

The Man, The Myth, The Museum

Marketing at the Daniel Boone Homestead

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To
Fess Parker

The rippin'st, roarin'st, fighten'st man
Disney ever knew

RIP

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Historic sites associated with frontier heroes of the American West face marketing challenges stemming from a conflict between competing narratives – one shaped by myth and the other by historical scholarship. These conflicting narratives may result in inconsistencies between visitors' expectations and their actual museum experience, fostering dissatisfaction that may impact a site's ability to encourage repeat visitation and attract new visitors.

Conveying a narrative consistent with popular myth is a seemingly obvious solution to this challenge of meeting visitors' expectations. Investigating the visitor experience at the Daniel Boone Homestead (DBH), however, demonstrates that maintaining a mythical narrative does not ensure an experience meets visitors' expectations.

Rather than convey one consistent narrative that runs throughout the institution, the DBH conveys two distinct narratives – a mythical interpretation of Daniel Boone's life and a historical interpretation of 18th-century life in the Oley Valley. This inconsistency results in a disjointed overall experience that may fail to meet visitors' expectations. This demonstrates that conveying a narrative that is consistent throughout the institution may be a more important factor in meeting visitors' expectations than simply conveying a narrative consistent with popular myth.

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MYTH

Based on a definition by Richard Slotkin, myth is the body of tales, fables and fantasies that help a people make sense of their history.¹

NATIONAL MYTH

National myths are the dramatized stories of our nation's past that work to define our heritage and forge a national identity by celebrating success, stability and progress, and by creating a bond with the heroes and virtues of the past.²

THE WEST

For purposes of this study, the west encompasses the history of three distinct areas 'settled' or 'conquered' by white, Anglo-Americans during the 18th and 19th centuries. John Whitehead defines these areas as the Old West or the Trans-Appalachian West lying between the Appalachian Mountains and the Mississippi River, the Louisiana Purchase land between the Mississippi River

¹ Rickard Slotkin, *Gunfighter Nation: the Myth of the Frontier in Twentieth-century America* (New York: Atheneum, 1992) 6.

² Duncan Bell, "Mythsapes: Memory, Mythology, and National Identity," *British Journal of Sociology* 54.1 (2003) 75; David Lowenthal, "Identity, Heritage, History," *Commemorations: The Politics of National Identity*, Ed. John R. Gillis (Princeton: Princeton UP, 1994) 44.

and the Rocky Mountains, and the Pacific Coast and Interior Frontier of Manifest Destiny – Oregon, California, Texas and New Mexico.³

FRONTIER MYTH

The frontier myth is a flexible set of metaphors, images, symbols and narratives that emerged in the late 18th and early 19th centuries to justify the conquest and displacement of native peoples within the context of Anglo-American westward expansion.⁴ The frontier myth has flourished through various media like pamphlets, dime novels, 19th-century historical romances, stage performances, Wild West shows, films, modern paperbacks, and television series.⁵ Its symbols include cowboys, Indians, pioneers, rifles, log cabins and wagon trains.⁶ Today, it continues to shape public understanding of history and to some has come to represent promise, progress, and American ingenuity.⁷

³ John Whitehead, "How Have Americans Viewed the Frontier?" *European Reading Room*. Proc. of Meeting of Frontiers, Anchorage, AK. The Library of Congress, 21 Sept. 2010. Web. 20 Jan. 2011.

⁴ Patricia Nelson Limerick, *The Legacy of Conquest: The Unbroken past of the American West* (New York: W.W. Norton & Company, Inc, 1988) 19; Slotkin, *Gunfighter Nation*, 10; Beverly J. Stoeltje, "Making the Frontier Myth: Folklore Process in a Modern Nation," *Western Folklore* 46.4 (Oct. 1987): 251.

⁵ Slotkin, 15.

⁶ Patricia Nelsen Limerick, James R. Grossman, and Richard White, *The Frontier in American Culture: an Exhibition at the Newberry Library, August 26, 1994-January 7, 1995* (Chicago: Library, 1994) 1.

⁷ Elizabeth Furniss, "The Landscape of Pubic History: Pioneers, Progress, and the Myth of the Frontier," *The Burdon of History: Colonialism and the Frontier Myth in a Rural Canadian Community* (Vancouver: UBC Press, 1999) 54; David M. Wrobel, *Promised Lands: Promotion, Memory, and the Creation of the American West* (Lawrence: University of Kansas, 2002).

