending tally of respondents was 120.

Project exhibit posters were created with the full-featured, yet free to use, Pixlr and Canva programs. Both run in a web browser and don't require specific software downloads or special hardware. Pixlr is an image editing website that functions similarly to Adobe Photoshop. It is a robust design tool that works in a web browser instead of requiring downloaded software on a computer (Whitt, 2015). The basic poster layout, including adding the background color, corresponding image, and project logo, was created for each design using this program. Each design was finalized and then saved into the PNG format, chosen for its support for color-rich images and its ability to produce a background transparency without jagged edges (Johnson, 2012). The latter feature allows images to be placed on top of each other without producing an outlining white border.

The images were uploaded onto Canva to have research information added. This was done using the Hamm kidnapping events outline created earlier in the process. Using a simple drag-and-drop process the events that corresponded with the images on each poster were added. The result was a set of great looking, easy to create exhibit posters. Once they were completed, each image was downloaded, proofread, and submitted to the Printmoz.com website for printing. The final four images denoted the abduction of William Hamm Jr. (Figure 6), the initial conversations with the kidnappers (Figure 7), the ransom exchange (Figure 8), and Mr. Hamm's safe return (Figure 9) and arrived seven days after the work order was approved. Easels were purchased on Amazon.com to support each of the completed exhibit displays.

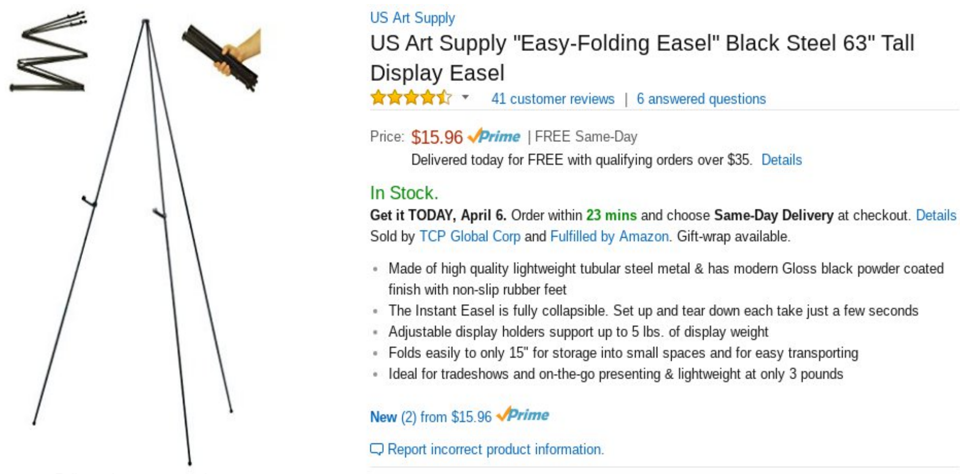

Figure 3. Product Description of the Project Display Easels ("US Art Supply", n.d.)

3.2 Research Protocols

The online survey was created to show that an opportunity existed for museums to do more to reach a section of their community. Using social media to ask for survey respondents allowed for a significant enough number of results to consider the final collected data to be a valid generalization. To only garner results related to current visitor patterns respondents were allowed to answer anonymously, and no mention was made of the pop-up project. Respondents answered questions based on their experiences, mitigating potential bias. Museum Visitor

Frequency (Figure 1) showed that 70% of the respondents visited a museum two or fewer times over the previous twelve-month period. These infrequent visitors value their leisure experiences differently than typical museum visitors, seeking out social interaction in comfortable spaces instead of the standard museum experience (Anderson, 2004). Inhibitors Impact Potential Museum Visitors (Figure 2) showed that respondents felt that their lives were too busy to visit and that museums were too expensive to attend more frequently.

Displaying the pop-up exhibit was a randomized design experiment (Mason, Gunst & Hess, 2003). The research was subjective, looking for visitor opinions instead of quantifiable data (Guthrie, 2010). Because the project aspired to be inclusive, no formal identifying data was collected to split the visitor group into separate sections. Participants in the project were customers of the Flat Earth Brewing Co. that visited the exhibit. There were no restrictions imposed on participants. The goal of the project was to show that integrating pop-up exhibits into existing spaces would add to the visitor experience at the venue. Information about the validity of the project was garnered by watching visitors take part in the display, and interacting when the opportunity presented itself. These interactions included informal conversations with exhibit visitors, discussing their experience with them what they thought of the pop-up exhibit. The information gathered on-site added further credence to the value of the project, as all participant feedback was positive.

3.3 Measurements and Data Analysis

There were no specific calculations performed to determine data related to the success or failure of the project. That being said, there were discussions amongst the visitors to the exhibit about the topic, the Gangster Era, and other related areas. Both conversational and observational research showed that visitors were intrigued by the idea of a history exhibit at Flat Earth. Some patrons that lived in the community told stories about the Hamm family and mentioned some of the still-standing historical remnants from that era that could be found in the neighborhood. One gentleman reported that he was an ‘urban explorer’ that had spent time exploring the Hamm’s Brewery tunnels. Feedback from the host was positive as well. They requested to continue the exhibit without an end date, and immediately posted its availability on social media to their followers. Based on these responses, the subjective analysis of data showed that the project exhibit was well received.

Chapter 4: Incorporating the Project and Defining its Mission

4.1 Important Foundational Documents

The Articles of Incorporation is the primary corporate document for every non-profit institution (Mancuso, 2011). It describes the organization as a legal entity and explains its purpose. The purpose clause is the most important part of the document, written broad enough to allow an institution the room to achieve its objects but narrow enough to define it as a unique organization (Runquist, 2005). A corporation is legally created when the articles of incorporation are filed with the appropriate state filing office. The focus of the document is the legal requirements of the organization, as such it is written to meet IRS standards instead of the standards of the community. The IRS is only concerned about how an organization intends to operate financially, as well as its willingness to follow all regulations to the letter of the law (Goettler, 2012). Having an Articles of Incorporation on file with the state is a requirement for later obtaining tax-exempt status for the museum.

The document also establishes the preliminary governing body of the institution, specifically placing people into the Executive Director and Board of Directors roles. The Executive Director is the caretaker of the museum's mission, charged with controlling its operations and helping it to thrive (Carlson & Donohoe, 2010). This person is an advocate for the organization, committed to its mission and in charge of ensuring that it grows, evolves, or adapts as needed. The Executive Director ensures that finances are allocated wisely and that the museum's financial decisions maintain a commitment to its mission and don't negatively impacting its future. The Executive Director understands, and can clearly explain, what the organization is trying to accomplish as well as lay out the path for the institution to achieve its goals (Moyers, 2006).

Members of a non-profit's Board of Directors are tasked with "monitoring, overseeing, and providing direction for the organization's pursuit of its mission" (Andringa & Engstrom, 2004). Despite sizes, scope, responsibilities, and functions that vary from institution to institution, each group has a similar role within the organization they represent. The board ensures that ethical standards are always met, protects the institution's assets, guarantees that the museum's plans are in line with its goals, monitors all programs, and helps plan for a successful future (Andringa & Engstrom). It also offers ongoing support in the museum's Executive Director, best defined as "continuing candor" versus performance reviews over specific periods of time (Ingram, 2009). By concentrating on these ancillary items the board helps to ensure that the Executive Director maintains focus on the museum's values. This separation of powers allows the organization to remain devoted to offering public programming that continuously supports its mission.

An institution's mission statement is the most widely read and disseminated pronouncement in the organization (Angelica, 2001). It clarifies why it has incorporated, who it works for, and helps to define the values of its customers (Bangs, 2006). The statement is a short and snappy pitch that allows an organization to narrow its professional focus — similar to an elevator pitch. Having a clear mission statement gives an institution a concise view of the effort necessary to achieve its goals. With that in mind, it is important to understand that a mission statement and mission are two different things. One is the expression of the aspirations of an institution, and the other is its passion (Wheeler, 2009). While both are vital to the success of an organization, neither aspiration or passion is cast in stone. Both standards should be open to periodic modification as the focus of the institution changes (Wolf, 2012).

A mission statement defines the purpose of the institution in a way that inspires value-based actions to which it will fulfill (Rimm, 2015). The mission statement of the Minnesota Then Museum Project is to help foster dialog within Minnesota's communities about our state's storied past through the display of regional history exhibits in non-conventional public spaces. We aspire to teach as well as learn, and to create an intimate educational experience in an environment welcoming to all. This statement clearly defines why the organization was incorporated, what its aspirations are, and who it hopes to impact. It not only describes the service that the museum intends to provide to the public but explains how that service will make a difference in the community (Sheehan, 2010). By these parameters, it can be considered a good mission statement.

The Code of Ethics guidelines represents an industry-wide agreement on the minimum ethical standards that guide the work of cultural organizations (Pettey, 2008). The purpose of formally enacting this measure is to both provide staff with a clear idea of the organization's ethics as well as ensure that the institution will be held accountable for its ethical decisions. The guidelines associated with ethics go beyond simple lawfulness to show an organization's willingness to act above the legal bare minimum requirements of its region to define values and performance standards (Roche & Whitehead, 2006). They also impact the ethics of those involved, as having a set of standards increases the likelihood that people will act in an honorable way (Lewis & Gilman, 2012). This culture of institutional transparency and accountability fosters trust between all parties involved (Hopt & Von Hippel, 2010). The Minnesota Then Museum Project recognizes the importance of a Code of Ethics. It follows the ethical guidelines established for local history organizations by the American Association of State and Local History (AASLH).

A museum's vision statement is a glance into the future of the institution. Like the mission statement, it is short and concise. However, instead of concentrating specifically on the museum's mission, it considers the organization's aspirational goals if they were to follow that mission (MacLean, 2003). Vision statements are an affirmation of an ideal future based on the work of an organization. They aren't related to an institution's existence, but rather an idyllic look at what the non-profit could accomplish over time. Mission statements explain 'where' an institution is going, and vision statements show 'why'. With those requirements in mind, the vision statement of The Minnesota Then Museum Project is to aspire to a future in which multi-faceted conversations about the past are taking place in diverse communities throughout the state of Minnesota - enriching the lives of each of the parties involved.

4.2 Accounting for Collections and Caring for Objects

A Collections Management Policy is created to allow for a consistent approach within an organization as to the development and maintenance of its collections items (Thanuskodi, 2015). It plays a crucial role in the development, exhibition, and preservation of museum exhibitions throughout an object's life-cycle of care with an organization. The policy covers a litany of responsibilities related to a museum's collections, including collections care, goals and records, acquisition and disposal methods, loan policies, access to and handling of objects, and insurance (Malaro, 2012). It is created to enact specific rules surrounding the management of museum collections. Within these parameters, the policy not only explains the plan for an organization's collections, but lays out procedures for an items storage, care, and preservation. It is not action-oriented but rather designed to be a set of rules and guidelines to define an organization's role in collections-related decision making.

A clearly defined Collections Management Policy is key for museums that offer publicly viewable objects from their archives (Catlin-Legutko & Klingler, 2012). However, because the receipt or departure of collection's objects often involves multiple parties, it is important to have specific paperwork to document the transfer. To protect all parties involved, legal documents are drawn up and signed. This policy ensures that everyone understands the terms of an agreement before formally completing a transaction. The Minnesota Then Project has created series of forms available for any collections items that may find their way to the museum. Incoming and Outgoing Loan Agreement forms define the parameters of both scenarios (Fennelly, 2014), while Acquisition, Accession, and Deaccession forms lay out the process of acquiring an object, entering it into and removing it from collections (Millar, 2010). Condition Reports clearly explain the state of an object before it changes hands (Van Horn, Culligan, & Midgett, 2015), and Deed of Gift reports show that a donor understands that they are giving their item to the organization without stipulations (Roy, Bhasin, & Arriaga, 2011).

The pop-up nature of the Minnesota Then Museum Project isn't necessarily conducive to proper collections care (Matassa, 2011). The project is designed to be mobile while operating within small spaces. While having publicly viewable collections items would enhance the project's exhibitions, the possibility of their damage due to improper storage is too significant a risk (Ambrose & Paine, 2012). Due to those same care issues, solely showing items online presents a similar risk of harm. While the possibility of ruin due to the rigors of travel is mitigated, current storage options aren't adequate to ensure an item's proper care over time (Ambrose & Paine). While the project doesn't currently plan to augment its exhibits with collections items, creating such a policy allows for the seamless addition of potential objects down the road as dictated by the museum's mission. Because of this fact, the project has created a Collections Management Policy along with a litany of other collections related forms.

4.3 Determining the Branding Direction

With the necessary documents in place, the next step is to determine the branding opportunities for the museum. A well-formulated brand should convey the goals of the institution and "garner favorable opinion about its work, service, and community relationships" (McLeish, 2010). Its content is developed by the organization, but the public determines the strength or weakness of its programming. It is important to align the museum's mission, values, and strategy when creating its brand image. Because the project is designed to be cost conscious, branding decisions must affect the most people possible while spending as little as possible. The financial constraints of the project make cost-effectiveness a key requirement of any branding decision. Brandraising is the process of developing a clear organizational identity and creating a plan to express the organization's mission to the public (Durham, 2009).

Designing a logo, creating a web presence, and developing a social media strategy are the three greatest opportunities within this facet of development. Each of these is a powerful, public facing tool and as such should be created to clearly restate the museum's mission. They are low-cost options, offering additional visibility to the institution without negatively impacting its budget. That being said, it is of paramount importance that the message is well-defined and consistent across each channel (Laroux, 2010). Conflicting messages between these various outlets will likely negatively impact the museum's public credibility. As such, the institution should ensure that its ability to properly market itself is firmly in place before considering the direction of its content. An institution can have a clearly defined mission statement, and put forth dynamic content that succinctly supports their message, but if no one sees it the work is all for naught.

Because it will be prominent on nearly all of the museum's marketing materials, creating a logo will be the first step in the branding of the institution. A museum's logo is a symbol of the brand, a trademark graphical representation of the institution (Neueimier, 2005). One of the more important aspects of doing business with the public, online or otherwise, is the importance of a having an effective company logo (Arnold, Dickinson, Lurie & Marsten, 2009). A good logo is the mark of a professional organization. It conveys permanence and helps to build brand recognition (Isakow, 2014). The logo for the Minnesota Then Project (Figure 4) is designed to convey the simplicity and minimalism of the project. It is a basic black- and-white rectangle with the initials for the state and the title of the project inscribed within it. The simplicity in design is a nod to the logo style found in many cultural institutions, and black-and-white color scheme and simple typography make the logo both easy to read and less expensive to print.

Figure 4. Minnesota Then History Project Logo

Before considering placing any museum-related content online, it is important to purchase a memorable domain name. The success of the museum's website is of paramount importance to the mission of the project. A good website name is easy to remember and offers a logical connection to the institution. With those parameters in mind, the project has purchased the domain www.mnthen.com and will rely heavily on its online presence to help promote its brand (Heyman, 2011). Having a website increases the credibility of the project, giving it an outlet for institutional transparency, a promotional tool, and a way to provide supplemental content to the public.

A well-maintained website increases positive public exposure to the brand and gives the institution an additional layer of professionalism (Sapp & Harnish, 2004). A reliable, professional looking website will go a long way toward maintaining the museum's credibility with the populace. While the exhibitions are community-based in nature, the exhibited content has the potential to be further reaching. People that cannot personally attend the on-site exhibitions can still learn about the topic. To increase the likelihood of return visits to the website its content should often be updated often. The almost infinite space on the Internet also provides an outlet to supplement exhibition topics, offering an avenue to tell parts of the story that didn't necessarily fit within the finite space of an on-site exhibit. Furthermore, the website is a free way to keep the public apprised of upcoming events, making it an important promotional tool (Housden, 2012).

At its inception, the typical blog format will work best within the scope of the project. It is a great outlet for expression of ideas without the limitations of word counts to impact the depth of the published content. This platform will allow for a representative presentation of project content related to the topic, pictures from the event, and other related communications without affecting the depth of any of the presented information. There is a plethora of viable options available, but Medium.com, due to its clean interface and easy to use administrative functionality, will be the platform of choice. It is clean, easy to use, and easy to link content to both Facebook and Twitter social media sites. Backend administrative functions show the popularity of a post, giving insight into which topics are popular and which ones are lacking.

An institution that properly leverages social media can seamlessly connect with the public via the Internet regardless of the mobile device that is used to create the connection. With the use of programming-related content, pictures, videos, and more, a well implemented social media program can create community through virtual live-gatherings (Humphrey, Laverie & Rinaldo, 2016). If done properly social media will contribute to the growth of the institution without impacting the bottom line. This low-cost, low-risk approach to developing the brand is vital to the success of the project. It is an opportunity to present an organization that impacts the public at a scale well beyond its financial wherewithal (Nygard, 2012). It gives every interested party a chance to see on-site exhibitions and be part of the community conversation regardless of location. It can give an organization virtually immediate feedback about concepts and ideas, and facilitate back-and-forth discussions about content (Davis, 2014). The Minnesota Then Project will use Facebook and Twitter as part of its social media platform.

4.4 Transitioning from Building the Foundation to Content Creation

With the foundational paperwork, basic marketing plan, and institutional branding materials each in place, the next step in the project's evolution is to determine the best possible exhibit partner venues and contact them to gauge their interest in collaborating on a publicly viewable display at their location. The decision-making process should also consider the seasonality of the state by focusing on indoor venues during the winter months and outdoors as the weather allows. The choice for collaborator must offer an environment that will allow the project's mission to function as designed. These partnerships are an opportunity to reach broader audiences with the help of venues considered to be community gatekeepers (Crowther & Trott, 2004). With that in mind, and indoor or outdoor space must be open to the public without charging an admission fee to enter. It must also be located nearby local history events from a host community's past. Finally, the ability to learn and teach about the topic must be available to everyone that visits the exhibit, so the site must be able accommodate conversations amongst potential visitors.

Chapter 5: Finding a Partner Location

5.1 Locations Considered and Rationale for the Choices Made

Due to time constraints it was not possible to cast a significantly wide net during the search for a potential collaborative space. As laid out, collaboration inquiries need to be made one at a time, and at this point, the project could only support one location at a time. The project required building a functional museum from the ground up and therefore necessitated additional time to research a topic and construct an educational exhibit. There wasn't enough time to work with multiple partners and multiple exhibitions. To ensure that there weren't multiple affirmative responses requests, they were made one at a time. The project was at the mercy of finding a willing partner before continuing to the next step.

Methods were used to help expedite an answer from a potential collaborator. Initial inquiries targeted the organization's decision makers. Favorable decisions must come from an organization's decision maker (Super & Gold, 2004). Directly addressing him or her ensures that he or she will have access to the request, and likely return a response more quickly. This must be organized and specific and there must be a detailed yet concise description of what is being requested (Rosenberg, 1994). A preliminary inquiry should include a formal request to host an exhibit on-site during a particular date range. It should include no more than two potential exhibit topics and explain why the site is the best host for those subject exhibitions. It is also important to identify the benefits (Butler, 2014). Next, it must be clearly explained how a venue's customers will benefit from an on-site exhibit. Lastly, a time frame must be clearly defined for follow-up.