FRONTIER HERO

Frontier heroes are historical figures who have become characters in the frontier myth of the American west. These figures are chosen, not necessarily for their actual role in history, but for their role as symbolic figures with whom people can identify. According to mythologist Joseph Campbell, if a historical figure's actions are deemed heroic, the makers of his legend will invent for him adventures that depict a journey into extraordinary places, symbolic of the exploration into the depths of one's own psyche, and of the different aspects of man's destiny.⁸ The frontier hero of focus here is Daniel Boone, but others include Kit Carson, Davey Crockett, "Buffalo" Bill Cody, and "Wild Bill" Hickok, among others.

MARKETING

Marketing is a long-term endeavor meant to attract new visitors and encourage repeat visitation by identifying and meeting visitors' needs and expectations.⁹ This is not the responsibility of one department, but rather the prerogative of the institution, as a whole. Each department – curatorial, educational, visitor services, marketing, etc. – works together to convey a message about who the

⁸ Joseph Campbell, *The Hero with a Thousand Faces*, Rev. Ed. (Princeton: Princeton UP, 1973) 321.

⁹ Peter F. Drucker, "Defining the Market: Interview with Philip Kotler," *Managing the Non-profit Organization: Practices and Principles* (New York, NY: HarperCollins, 1990) 74; Kevin Moore, *Museum Management* (London: Routledge, 1994) 217.

institution is and what they do, and deliver an experience consistent with that message.¹⁰

EXPECTATIONS

Consumers' expectations fall into two categories – desired and predictive.

Desired expectations refer to what visitors believe their experience *should* be based on familiarity with various mythical narratives. Predictive expectations refer to what visitors expect their experience *will* be, based on the site's marketing efforts.¹¹

¹⁰ Margot Wallace, *Museum Branding: How to Create and Maintain Image, Loyalty, and Support* (Lanham: AltaMira Press, 2006) 18.

¹¹ John E. Swan, and Frederick I Tarwick, "Satisfaction Related to Predictive vs. Desired Expectations," *Refining Concepts and Measures of Consumer Satisfaction and Complaining Behavior*, Eds. Ralph L. Day and H. Keith Hunt (Bloomington: Indiana University School of Business, 1979) 7-12.

List of Abbreviations

DBH	Daniel Boone Homestead
FDBH	Friends of the Daniel Boone Homestead
PHMC	Pennsylvania Historical and Museum Commission

Introduction

PROBLEM

Historic sites associated with frontier heroes of the American west face marketing challenges stemming from a conflict between competing narratives – one shaped by myth, the other by historical scholarship.

HYPOTHESIS

Conflicting narratives may result in inconsistencies between visitors' expectations and their actual museum experience, fostering visitor dissatisfaction that may deter future visitors and decrease the likelihood of repeat visitation.

RATIONALE

This problem and hypothesis are based on two assumptions. First – given the pervasiveness of the symbols and metaphors of the frontier myth in our culture,¹ visitors' expectations when visiting the historical sites associated with frontier heroes may be largely shaped by mythical narratives. Second – historical sites

¹ Patricia Nelsen Limerick, James R. Grossman, and Richard White, *The Frontier in American Culture: an Exhibition at the Newberry Library, August 26, 1994-January 7, 1995* (Chicago: Library, 1994) 1; Elizabeth Furniss, "The Landscape of Public History: Pioneers, Progress, and the Myth of the Frontier," *The Burden of History: Colonialism and the Frontier Myth in a Rural Canadian Community* (Vancouver: UBC Press, 1999) 54; David M. Wrobel, *Promised Lands: Promotion, Memory, and the Creation of the American West* (Lawrence: University of Kansas, 2002).

and museums presumably convey narratives rooted in thorough academic research and historical scholarship rather than myth.²

OBJECTIVES

The objectives of this study are:

1. To illuminate the conflict between historical and mythical narratives in the historical sites associated with frontier heroes.
2. To investigate the pervasiveness of the frontier myth in our culture and its influence on visitors' expectations.
3. To discuss the possible marketing implications of delivering an experience that fails to meet visitors' expectations.
4. To enter into a dialogue with the history, folklore, marketing and museum communities.

² Edward P. Alexander and Mary Alexander, *Museums in Motion* (Lanham: AltaMira Press, 2008) 122.