Potential venues were defined by geographic area in groups of three. The three sites were considered based on predetermined criteria for collaborators are the Flat Earth Brewing Co, Metropolitan State University, and the Urban Growler Brewing Company. Keeping in line with the mission of the project, each of these Saint Paul locations provided an opportunity to exhibit a significant historical moment from within their respective communities while conforming with the requirements for collaboration. Each of the sites offered a large, publicly accessible space to display to the public an exhibit while minimizing the risk of negatively impacting their existing customer bases. Because of this, each can support a public exhibition without needing to charge an admission fee to counteract a loss of revenue. All three locations are well-known venues and recognize the role that their surrounding community plays in their business success.

In every opportunity for collaborative partnerships the possibility exists to impact both brands in a positive way. This focus should be the goal of the project from the outset. Collaborations happen when multiple parties can take advantage of the opportunity to create additional value (Austin & Seitanidi, 2014). The pop-up exhibit is provided with a public venue and an avenue to offer educational programming to the public. In turn, the collaborating location is able to offer a unique way to entice the existing customer base and reach additional potential customers. These collaborations must be appropriate to the strategic intent of both entities. The value systems of the two entities must match, and partnerships between organizations with different strategic intent are doomed to fail. To ensure that everyone involved in the process of collaboration has a good experience, a project should consider the culture of potential partners alongside their ability to host a historical topic's exhibit. It needs to be a great fit on all fronts to work as designed.

None of the sites needed to make accommodations beyond the usual scope of their business to host an exhibit. Each has hosted public events in the past and therefore have shown themselves to be open to a possible public collaboration with the MNThen Museum. Each potential exhibit topic is also geographically pertinent to the considered locales. Metropolitan State University, a local college located within the historic Dayton’s Bluff neighborhood in Saint Paul ("About the University", n.d.), is a venue to exhibit the history of nearby Swede Hollow, a 19th-century immigrant community located between the Bluff and Saint Paul proper. Urban Growler lauds itself as a female owned microbrewery ("Someday is now", n.d.) and is a worthy destination for an exhibition about female brewers in Minnesota in the 19th century. The Flat Earth Brewing Co., located in Saint Paul in a section of the historic Hamm’s Brewery (Abraham, 2014) offered a chance to tell many different stories from Minnesota’s past.

5.2 The Flat Earth Brewing Co. as the First Choice

Because it presents an opportunity to pick from amongst a large group of moments in local history, the Flat Earth Brewing Co. was the first location contacted. The brewery, which opened for business in 2007, is in a section of the former Hamm’s Brewery in Saint Paul. Hamm’s was one of the most prolific companies in the history of the state from its inception in 1865 until its sale to a national competitor nearly one-hundred years later. The former beer brand remains well-known in the area decades after leaving, and the brewery building itself is still revered locally. Attempts to preserve the former Hamm's site have been undertaken by the city of Saint Paul since 1997. In 2005, it was added to the National Register of Historic Places. The portions of the old brewery owned by the city were renovated, and in 2013 “industrial use” business occupants moved into the site (Rebeck, 2013).

The Flat Earth Brewing Co. has shown itself to be community-minded as well. The space they inhabit within the former brewery is large, and they seem receptive to sharing it with others when it benefits their customers. Their monthly calendar is filled with different public events, including many open-mic nights and local band performances. The brewery is also cognizant of the history of the site that they inhabit and its significance to its customers. Their space is littered with transitional photos taken during the restoration (Green, 2015), and a history of the Hamm's band adorns one of Flat Earth's walls. The history of the site, coupled with the brewery's willingness to host local community shows, meant that they were receptive to an on-site pop-up exhibit.

5.3 Reaching out to the Flat Earth Brewing Co.

Initial contact via e-mail was made to Franco Claseman (Figure 5), the Director of Operations at Flat Earth Brewing Co., on January 25th, 2017. In that preliminary message the project idea was briefly explained, and a small section of their taproom space was requested to offer a public exhibition at the site sometime during the last week of March. Two potential exhibit ideas were also presented, one documenting the kidnapping the former president and owner of Hamm's Brewery, William Hamm Jr., and another telling the story of the other breweries that did business in the area throughout the Hamm's Brewery's long history. He was immediately receptive, and after a short follow-up phone conversation settled on a March 29th opening date and an exhibit laying out the kidnapping of William Hamm Jr. During that exchange, he requested to keep the display up in the taproom for an undetermined time beyond the 29th.

1/31/2017 Gmail - Event Inquiry

Gmail Matt Reicher <mreicher@gmail.com>

Event Inquiry
3 messages

Matt Reicher <mreicher@gmail.com> Mon, Jan 23, 2017 at 7:56 AM
To: franco@flatearthbrewing.com

Mr. Claseman,

Good morning. My name is Matt Reicher, and I am enrolled in an online capacity in the Museum Studies Master's Program at the University of Oklahoma. I found your business card while having a beer at the brewery the other night and am e-mailing you to gauge your brewery's interest in partnering with me on my final project for graduation. My project entails creating a small local history exhibit and showing it in the location within the community the event occurred. I would like to present an exhibit at the Flat Earth Brewery.

The point of the project is to match particular events to a location. The two options I've come up with for a potential exhibit at Flat Earth are:

1. The Kidnapping of William Hamm Jr. - an exhibition laying out the events of Mr. Hamm's kidnapping by the Barker-Karpis Gang. (If Junior's Ransom is still being offered in March-April it would be a great tie in with this topic)
2. The (Other) Breweries of Phalen Creek - an exhibition briefly describing the history of the other breweries in the area, specifically the Northstar Brewery, Drewery Brewery, and Pittsburg (Excelsior) Brewery. Flat Earth has done a great job laying out Hamm's Brewery's history, and this would run in concert with that.

My goal is to have a public exhibition some time during the last week of March and the first week of April. This will allow me enough time to finish researching the subject and creating the exhibit materials for public showing. I will do all the research, create the exhibit, and promote it. A successful project will have showed your customers a piece of local history that they may not have previously known about, and gotten people out to the brewery to enjoy a great beer in an incredible space.

I wouldn't need any more room than the space allotted to musicians when they come in and perform. The entire single day exhibition would likely be no more than five panels set up for viewing on easels. Also, I am open to doing this on a day that makes the most sense for the brewery. Assuming everyone that has supported me to this point attends the exhibition, it will also be an opportunity to introduce new customers to Flat Earth Brewery and sell more beer.

The Flat Earth Brewery is the perfect partner for this project. Please let me know if there is a way that we can make this happen. I would be more than happy to meet with you, or anyone else interested in talking through the details of project. Feel free to call me at 651-300-9009 if you have any questions.

Thank you.

Matt Reicher

franco <franco@flatearthbrewing.com> Tue, Jan 24, 2017 at 5:31 PM
To: Matt Reicher <mreicher@gmail.com>

https://mail.google.com/mail/u/0/?ui=2&ik=706532a40c&view=pt&search=inbox&th=159cb9d466228b6a&siml=159cb9d466228b6a&siml=159d2d2511d46e53&s... 1/2

Figure 5. E-Mail Inquiry to Flat Earth Brewing Co. Co-Owner Franco Claseman

With a host-site venue officially on board, and a history subject with local significance agreed upon, the next step in the process was to begin researching the topic and creating a public exhibit. Mr. Claseman made no specific requests related to the direction of the content of the project, only asking to see the proofs of the final display boards before they were printed. Although the collaborating site allowed the project carte blanche reign to create an exhibit as seen fit, any groundwork decision must be mission driven. Careful planning is one of the best indicators of future success (Crimm, Morris & Wharton, 2009). The project needed to lay out a story within a limited amount of space, display it publicly, and do so while remaining cost conscious throughout. Also, because it lacked collections objects, any design decisions needed to be information-based, made with the transfer of information in mind (Noble, 2007). The final product aspired to create multiple give-and-take conversations amongst visitors about the topic.

Chapter 6: The Research and Design Processes

6.1 The Research Process

The pre-production phase of the project's exhibit involved three steps, researching the topic, budgeting for the exhibition, and designing the completed educational program. Due to the time constraints associated with the project, these three steps took place over a thirty-day period. Because of its influence over the rest of the process, research is the fundamental first step in the development of the final exhibit (Lord & Lord, 1999). Research not only provides the necessary background information to plan the final exhibition, but is also an integral design tool. It helps everyone involved in the construction process to decide on a theme, develop a color scheme, select typography, determine the complementary objects and photographs to use, and more (Bogle, 2013). Because it is integral to so many facets of pre-production, ensuring the accuracy of the research information is necessary for the success of the final exhibit.

Building an educational program from the ground up in just over sixty days offered a significant challenge. Time constraints required strict adherence to specific amounts of allocated time to each part of the process. The clear majority of the events that encompassed the kidnapping and return of Mr. Hamm took place over a five-day period in 1933, making the subject well-suited for this project (Maccabee, 2013). The research for this project's topic was chronologically based, giving a clear path regarding the direction that researching the subject should take without requiring extra time to lay out a research path beforehand. Local interest in the subject also meant there was access to a significant amount of primary and secondary source information. The Minnesota History Center (MNHS) has local newspapers from the era on microfilm publicly available, and a handful of local authors have written about the subject to confirm the available primary source materials.

As a rule, the exhibition budget for traditional museums is calculated using a static cost-per-square-foot or linear wall space formula (Bogle, 2013). Employee hours, exhibit research, construction costs, and more are then propped up against that proposed dollar amount to ensure that the project doesn't exceed the museum's budget. Because of the financial commitment involved some institutions look to find a balance between educational programming and revenue-generating exhibitions (Glaeser, 2006). It takes money to make money, and the costs associated with these blockbuster exhibits is significant. Museums are then forced to rely on outside forces like visitor admission fees and corporate sponsorships to augment those expenditures (Brooks, Heneghan Ondaatje, McCarthy & Szanto, 2005). This dependence on finances can force an organization to become preoccupied with attendance numbers and fundraising and potentially hinder community engagement (Janes, 2012).

Because it was exhibited in a collaborative space for a temporary period the exhibition budget of the MNThen Project can't be calculated in the same manner. Flat Earth Brewing Co. donated space for the exhibition, so the entirety of the project's budget only needs to include the purchase of the materials that made up the on-site exhibit. These materials fees include the purchase of styrene exhibit boards and display easels. Styrene is a durable but flexible plastic-like substance that will extend the life of the exhibit boards, allowing them to be transported and reused with less concern for damage. The easels are nothing more than simple tools to display the exhibit boards. Like its traditional brethren, the pop-up museum's expenditures aren't entirely fixed cost (Byrnes, 2014). However, its small scale allows it to devote resources to educational programming without requiring large audiences. Simply put, while the result is not as grandiose an event as the blockbusters in traditional museums, a pop-ups lack of external financial commitments allows it to concentrate on conversation as a primary factor (Decarlo, n.d.).

The budget for the project was $250. This small amount accounted for the lack of incoming admission fees while still allowing for the purchase of all necessary materials. It also provided additional funds for any potential surprise incidental costs. With that budget in mind, it was decided that four 36” x 24” exhibit boards, each displayed on a separate easel, would be the entirety of the exhibition display at the Flat Earth Brewing Co. This setup would only take up a reasonably small amount of space relative to the size of the taproom while still being prominent enough for brewery customers to see it regardless of location within the venue. Furthermore, it allowed the project to lay out the entire kidnapping story while still following its mission statement’s goal to foster conversation. The final exhibit tells a complete story, but it doesn’t tell the whole story.

The public can access supplemental information about the subject online via the Minnesota Then web site. This additional content source will give the pop-up exhibit visitors that are intrinsically motivated to learn more about the topic through a simple path to more information (King & Lord, 2016). The public exhibition is called “The Kidnapping of William Hamm Jr.,” and as such concentrated on the five-day period entailing Mr. Hamm’s abduction, ending with his safe return. However, that limited scope doesn’t account for the intense public outrage that followed, the new role that the FBI played in the crimes, or the criminal trials of those groups suspected of the kidnapping (Friedman, 2014). This post-Depression period also saw the continued prominence of gangsters, especially in Saint Paul (Maccabee, 2013), and presents another facet to the research. Combining the website information with the on-site exhibit materials invites free-choice learning about the topic through the information offered, and gives interested parties’ additional opportunity to fill in some of their potential knowledge gaps about the subject.

6.2 Delving Deeper into the Research and Design Process

Having a clear understanding of the exhibit design space available beforehand helps to drive the direction of the research of the subject (Bogle, 2013). Having limited space requires an economy of thought. The goal of the project is to clearly articulate the subject of William Hamm's kidnapping using four exhibit boards. The best way to do this will be to concentrate on the events that took place between Hamm's abduction on June 15, 1933, and his safe return on June 19, 1933 (Maccabee, 1995). Primary sources, especially newspapers, should help to define the key moments that took place within that timeframe. Secondary sources should fill in the blanks to the questions that the newspapers of the time failed to answer. Anything else that seems interesting enough for the exhibit, but doesn't fit within its space limitations, will be added to the website to offer visitors the potential to reference additional information should they desire the opportunity to learn more.

With a design outline firmly in place, the topic research was organized to fit within its parameters. The Minnesota Historical Society (MNHS) offers a treasure trove of primary and secondary source material about the subject ("An inventory of Its criminal history files," n.d.). Pertinent information found in local newspapers from the period is separated out in chronological order and placed within one of four sections created to denote the available exhibit space. Because the kidnapping was such significant news at the time the four sections were quickly filled with information. The MNHS Library has a collection devoted specifically to the gangster era in Minnesota, and offers file folders of courtroom documents, interview transcripts, FBI notes, and more specific to Mr. Hamm's kidnapping ("An inventory of Its criminal history files," n.d.). This resource helped to define the importance of the previously collected primary source information. Local secondary source materials reinforced those decisions.

The decision to organize the research into a succinct chronological outline of events that took place over the five-day period encompassing Hamm's kidnapping allows the final exhibit to be organized in a way that clearly identifies major themes. The displays were arranged into four subjects: the kidnapping, first contact with the kidnappers, the ransom drop, and Mr. Hamm's safe return. Creating organizers to help visitors process the information in front of them is a way to design the exhibit with the visitor in mind (Russell, 2012). Doing so in this manner also supports the free-choice learning model by allowing visitors to use those organizers to learn about the facets of the topic that most interest them, thereby potentially creating a different learning experience for each visitor.

With the pertinent research information collected, and a basic layout of the exhibit's design finalized, the final step toward completion of the finished exhibition was to create the display boards. Each of the completed exhibit boards is aesthetically simple and information-rich, with text and an associated image to call attention to specific moments during the kidnapping. To further place the event in a particular historical context for visitors to the exhibit, each display is colored in variations of black, white, and gray. To remain as cost-effective as possible freely available online software was used throughout the process. The goal of this path is two-fold, to show that an institution can create visually appealing content without breaking its budget, and that online technology has become user-friendly enough for virtually anyone to use with proficiency.

6.3 The Final Designs

The final designs were oriented in a horizontal fashion instead of vertically. The purpose was two-fold - doing so allowed the displays to tell a more complete story while still including images alongside the main points of the kidnapping, and it felt like a smoother transition from one display to the next. Vertical displays of the same elements would have looked cramped and less inviting than a horizontal orientation of the same information. The horizontal orientation is better suited for the narrative nature of the exhibition (Freeman & Eastwood, 2012). Also, the displays were printed on styrene paper to allow for the potential reuse of the exhibit. Styrene paper is a cost-effective and durable solution that offers a smooth finish to make the words and images of the displays easy to read.

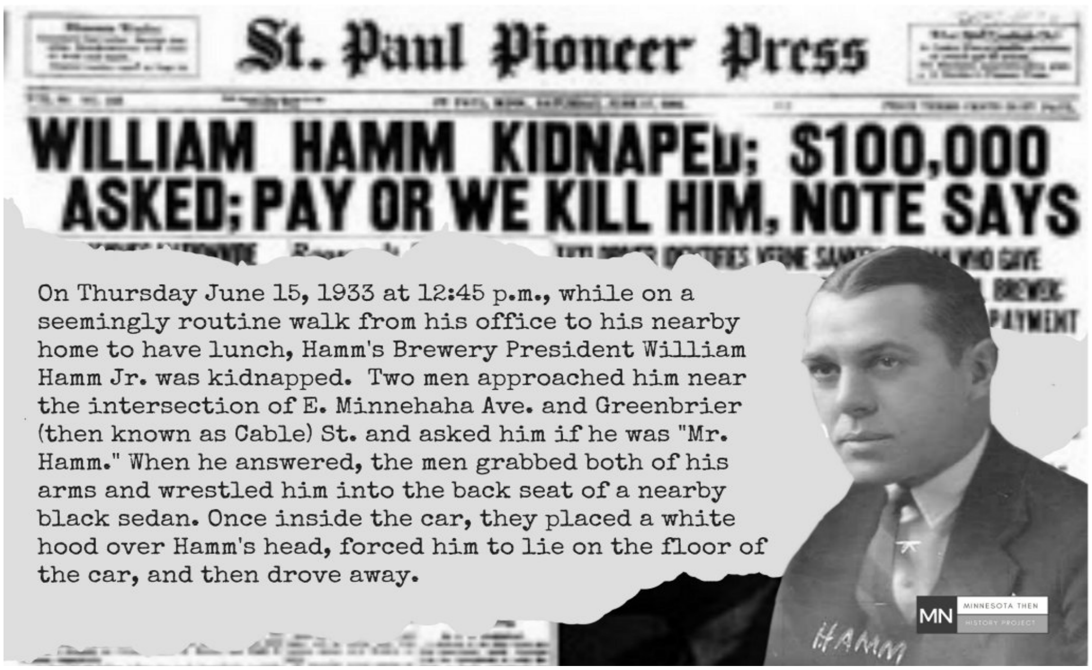

Figure 6. June 17, 1933 Pioneer Press and William Hamm Jr..(Babyface Nelson Journal, n.d.; Minnesota Historical Society, 1930).

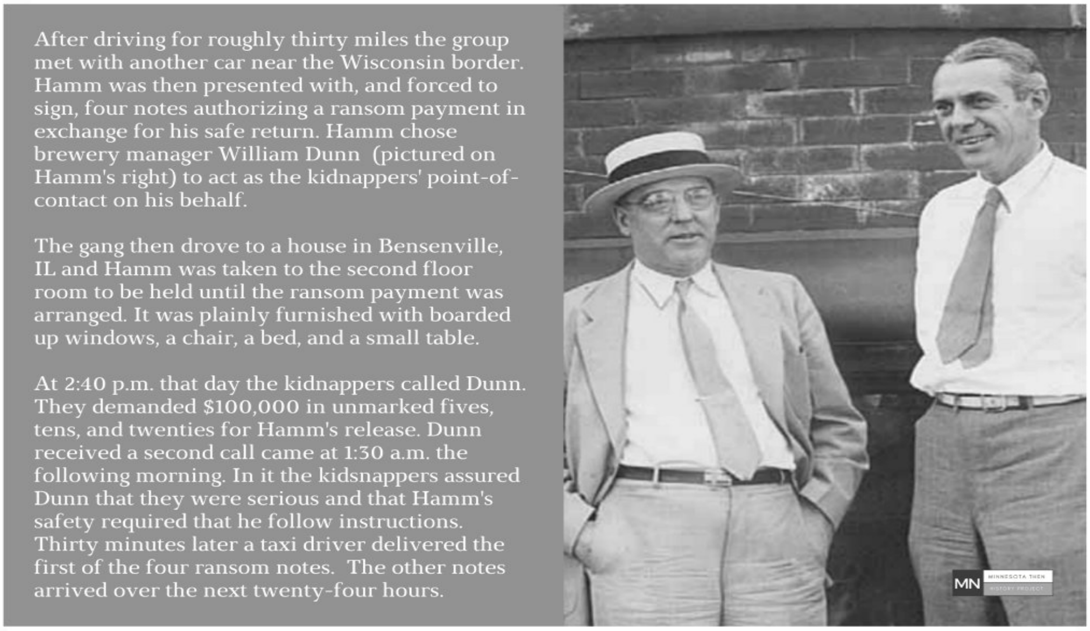

Figure 7. William Hamm Jr. (right) with W.W. Dunn. (Minnesota Historical Society, 1933).