Identifying and meeting visitors' expectations are necessary elements in marketing any museum.³ Factors such as advertising, initial experiences, and peer recommendations all contribute to visitors' expectations for their museum experiences. In historical sites associated with frontier heroes, or presumably any museum that exhibits and interprets material related to American myths, national myth also plays a role in shaping visitors' expectations.

It is easy to presume that historical museums and sites – with missions generally dedicated to collection, preservation and interpretation of a particular place or time⁴ – convey narratives rooted in thorough academic research and historical scholarship rather than myth. In fact, the public perceives these historical institutions as some of the most trustworthy sources of information about the past.⁵

Some historical sites have been criticized, however, for being overly patriotic, supporting a view of the American past that emphasizes achievements, progress, and the triumph of democratic principles. Most historical sites and museum villages, historian Thomas J. Schlereth argues, are

³ Peter F. Drucker, "Defining the Market: Interview with Philip Kotler," *Managing the Non-profit Organization: Practices and Principles* (New York, NY: HarperCollins, 1990) 74; Kevin Moore, *Museum Management* (London: Routledge, 1994) 217.

⁴ Alexander and Alexander, 122.

⁵ Roy Rosenzweig and David P. Thelen, *The Presence of the Past: Popular Uses of History in American Life*, (New York: Columbia UP, 1998) 21.

shrines to which visitors make patriotic pilgrimages. These sites, he continues:

... [Are] perhaps biased by the associational aura of the houses of 'great men' that often form [their] nucleus...[and] tend to champion an inevitable triumphal evolution of democratic principles, a glorious set of technological achievements, and a continual rise in the American standard of living and material progress.⁶

In other words, many historical sites promulgate national myth.

In the past few decades, some historical sites have undergone major narrative changes to present a less celebratory portrayal of American history. Colonial Williamsburg, for example, previously ignored social conflict as a means of upholding national consensus, "thereby cleansing American history of oppression, exploitation, injustice and struggle."⁷ Today, the site presents a re-creation of what anthropologists Eric Gable and Richard Handler deem a 'dirtier history,' one that trades an optimistic and idyllic interpretation of the American past for a discussion of conflict, slavery, disease, poor living conditions and other aspects of 18th century life.⁸

Gable and Handler note that proponents of this narrative shift at Colonial Williamsburg argued that visitors desired a more 'authentic' experience. With this, Gable and Handler imply that 'authenticity' – characterized by the aforementioned 'dirtier history' – is only achieved by breaking away from mythical narratives that promote a patriotic view of the past.⁹ If this is the case,

⁶ Thomas J. Schlereth, "Collecting Ideas and Artifacts: Common Problems of History Museums and History Texts," *Museum Studies: an Anthology of Contexts*, Ed. Bettina Messias Carbonell (Malden, MA: Blackwell Pub, 2004) 336.

⁷ Eric Gable and Richard Handler, *The New History in an Old Museum: Creating the Past at Colonial Williamsburg* (Duke University Press, 2002) 4.

⁸ Gable and Handler, 6.

⁹ Gable and Handler, 4.

visitors' desire for authenticity seemingly breaks down in the historical museums and sites associated with the American west.

Through prolonged expression via literature, folklore, ritual and popular culture, the frontier myth of the American west has permeated public consciousness, inevitably coloring our views of the past.¹⁰ To some, frontier myths evoke images of hard work, courage, individualism and freedom that are at the core of Anglo-American culture.¹¹ To others, frontier myths are falsehoods, created to justify the conquest, displacement and marginalization of native peoples within the context of Anglo-American westward expansion.¹²

Western historian Patricia Nelson Limerick argues the latter and criticizes public acceptance of frontier myths despite historical inaccuracies, implying that ignorance leads people to "[allow] logic and history to yield to the much greater power of [myth]."¹³ Limerick's argument suggests that history and myth are mutually exclusive, and that by upholding a mythical view of the west, the public inherently disregards history.

Conversely, Dydia DeLyser argues that, although revisionist historians like Limerick have tried, "one cannot truly create so simple a dichotomy between

¹⁰ Duncan Bell, "Mythscape: Memory, Mythology, and National Identity," *British Journal of Sociology* 54.1 (2003) 77.

¹¹ Dydia DeLyser, "Ghost Towns and the American West," *Western Places, American Myths: How We Think about the West*, Ed. Gary Hausladen, (Reno: University of Nevada, 2003): 276.