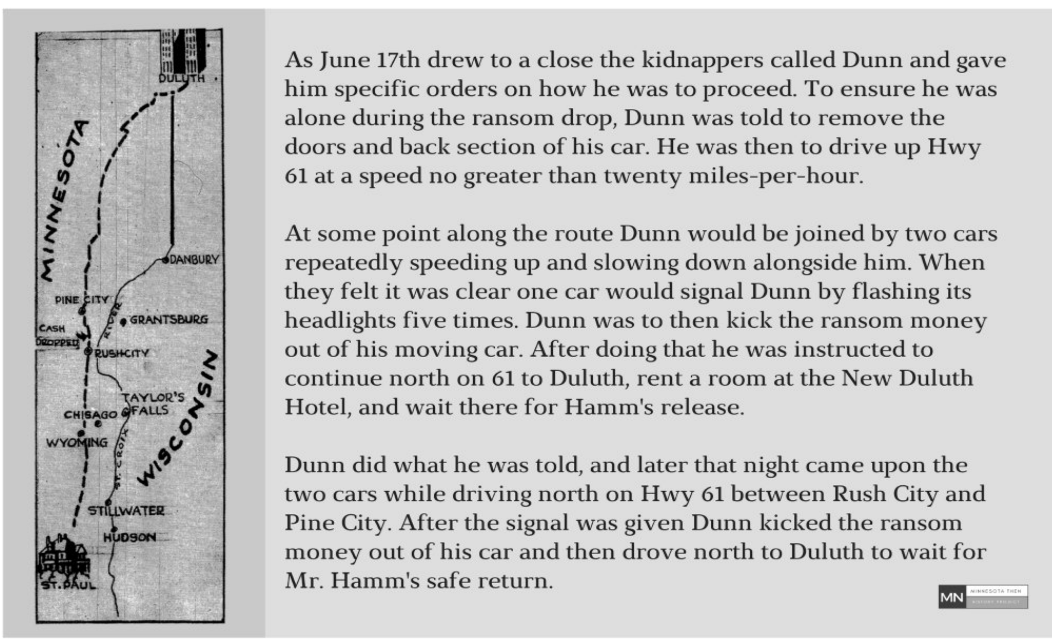

Figure 8. Hamm freed; hunt to get abduction gang starts. (*Saint Paul Dispatch*, June 19, 1933, p. 1).

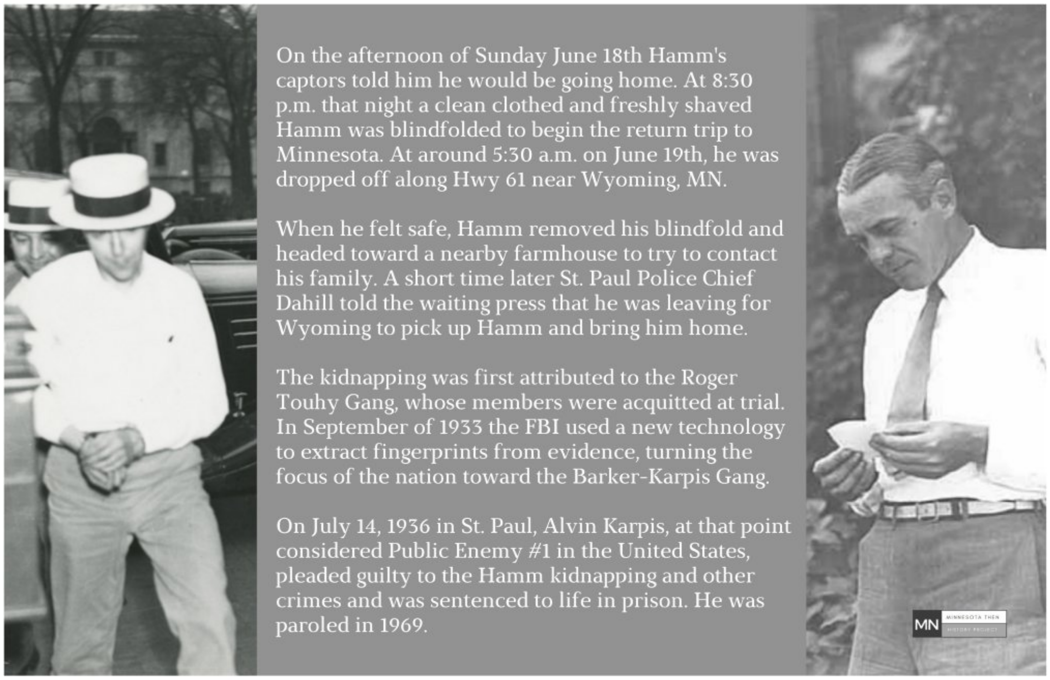

Figure 9. Alvin Karpis captured by federal agents and William Hamm Jr. (Minnesota Historical Society, 1936, 1940).

6.4 Ordering the Exhibit Displays

The large area available to the project within taproom at the Flat Earth meant that the size of the final exhibit displays wouldn't negatively impact the space. This meant that exhibit could be integrated with the normal business routine of the venue, while still being large enough to draw the attention of its customers. A local printing company was sought out to print the final product, but costs to do so moved the project beyond the limits of its budget. While the hope was to hire a company to print the displays locally, budgetary constraints required doing business with an online business. Printmoz.com offered a user-friendly interface, document proofing approval, and a final cost that fit within the predetermined budget. Their online reviews were also consistently positive. The time they quoted from image upload to final delivery was only six business days. The process from beginning to design the displays to UPS delivery of the finished product was approximately two weeks long.

Complete

Your order is currently in the Complete stage. Continue to track your order here as it moves through production.

Track Package

File A Trouble Ticket

Write A Product Review

Leave Package/Experience Feedback

Bill To	Ship To	Attention	Shipping Method
13435 Europa Ct N Unit 2 Hugo, MN 55038	13435 Europa Ct N Unit 2 Hugo, MN 55038	Matt Reicher.	UPS Ground

Production Stage	QTY	Item	Sides	Size	Turnaround	Finish Options	Unit Price
Complete	1	Styrene Printing	1	36w x 24h	Rush	No Finish Options	21.84
Complete	1	Styrene Printing	1	36w x 24h	Rush	No Finish Options	21.84
Complete	1	Styrene Printing	1	36w x 24h	Rush	No Finish Options	21.84
Complete	1	Styrene Printing	1	36w x 24h	Rush	No Finish Options	21.84

Figure 10. Printmoz Invoice

Chapter 7: Results and Discussion

7.1 Event Day

To gain an as clear as possible idea of the merits of the project little promotional work was done in anticipation of the March 29, 2017, exhibit opening at the Flat Earth Brewing Co. The goal was to show that an event could function well within the parameters of the venue's typical business day. The project was designed to be a collaborative partnership, a special event offered in concert with the location instead of simply being a separate entity "hawking their wares." The expectation leading up to the event was that the clear majority of visitors to the exhibit would be the customers of Flat Earth. The goal was to create a strategic alliance between two businesses, one that met the tenets of fusion marketing (Levinson & Lautenslager, 2009). Collaboration between the venue and the project was a key element of this process. Flat Earth offered the setting, and the project supplied a museum experience within that space.

Upon arrival to the Flat Earth Brewing Co., on event day the employees were quick to note how excited they were for the upcoming exhibition. They'd allocated display space near the front door, feeling that this would ensure that each of their customers that saw the display and had a chance to visit the exhibit should they so choose. Constructing the finished public-ready exhibition was little more than opening the easels and placing the four exhibit boards on them. The entire process of setting up the exhibition was less than ten minutes long. The space allotted by Flat Earth was perfect. It made it easy to find a balance between integrating the exhibit into the natural flow of the taproom (Figure 11) and allowing it a chance to stand out on its own (Figure 12) (Figure 13). The location was easy to access and offered enough space for visitors to move and interact.