¹² Patricia Nelson Limerick, *The Legacy of Conquest: The Unbroken past of the American West* (New York: W.W. Norton & Company, Inc, 1988) 19; Slotkin, *Gunfighter Nation*, 10; Beverly J. Stoeltje, "Making the Frontier Myth: Folklore Process in a Modern Nation," *Western Folklore* 46.4 (Oct. 1987): 251.

¹³ Patricia Nelson Limerick, "The Persistence of the Frontier (excerpt from *The Adventures of the Frontier in the Twentieth Century*), *Harper's Magazine* 1994. *HighBeam Research*. Web. 22 Nov. 2010.

the historic West and the mythic West. That would imply that the two can be readily separated....”¹⁴ Faragher and Hine similarly note that myth and history are not necessarily opposing forces – myth is simply history reduced to its ideological essence.¹⁵ This is demonstrated by Daniel Boone’s exploration and settlement of Kentucky. Historical fact dictates that Daniel Boone was hired by the Transylvania Company to lead a company of men in forging a road from Fort Chiswell, Virginia into central Kentucky.¹⁶ Myth dictates that Daniel Boone was a brave frontiersman who bravely forged the Wilderness Road, leading the way West for generations of Americans. As seen here, myth is not necessarily contrary to history; it is simply a different interpretation of historical fact.¹⁷

In a discussion of various interpretations of history at the Buffalo Bill Historic Center, Lawrence Culver argues that museum visitors know and acknowledge the criticisms from historians like Limerick, but they nonetheless choose to uphold a mythical image of the west.¹⁸ Culver’s argument suggests that the ‘power’ of myths lies not in their ability to draw a veil over our heads and shield us from the realities of the past, as Limerick suggests, but in our decision to uphold them despite our knowledge that they present an ideological, rather than purely factual interpretation of history.

¹⁴ Dydia DeLyser, “Authenticity on the Ground: Engaging the Past in a California Ghost Town,” *Annals of the Association of American Geographers* 89 (1999): 609.

¹⁵ John Mack Faragher and Robert V. Hine, *The American West: A New Interpretive History* (New Haven: Yale UP, 2000) 475.

¹⁶ John Mack Faragher, *Daniel Boone: the Life and Legend of an American Pioneer*, (New York: Holt, 1992) x.

¹⁷ DeLyser, “Authenticity on the Ground,” 612.

¹⁸ Lawrence Culver, “Connecting Myth to History: Interpreting the Western Past at the Buffalo Bill Historical Center,” *The Western Historical Quarterly* 29.4 (1998): 516.

Therein lays a challenge faced by historical sites associated with frontier heroes: visitors may choose to uphold mythical perceptions of the west, and expect the same from historical sites and museums. By conveying a narrative that challenges prevailing myths in an effort to present a more balanced version of the past, historical sites face the possibility of delivering experiences that clash with visitors' expectations.

Visitors' reactions to *The West as America: Reinterpreting Images of the Frontier, 1820-1920* at the National Museum of American Art clearly demonstrate some visitors' desire to uphold frontier myths and the ensuing conflict between expectations and experience. *The West as America* stripped away the myths associated with images of the west in an attempt to shed light on the political, social and ideological forces that shaped the artwork's creation.¹⁹ Visitors declared the exhibition "an exhibit of revisionist bull jive, made by anemic, analytical academics who shed no blood, sweat or tears in the frontier of the west!"²⁰ Additionally, they argued, "the reality of the West is not available to us or to the curator of this exhibit.... I'm happy with the myth."²¹ As highlighted by these representative quotes, delivering an experience that fails to meet visitors' expectations may lead to anger or dissatisfaction.

¹⁹ Steven Durbin, *Displays of Power: Controversy in the American Museum from the Enola Gay to Sensation!* (New York: NYU Press, 2001) 159.

²⁰ Anonymous comment recorded in one of four comment books from *The West as America* exhibition (Durbin 160).

²¹ Anonymous comment recorded in one of four comment books from *The West as America* exhibition (Durbin 176).

Despite criticisms from historians like Schlereth who disparage the patriotic use of myth in historical sites, conveying a narrative rooted in myth is a seemingly obvious approach to meeting visitors' expectations and thus avoiding the disappointment evidenced with *The West as America*. The Daniel Boone Homestead (DBH) – a state-owned historical site in Birdsboro, Pennsylvania – does just that, maintaining a familiar image of Daniel Boone as the archetypal frontier hero and fostering a view of the west as a triumphant adventure. In taking a closer look at the overall experience delivered by the DBH, however, it is evident that adherence to prevailing mythical narratives does not guarantee that an experience will meet visitors' expectations.

The Daniel Boone Homestead (DBH) in Birdsboro, Pennsylvania is the birthplace and childhood home of Daniel Boone. The mission of the site is:

[To] interpret the settlement, development and culture of eastern Berks County, including the Greater Oley Valley, the period 1730-1808, through contrasting the experiences of the Boone, Maugridge and DeTurk families who occupied the site in the eighteenth century, and other related families important in this region.²²

Although the site bears Daniel Boone's name, the mission dictates a broader interpretive focus aimed at encouraging an understanding and appreciation of local history rather than interpreting Boone's life.

The site is owned by the Pennsylvania Historical and Museum Commission (PHMC), a state organization committed to preserving the historical, architectural, archaeological and cultural heritage of the Commonwealth of Pennsylvania for the enjoyment, education and inspiration of all people and future generations.²³ In fall 2009, the PHMC withdrew staff and funding due to drastic cuts in the fiscal year 2009-10 budget. While the PHMC continues to maintain 579 acres of land, 16 historic structures and a large collection of period furnishings, tools and domestic objects, management of the

²² "Employee Handbook," *Daniel Boone Homestead*, 1.

²³ Commonwealth of Pennsylvania, *The Pennsylvania State History Code*, Title 37, P.L. 414, No.72 (1988): Section 102.

DBH's daily operations has passed to the Friends of the Daniel Boone Homestead (FDBH).

The FDBH is a 501(c)(3) organization incorporated in 1989 to provide supplemental financial and volunteer support to the DBH for various educational programs and events.²⁴ With an annual operating budget of approximately \$60,000²⁵ the FDBH now upholds the site's mission by offering tours, lectures, special events and various educational programs. Hours vary seasonally, but the historical area and visitor center are generally open three to five days a week for self-guided tours, and weekends for guided-tours. Special events and educational programs are typically held once or twice a month and emphasize a specific theme – 'Frivolity and Necessity in 18th-century Pennsylvania,' for example. These events feature various living-history presentations by local re-enactors and numerous demonstrations like blacksmithing, sawmill operations, candle dipping and hearth cooking.

The DBH's primary audience is adults, ages 45-60, and children. The PA academic standards require that children in grades 3 – 6 begin to identify and explain the documents, material artifacts, historic sites, and cultural contributions of individuals and groups to PA history up to 1824.²⁶ Thus, the DBH is often a destination point for elementary school field trips and individual students learning about Daniel Boone and the Oley Valley.

²⁴ Friends of the Daniel Boone Homestead, *Articles of Incorporation*, Pennsylvania Department of State Corporation Bureau, 1989.

²⁵ Friends of the Daniel Boone Homestead, *Form 990*, Rep. Internal Revenue Service, 2009. Guidestar. Web. 1 Apr. 2011.

²⁶ *Academic Standards*, PA department of Education, July 2002.

Annual attendance at the DBH is between 7,500 and 8,000 visitors, many of whom travel from the nearby cities of Lancaster and Philadelphia.²⁷ This attendance figure does not include the estimated 60,000 people who use the site for its picnic areas, hiking trails and camping facilities.

²⁷ These figures are based on attendance records for 2009. "PA Trails of History: Local vs. Non-local Visitor Expenditures," *PHMC*, 2009. This information is supported by demographic information collected from a survey of visitors at the DBH's Charter Day event in March 2011. See Appendix C, p. 54.

Visitor Experience

INTRODUCTION

There are three access points to daily experiences at the DBH – the visitor center, guided tours, and self-guided tours.²⁸ Experiences generally begin in the visitor center, where visitors find the ticket and information desk, gift shop, and a small exhibition area.²⁹ The exhibition area focuses primarily on interpreting the life of Daniel Boone with three primary exhibit elements – a timeline, map and video – that work together to convey an image of Boone’s life that is consistent with various mythical narratives.