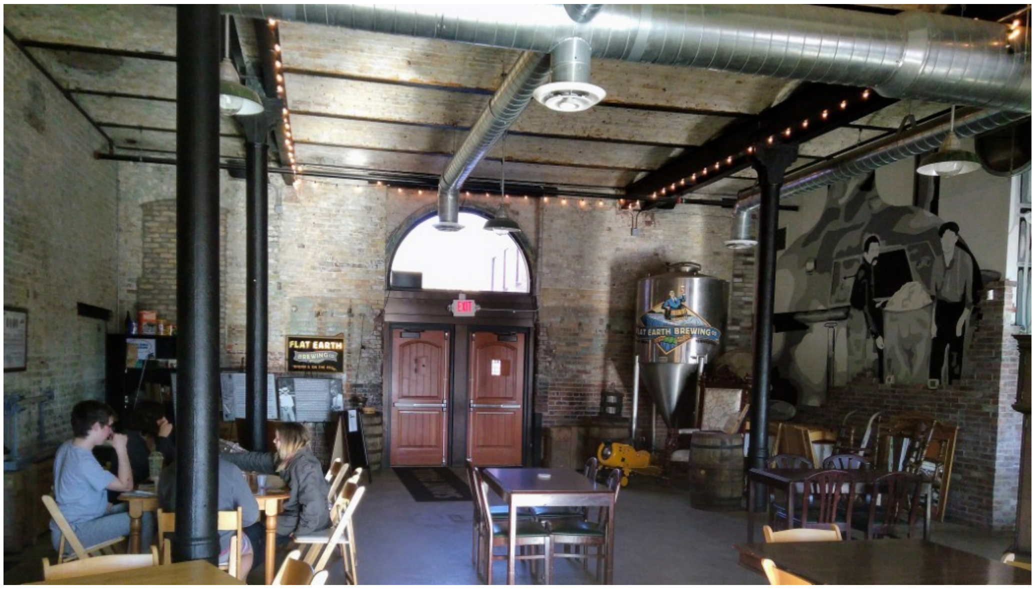

Figure 11. The Flat Earth Brewing Co. Tap Room

Figure 12. Photograph of the exhibit display near Flat Earth entrance

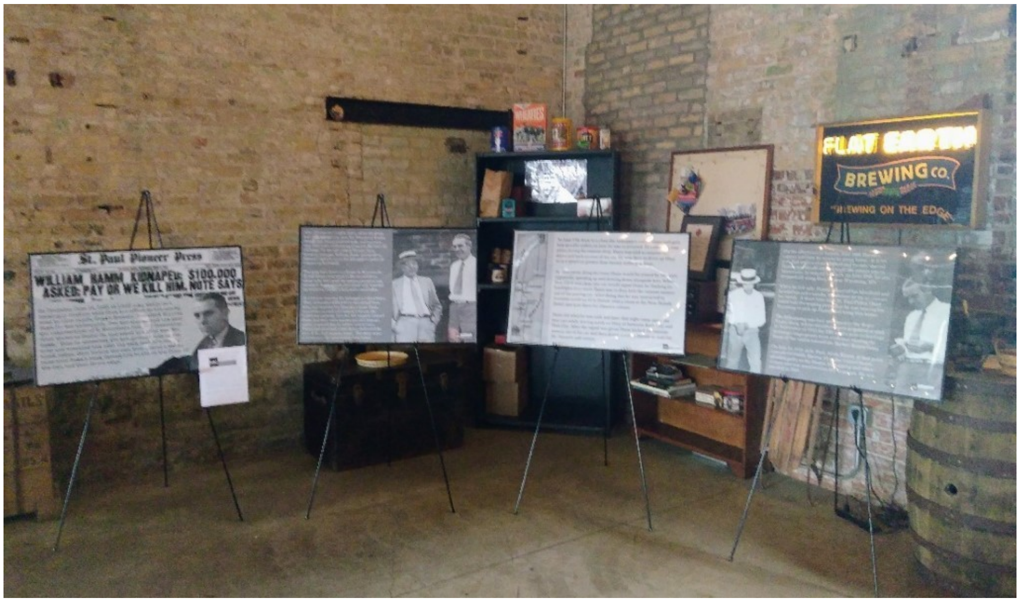

Figure 13. The exhibit display at the Flat Earth Brewing Co.

While the project did very little self-promotion leading up to and during the event, Flat Earth Brewing Co. went above and beyond to promote the exhibit with posts on both their Instagram (Figure 14) and Facebook (Figure 15) pages. They lauded the event as an opportunity to see a “museum without walls” exhibition detailing the history of the kidnapping of William Hamm Jr. The initial request from the project was to have the exhibit displayed at Flat Earth from 3:30 - 8:00 p.m. on March 29th, 2017. On the day of the event representatives of the company asked that the exhibit remain in a temporary status at their location beyond the initially agreed upon closing date. On social media, the it noted to its thousands of followers that it would be available in their taproom for the next couple of days.

Figure 14. Flat Earth Instagram photograph promoting the exhibit.

Figure 15. Flat Earth Facebook Image promoting the exhibit.

7.2 Results

The research project was created to detail the process of creating a legitimate, state recognized history museum and documenting the steps required to plan, design, and display a museum-quality pop-up exhibit at a non-traditional local venue. It was successful on all fronts. The study culminated with the formation of the Minnesota Then History Museum, an organization with an Executive Director and Board of Directors, institutional mission and value statements, as well as a Collections Plan and Collections Management Policy. Fusion Marketing efforts proved fruitful, and the first location queried to host an exhibit showed an active willingness to be a part of the pop-up project. Lastly, research and design efforts ended with the public display of a museum quality final exhibit.

The project was well received by the partner location and well attended by customers of the space. Offering the timeline of the William Hamm Jr. kidnapping at a location so near the actual event led to an interest in the exhibit that may not have otherwise been found. Unofficial attendance during the exhibit's opening day was twenty visitors, and nearly everyone in attendance took part in informal conversations about the topic. Visitors that lived near the Flat Earth Brewing Co. offered an additional insight about the topic, detailing the historical remnants of the neighborhood that were still standing. Conversations with visitors that were specific to the research project led to discussions about potential future venues for follow-up pop-up exhibits. Flat Earth promoted the event on social media, and requested to continue the exhibition beyond the initially agreed upon time-period.

Figure 16. A Flat Earth Brewing Co. customer reading the exhibit display.

7.3 Discussion

The project aspires to offer visitors a way to interact with their neighborhood history through museum quality pop-up exhibits. It not only hopes to create a forum for visitors to discuss the topic being displayed, but to provide a space for them to interact with others to teach and learn more about their shared history. The exhibit shows that communities long to learn more about their neighborhoods, and welcome the chance to view museum exhibits in non-traditional spaces. Observational research proves that venue patrons consider the exhibit part of a normal experience and were comfortable walking over and viewing the display during their visit. Conversations are had about the topic on display, and often those conversations spider-web into dialogue about other tangential topics. In keeping with its mission, the Minnesota Then History Project impacted the community.

Contributions from exhibit visitors are seen as a vital part of the success of this project. The goal is to not only teach people interested in learning about their past but to learn from others as they tell their own stories relevant to the topic. The exhibition is designed to promote dialogue, empowering visitors to share their own experiences related to the topic and adding their unique point of view to the greater history of their community. The goal of offering the exhibition in a non-traditional "safe space" is to present local history from within a comfortable environment. Presenting an exhibit on a community "turf" hopefully opens people up to the idea of freely contributing their story to the topic at large. The final exhibition then involves not only the formation of a "museum without walls" but includes the creation of exhibit built to foster conversation amongst community members.

There are opportunities to improve the project. The Minnesota Then website only saw a minimal amount of traffic after March 29, 2017, and none of it was related to the exhibition.

Project time constraints made it impossible to create supplemental online content, making the website a wasted resource. Creating content before finding a partner location will likely resolve this issue. Also, the exhibit offered pictures and a significant history, but lacks objects. Museum goers become attached to objects on display, as they can elicit feelings of personal identity (Leinhardt, Crowley & Knutson, 2002). Objects of any kind would likely add to the personal experience of visitors to the exhibit. Finally, additional steps should be taken to promote public participation. Discussions and feedback from visitors show that many have prior knowledge of the topic and are comfortable adding their understanding of the history. Steps should've been taken to better capture that knowledge through surveys, personal notes, or some other means.

Chapter 8: Conclusion

A pop-up exhibition located in neighborhood venues offers an opportunity from museums to tailor a topic toward a specific community's interests to create an impactful relationship with residents that traditional institutions can't match. People are interested in learning more about the place that they call home and don't always have the means to travel to a museum to get new information. However, those same residents create a bond with their neighborhood (Casakin & Bernardo, 2012), and welcome the chance to do business in relative proximity to their home. Local venues recognize this interest and relish the prospect of partnering with cultural organizations to offer these stories about the past to their customers. Bringing museum quality exhibits into neighborhoods creates an interest in the topic, and builds a bond with the community recognized by both residents and local establishments.

The research for the presentation of this exhibition follows the undertaking of starting a museum from an initial concept and culminates with the public display of a completed exhibit. It lays out the steps involved in that process and explains the requirements to perform them. The discovery data from the project, showing the successes, failures, and challenges encountered during the various steps involved in the museum's creation, is qualitative in nature. Data collection for this task is grouped into a series of sections documenting specific points throughout the creation process. Each research component is devoted to a specific function with sub-sections laying out the tasks that make up that element of the entire museum building process. The final research study is a chronology of steps from the creation of an idea through the culmination of a publicly shown exhibit as well as a first-hand opportunity to learn how to navigate through each step toward the finished product.

Beyond the typical administrative functions associated with traditional museum building and governance, this concept requires reaching out to neighborhood venues to find temporary display spaces for final public-facing exhibitions. Opportunities for collaboration abound by implementing long-standing marketing methods to partner with interested business entities. Similarly minded, community-focused organizations welcome the chance to be a catalyst for the exhibition of their neighborhood's history. It is an effort that that produces positive results for all of the parties involved, the museum is provided with an exhibition space, the venue has an additional value element for its patrons, and customers can learn about their past in an in a comfortable environment. The goal of the museum is to provide added value to the partnership in every instance by catering every exhibition to the unique story of the people and events of each region.

Diverse communities cannot be adequately represented with a one-size fits all solution (Lin, 2005), and bringing exhibits into local spaces allows organizations to cater their displays to impact the unique communities they serve. The Minnesota Then History Museum project shows that low- cost pop-up exhibits can be created to scale and presented to the public. By bringing an exhibit into the Flat Earth Brewing Co., it became woven of the fabric of the neighborhood. The exhibit was a partnership, not a lecture-styled interpretive presentation of facts but a dialog between participating community members with particular events as a starting point for conversation. These types of temporary arrangements have proven to elicit visitor involvement (Simon, 2010). The project shows that the concept of pop-up museums doesn't require an object for similar levels of connection to take place. Their passion for the place that they call home drives visitor participation in the process. That creates a fervor that fosters an environment of mutual learning and teaching amongst attendees.