From the visitor center, visitors choose either a guided tour of the Boone House or a self-guided tour of the historic area. Unlike the visitor center, both tours make little mention of Daniel Boone. Instead, they focus primarily on discussing architectural elements of the historic structures and interpreting daily life in 18th-century Oley Valley.

Rather than maintaining one clear and consistent narrative throughout the site, the DBH conveys two separate narratives – a mythical interpretation of Daniel Boone, and a historical interpretation of 18th-century life in the Oley Valley. This disconnect results in a disjointed visitor experience.

²⁸ Daily experiences refer to non-special event experiences at the DBH. Special events at the DBH feature various hands-on activities, presentations by professional historians and living-history demonstrations by volunteers in period dress. While visitors may still explore the visitor center and tour the site on special event days, the atmosphere and overall experience is very different.

²⁹ See Appendix A for a floor plan of the visitor center.

EXHIBITION AREA EXPERIENCE

The exhibition area features three primary exhibit elements – *Events in the Life of Daniel Boone (1734-1820)* timeline, *Daniel Boone's America* map, and a 15-minute introduction video, *The Life and Times of Daniel Boone*.³⁰ With these, Daniel Boone's story is interpreted within a context of the frontier myth of the American west. Boone is celebrated as the archetypal frontiersman – a rough-and-tumble, rifle-wielding, coonskin-cap clad frontiersman who, with nothing but his rifle and ingenuity, bravely traversed the unknown and conquered the wilderness to forge a path for his fellow Americans.

TIMELINE

To the left of the visitor center's entrance is a wall-mounted timeline, *Events in the Life of Daniel Boone (1734-1820)*. The timeline presents various events in Boone's life within a framework of national and world events, including '1732 – George Washington is born' and '1760 – George II becomes King of England.'³¹ By referencing significant events and figures, the timeline seemingly attempts to elevate Boone's importance in American history, but instead presents an amalgamation of events that are essentially unrelated to Boone alongside an account of his life that echoes various mythical narratives.

³⁰ While Boone is the primary focus of the exhibition area, the space also features several pieces of period-reproduction furniture, a reproduction loom, and display cases exhibiting various artifacts related to the Oley Valley's 18th-century agriculture, religion and weapons.

³¹ See Appendix B for the complete *Events in the Life of Daniel Boone* timeline.

The timeline does not provide detailed information about each event, but a three-ring binder labeled *Timeline: A Closer Look* attempts to offer visitors connections to Boone's life. Unfortunately, *A Closer Look* is often hidden under display cases, sitting on various benches around the room, or missing altogether. When it is visible, it looks unrelated to the exhibit and is easily mistaken for a binder belonging to an employee or volunteer. Consequently, many visitors may experience the timeline without *A Closer Look* as a reference.

When *A Closer Look* is available, the connections it draws between various events and Boone's life may not warrant their inclusion on the timeline. To justify "George Washington is born," for example, *A Closer Look* offers a comparison between the two men: "From a young age, both men enjoyed the outdoors; Boone, an avid frontiersman, and Washington, an innovative farmer and skilled equestrian."³² This and other explanations fail to explain the significance of seemingly unrelated events to Boone's life. Thus, *A Closer Look* is not only an idle supplement to the timeline, but an ineffectual one, as well.

The timeline's lack of explanatory information and the inaccessibility of *A Closer Look* may leave connections between Boone and various figures or events up to interpretations shaped by myth. An example is, "1786 – Davy Crockett is born in Tennessee."³³ According to *A Closer Look*, Crockett's birth is included on the timeline as a vehicle to dispel a familiar myth that connects him to Boone:

³² "A Closer Look," *Daniel Boone Homestead*.

³³ "Events in the Life of Daniel Boone (1734-1820)," *Daniel Boone Homestead*.

Some American folktales lead us to think Daniel Boone wore a coonskin cap, was friends with Davy Crockett, and died at the Alamo; however, none of these myths are true. Rather the two men were not contemporaries, and it is Crockett who is known for his legendary coonskin cap....³⁴

A Closer Look may attempt to dispel common Boone/Crockett myths, but without it as a reference, Crockett's inclusion on the timeline does the exact opposite, suggesting to visitors that the two figures are, in fact, connected.