Bibliography

About the University. (n.d.). Retrieved from http://www.metrostate.edu/why-metro/about-the-university

Abraham, L. (2014, April 22). Flat Earth Brewing back open and now pouring beer on the east side of St. Paul. Retrieved from http://twincities.eater.com/2014/4/22/6237447/flat-earth-brewing-back-open-and-now-pouring-beer-on-the-east-side-of

Agard, K. A. (2011). *Leadership in nonprofit organizations: A reference handbook*. Los Angeles, CA: Sage Reference.

Agard, K. A. (2012). *Leadership in nonprofit organizations: A reference handbook* (2nd ed.). Thousand Oaks, CA: SAGE Publications.

Alvin Karpis captured by federal agents and brought to St. Paul, in connection with the Hamm and Bremer kidnappings [Photograph]. (1936, May 3). Minnesota Historical Society. Retrieved from http://collections.mnhs.org/cms/display.php?irn=10753538

Ambrose, T., & Paine, C. (2012). *Museum basics* (3rd ed.). London, United Kingdom: Routledge.

An inventory of Its criminal history files at the Minnesota Historical Society: Government records. (n.d.). Saint Paul, MN. Retrieved from http://www2.mnhs.org/library/findaids/pubsaf08.xml

Anderson, G. (2004). *Reinventing the museum: Historical and contemporary perspectives on the paradigm shift*. Walnut Creek, CA: AltaMira Press.

Andringa, R. C., & Engstrom, T. W. (2004). *Nonprofit board answer book: Practical guide for board members and chief executives*. Washington, DC: Board Source.

Angelica, E. (Author), Thompson, D.S., & Hyman V. (Eds.) (2001). *The Wilder nonprofit field guide to crafting effective mission and vision statements*. Saint Paul, MN: Amherst H. Wilder Foundation.

Arnold, J., Dickinson, M., Lurie, I., & Marsten, E. (2009). *Web marketing all-in-one desk reference for dummies*. Hoboken, NJ: John Wiley & Sons.

Austin, J. E., & Seitanidi, M. M. (2014). *Creating value in nonprofit-business collaborations: New thinking and practice*. San Francisco, CA: Jossey-Bass.

Babyface Nelson Journal. [Scanned image]. Retrieved from http://www.babyfacenelsonjournal.com/uploads/3/8/2/4/3824310/5384121.jpg?255

Bangs, D. H. (2006). *Nonprofits made easy*. Irvine, CA: Entrepreneur Press.

Baylen, D. M., & D'Alba, A. (2015). *Essentials of teaching and integrating visual and media literacy: Visualizing learning*. New York, NY: Springer.

Bogle, E. (2013). *Museum exhibition planning and design*. Lanham, MD: AltaMira Press.

Butler, D. F. (2014). *Business planning for new ventures: A guide for start-ups and new innovations*. London, United Kingdom: Routledge.

Byrnes, W. J. (2014). *Management and the arts*. Boca Raton, FL: CRC Press.

Callihan, E. (n.d.). *Meeting people where they are: Experiments in pop-up engagement*. American Alliance of Museums. Arlington, VA. Retrieved from http://www.aam-us.org/resources/professional-networks/edcom/edcom-newsletter/meeting-people-where-they-are

Carlson, M., & Donohoe, M. (2010). *The executive director's guide to thriving as a nonprofit leader* (2nd ed.). San Francisco, CA: Jossey-Bass.

Casakin, H., & Bernardo, F. (2012). *The role of place identity in the perception, understanding, and design of built environments*. Oak Park, IL: Bentham Science Publishers.

Catlin-Legutko, C., & Klingler, S. (2012). *Reaching and responding to the audience*. Lanham, MD: AltaMira Press.

Catlin-Legutko, C., & Klingler, S. (2012). *Stewardship: Collections and historic preservation*. Lanham, MD: AltaMira Press.

Catlin-Legutko, C., & Klingler, S. (2012). *The small museum toolkit* (4th ed.). Lanham, MD: AltaMira Press.

Chittenden, D., Farmelo, G., & Lewenstein, B. V. (2004). *Creating connections: Museums and the public understanding of current research*. Walnut Creek, CA: AltaMira Press.

Cilella, S. G. (2011). *Fundraising for small museums: In good times and bad*. Lanham, MD: AltaMira Press.

Crimm, W. L., Morris, M., & Wharton, L. C. (2009). *Planning successful museum building projects*. Lanham, MD: AltaMira Press.

Crowther, J. L., & Trott, B. (2004). *Partnering with purpose: A guide to strategic partnership development for libraries and other organizations*. Westport, CT: Libraries Unlimited.

Davis, R. (2014). *Social media branding for small businesses*. New York, NY: Business Expert Press.

Dean, D. (2015). *Museum exhibition: Theory and practice*. New York, NY: Routledge.

DeCarlo, M. (n.d.). *Conversation and community: An exploratory study of the pop-up museum concept* (Unpublished Master's thesis), University of Washington, Seattle, WA. Retrieved from http://www.washington.edu/

Dewhurst, C. K., Hall, P., & Seemann, C. (2016). *Folklife and museums: Twenty-first-century perspectives*. Lanham, MD: Rowman & Littlefield.

Durham, S. (2009). *Brand raising: How nonprofits raise visibility and money through smart communications*. San Francisco, CA: Jossey-Bass Publishers.

Epstein, P., Coates, P. M., Wray, L. D., & Swain, D. (2006). *Results that matter: Improving communities by engaging citizens, measuring performance, and getting things done*. Heboken, NJ: John Wiley & Sons.

Falk, J. H. (2016). *Identity and the museum visitor experience*. London, United Kingdom: Routledge.

Falk, J. H., & Dierking, L. D. (2002). *Lessons without limit: How free-choice learning is transforming education*. Walnut Creek, CA: AltaMira Press.

Falk, J. H., Dierking, L. D., & Foutz, S. (2007). *In principle, in practice: Museums as learning institutions*. Lanham, MD: AltaMira Press.

Falk, J. H., Foutz, S., & Heimlich, J. E. (2009). *Free-choice learning and the environment*. Lanham, MD: Rowman & Littlefield.

Falk, J. H., & Sheppard, B. K. (2006). *Thriving in the knowledge age: New business models for museums and other cultural institutions*. Lanham, MD: Alta Mira Press.

Farrelly, L., & Weddell, J. (2016). *Design objects and the museum*. New York, NY: Bloomsbury Publishing.

Fennelly, L. J. (2014). *Museum, archive, and library security*. Boston, MA: Butterworths.

Flat Earth Brewing Co. (n.d.). Flat Earth beer: Brewing on the edge. Retrieved from http://www.flatearthbrewing.com

Freeman, M., & Eastwood, G. (2012). *Michael Freeman's photo school*. East Sussex, United Kingdom: Ilex.

Friedman, B. (2014). *All against the law: The criminal activities of the Depression era bank robbers, Mafia, FBI, politicians, & cops*. North Charleston, SC: CreateSpace Independent Publishing Platform.

Genoways, H. H. (2006). *Museum philosophy for the twenty-first century*. Walnut Creek, CA: Altamira.

Getty, J. P. (1976). *As I see it: The autobiography of J. Paul Getty*. Los Angeles, CA: J. Paul Getty Museum.

Giordiano, S. (2013). *Pop-up museums: Challenging the notion of the museum as a permanent institution.* Academia.edu. Retrieved from http://www.academia.edu/14850821/Pop-Up_Museums_challenging_the_notion_of_the_museum_as_a_permanent_institution

Glaeser, E. L. (2006). *The governance of not-for-profit organizations*. Chicago, IL: University of Chicago Press.

Goettler, J. (2012). *The everything nonprofit toolkit: The all-in-one resource for establishing a nonprofit that will grow, thrive, and succeed*. Avon, MA: Adams Media.

Golding, V., & Modest, W. (2013). *Museums and communities: Curators, collections and collaboration*. London, United Kingdom: Bloomsbury.

Green, L. (2015, November 4). *Drink inside St. Paul's old Hamm's Brewery at the new Flat Earth taproom.* City Pages. Saint Paul, MN. Retrieved from http://www.citypages.com/restaurants/drink-inside-st-pauls-old-hamms-brewery-at-the-new-flat-earth-taproom-7798224

Guthrie, G. (2010). *Basic research methods: An entry to social science research*. Los Angeles, CA: SAGE Publications.

Hamm freed; hunt to get abduction gang starts [Image]. (1933, June 19). *St. Paul Dispatch*, p. 1.

Heyman, D. R. (2011). *Nonprofit management 101: A complete and practical guide for leaders and professionals*. Hoboken, NJ: John Wiley & Sons.

Hill, M. E. (2013). *Marketing strategy: The thinking involved*. Thousand Oaks, CA: SAGE Publications.

Hopt, K. J., & Hippel, T. V. (2010). *Comparative corporate governance of non-profit organizations*. Cambridge, United Kingdom: Cambridge University Press.

Housden, M., (2012). *CIM coursebook 07/08 marketing research and information*. Waltham, MA: Butterworth-Heinemann.

Humphrey, W. F., Laverie, D. A., & Rinaldo, S. B. (2016). *Fostering brand community through social media*. New York, NY: Business Expert Press.

Ingram, R. T. (2009). *Ten basic responsibilities of nonprofit boards* (2nd ed.). Washington, DC: BoardSource.

Isakow, C. J. (2014). *Using the crowd to design the perfect logo: How to create an affordable logo you love* [Kindle Edition]. Retrieved from Blogtobook.com

Janes, R. R. (2012). *Museums in a troubled world: Renewal, irrelevance or collapse?* London, United Kingdom: Routledge.

Janes, R. R. (2016). *Museums without borders: Selected writings of Robert R. Janes*. New York, NY: Routledge.

Jonasson, H. (2008). *Determining project requirements*. Boca Raton, FL: Auerbach Publications.

Johnson, S. (2012). *Adobe Dreamweaver CS6 on demand*. Indianapolis, IN: Que Publishing.

King, B., & Lord, B. (2016). *The manual of museum learning* (2nd ed.). Lanham, MD: Rowman & Littlefield Publishers.

Latham, K. F., & Simmons, J. E. (2014). *Foundations of museum studies: Evolving systems of knowledge*. Santa Barbara, CA: Libraries Unlimited.

Lautenslager, A., & Pujals, J. (2006). *Kick it up a notch marketing: 25 high impact marketing strategies for real estate professionals*. Ridgeland, SC: Cameo Publications.

Lawrence, C., & Churn, N. (2013). *Movements in time: Revolution, social justice and times of change*. Newcastle upon Tyne, United Kingdom: Cambridge Scholars Publishing.

Leroux, M. K. (2010). *The nonprofit marketing guide: High-impact, low-cost ways to build support for your good cause*. San Francisco, CA: Jossey-Bass.

Levinson, J. C. (1997). *Guerrilla marketing with technology: Unleashing the full potential of your small business*. New York, NY: Basic Books.

Levinson, J. C., Adkins, F., & Forbes, C. (2010). *Guerrilla marketing for nonprofits: 250 tactics to promote, recruit, motivate, and raise more money*. Irvine, CA: Entrepreneur Press.

Levinson, J. C., & Hernandez, A. (2007). *Guerrilla marketing success secrets: 52 weeks of marketing & management wisdom*. New York, NY: Morgan James Publishing.

Levinson, J. C., & Khan, S. (2015). *Guerrilla marketing and joint ventures: Million dollar partnering strategies for growing any business in any economy*. New York, NY: James.

Levinson, J. C., & Lautenslager, A. (2009). *Guerilla marketing in 30 days: All the powerful, proven tactics boiled into 30 days of planning*. Madison, WI: Entrepreneur Press.

Lewis, C. W., & Gilman, S. (2012). *The ethics challenge in public service: A problem-solving guide*. San Francisco, CA: Jossey-Bass.

Lin, F. O. (2005). *Designing distributed learning environments with intelligent software agents*. London, United Kingdom: Information Science.

Lin, Y. N. (2008). Admission charges and public museums. *International Journal of Arts Management, 10*(2), 56-67.

Lord, G. D., & Lord, B. (1999). *The manual of museum planning* (2nd ed.). Walnut Creek, CA: AltaMira Press.

Lord, G. D., & Markert, K. (2017). *The manual of strategic planning for cultural organizations: A guide for museums, science centers, gardens, heritage sites, libraries, archives, and zoos*. Lanham, MD: Rowman and Littlefield Publishing.

Maccabee, P. (1995). *John Dillinger slept here: A crooks' tour of crime and corruption in St. Paul, 1920-1936*. St. Paul, MN: Minnesota Historical Society Press.

Macdonald, S. (2013). *A companion to museum studies*. Malden, MA: Blackwell Publishing.

MacLean, P. J. (2003). *Great boards plain & simple: A guidebook for non-profit managers & board members*. Edmonton, Canada: Silver Creek Press.

Malaro, M. C. (2012). *A legal primer on managing museum collections* (3rd ed.). Washington, DC: Smithsonian Books.

Mancuso, A. (2011). *Nonprofit meetings, minutes & records: How to run your nonprofit corporation so you don't run into trouble*. Berkeley, CA: Nolo.

Mancuso, A. (2015). *How to form a nonprofit corporation (national edition): A step-by-step Guide to forming a 501(c)(3) nonprofit in any state* (12th ed.). Berkeley, CA: NOLO.

Mason, R. L., Gunst, R. F., & Hess, J. L. (2003). *Statistical design and analysis of experiments: With applications to engineering and science*. Hoboken, NJ: Wiley.

McLeish, B. J. (2010). *Successful marketing strategies for nonprofit organizations: Winning in the age of the elusive donor* (2nd ed.). Hoboken, NJ: John Wiley & Sons.

Millar, L. (2010). *Archives: Principles and practices*. New York, NY: Neal-Schuman Publishers.

Mordaunt, J., & Paton, R. (2007). *Thoughtful fundraising: Concepts, issues and perspectives*. Oxfordshire, United Kingdom: Routledge.

Moyers, R. L. (2006). *The nonprofit chief executive's ten basic responsibilities*. Washington, DC: BoardSource.

Museums Association. (2013, July). Museums change lives: The MA's vision for the impact of museums. Retrieved from https://www.museumsassociation.org/download?id=1001738

Neumeier, M. (2005). *The brand gap: How to bridge the distance between business strategy and design*. San Francisco, CA: New Riders.

Nicholson, K. (2017). *Innovation in public libraries: Learning from international library practice*. Whitney, Oxford, United Kingdom: Chandos Publishing.

Noble, J. S. (2007). *The construction of scale in museum exhibition design: Negotiating context and narrative with object display* (Master's thesis). Iowa State University: Ames, IA. Retrieved from http://search.proquest.com/openview/185be2b0b3c35883fbc47cb82a588a76/1?pq-origsite=gscholar&cbl=18750&diss=y

Pettey, J. G. (2008). *Ethical fundraising: A guide for nonprofit boards and fundraisers*. Hoboken, NJ: John Wiley & Sons.

Rebeck, G. (2013, August 27). Hamm's complex: Land of sky-blue prospects? *Twin Cities Business*. Retrieved from http://tcbmag.com/Industries/Real-Estate/Hamm-s-Complex-Land-of-Sky-Blue-Prospects

Rimm, A. (2015). *The joy of strategy: A business plan for life*. Oxfordshire, United Kingdom: Routledge.

Roche, N., & Whitehead, J. (2013). *The art of governance*. New York, NY: Theatre Communications Group.

Rosenberg, J. L. (1994). *Secrets to running a successful business: How to have fun getting more business*. Kirkland, WA: JLR Publishing.

Roy, L. E., Bhasin, A., & Arriaga, S. (2011). *Tribal libraries, archives, and museums*. Lanham, MD: Scarecrow Press.

Runquist, L. A. (2005). *The ABCs of nonprofits*. Chicago, IL: American Bar Association.

Sandell, R., & Janes, R. R. (2007). *Museum management and marketing*. Abingdon Oxfordshire, United Kingdom: Routledge.

Sapp, J. R., & Harnish, V. (2004). *Starting your first business: Gain independence and love your work*. Indianapolis, IN: Rylinn Pub.

Sayer, F. (2015). *Public history: A practical guide*. London, United Kingdom: Bloomsbury.

Scott, C. (2016). *Museums and public value: Creating sustainable futures*. London, United Kingdom: Routledge.

Sheehan, R. M. (2010). *Mission impact: Breakthrough strategy for nonprofits*. Hoboken, NJ: John Wiley & Sons.

Simon, N. (2010). *The participatory museum*. Santa Cruz, CA: Museum 2.0.

Someday is now. The story of the first woman-owned Microbrewery in Minnesota. (n.d.). Retrieved from http://www.urbangrowlerbrewing.com/our-story/

Statement of professional standards and ethics. (2016). American Association for State and Local History. Retrieved from http://resource.aaslh.org/wpcontent/uploads/sites/19/2017/01/2016-Statement-of-Professional-Standards-and-Ethics.pdf

Super, C., & Gold, R. D. (2004). *Selling without selling: 4 1/2 steps to success*. New York, NY: AMACOM.

Szanto, A., Brooks, A., Heneghan Ondaatje, E., & McCarthy. K. F. (2005). *A portrait of the visual arts: Meeting the challenges of a new era*. Santa Monica, CA: RAN Corporation.

Tewksbury, D., & Rittenberg, J. (2015). *News on the internet: Information and citizenship in the 21st century*. New York, NY: Oxford University Press.

Thanuskodi, S. (2015). *Handbook of research on inventive digital tools for collection management and development in modern libraries*. Hershey, PA: Information Science Reference.

US Art Supply "Easy-Folding Easel" black steel 63" tall display easel. (n.d.). Retrieved from https://www.amazon.com/US-Art-Supply-Easy-Folding-Display/dp/B00YCIH4ZK/ref=sr_1_1?ie=UTF8&qid=1492444493&sr=8-1&keywords=display+easel

Van Horn, D. R., Culligan, H., & Midgett, C. (2015). *Basic condition reporting: A handbook*. Lanham, MD: Rowman & Littlefield.

Wallace, M. A. (2016). *Museum branding: How to create and maintain image, loyalty, and support*. Lanham, MD: Rowman & Littlefield.

Weil, S. (2012). *Making museums matter*. Washington, DC: Smithsonian Books.

Wheeler, C. (2009). *You've gotta have heart: Achieving purpose beyond profit in the social sector*. New York, NY: Amacom.

Whitt, P. (2015). *Pro freeware and open source solutions for business*. Berkeley, CA: Apress.

William Hamm Jr. [Photograph]. (1940). Minnesota Historical Society. Retrieved from http://collections.mnhs.org/cms/display.php?irn=10764888

William Hamm Jr. (right) with W.W. Dunn [Photograph]. Minnesota Historical Society. (1933). Retrieved from http://collections.mnhs.org/cms/display.php?irn=10280756

Witherell, N. L., & McMackin, M. C. (2016). *Differentiating for success: How to build literacy instruction for all students*. North Mankato, MN: Capstone Professional.

Wolf, T. (2012). *Managing a nonprofit organization: Updated twenty-first-century edition*. New York, NY: Free Press.

Worts, D. (2006). Measuring museum meaning: A critical assessment framework. *Journal of Museum Education, 31*(1), 41–49.