This common confusion between Boone and Crockett may stem, in part, from Walt Disney Company's 1950s mini-series *Davy Crockett, King of the Wild Frontier* and 1960s television series, *The Adventures of Daniel Boone*. The *Davy Crockett* mini-series, starring actor Fess Parker, anointed Crockett "king of the wild frontier"³⁵ and portrayed him as a rifle-wielding, coonskin cap-clad frontiersman. Ten years later, Parker starred in *Daniel Boone*, a series that used similar imagery to depict Boone (see figures 1 and 2).³⁶ The similarities are also evident in the *Daniel Boone* theme song: "From the coonskin cap on the top of ol' Dan to the heel of his rawhide shoe, the rippin'est, roarin'est, fightin'est man the frontier ever knew...." This is not the first portrayal of Boone as a coonskin cap-clad frontiersman,³⁷ but by depicting both Crockett and Boone as such,

³⁴ "A Closer Look," *Daniel Boone Homestead*.

³⁵ "The Ballad of Davy Crockett," *Davy Crockett: King of the Wild Frontier*, Walt Disney Video, 1955. 10 Feb. 2009, Web. 10 Jan. 2011.

³⁶ Figure 1: *Daniel Boone*, 1969, photograph. *TV Shows on DVD*, web. 1 Jan. 2011; Figure 2: *Davy Crockett King of the Wild Frontier*, 1955, photograph. *Live Action Walt on DVD: A Buyers Guide*, web. 1 Jan. 2011.

³⁷ In the mid-19th century, Noah Ludlow adopted a costume for his performance of 'The Hunters of Kentucky' based on an engraving of Boone by James Otto Lewis. This costume consisted of fringed buckskins and moccasins, a long rifle, and – because he could not locate a beaver felt hat – a coonskin cap. His portrayal as 'The Old Kentucky Hunter' shaped all subsequent stage interpretations of Boone and frontiersmen. Further fostering this image, Timothy Flint's *Biographical Memoir of Daniel Boone* featured a series of woodcuts of Boone

Figures 1 & 2

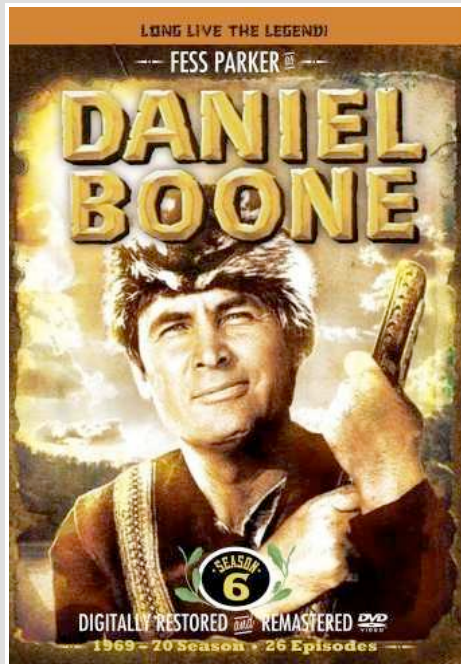


Figure 1: *Daniel Boone* TV Show



Figure 2: *Davy Crockett* Mini-Series

these television shows helped solidify that image of Boone and bind the figures together in American consciousness.³⁸

The impact of the *Davy Crockett* and *Daniel Boone* television programs on public imagination is evident at the DBH, where the majority of visitors – adults, ages 45-60 – were likely exposed to these portrayals of Boone and

dressed in his authentic outfit, but with Ludlow's coonskin cap instead of beaver felt. (Faragher 335).

³⁸ Michael A. Lofaro and Margaret J. King credit *Davy Crockett* and *Daniel Boone* television shows with the continued confusion between the figures in public imagination – especially amongst the baby-boomer generation. King notes that Disney's *Davy Crockett* and *Daniel Boone* aired shortly after "the coming of age of television," where ownership of TV sets skyrocketed and television-watching emerged as a major leisure-time activity. With this, millions of viewers, many of whom were children, absorbed these images of the frontiersmen. Michael A. Lofaro, *Daniel Boone: an American Life*, (Lexington: The UP of Kentucky, 2003); Margaret J. King, "The Recycled Hero: Walt Disney's Davy Crockett." *Davy Crockett: the Man, the Legend, the Legacy, 1786-1986*. Ed. Michael A. Lofaro, (Knoxville: University of Tennessee, 1985): 141.

Crockett as children.³⁹ Tour guide Zachary Long notes that two of the most frequently asked questions about Boone on guided tours are: “Did he wear a coonskin cap?” and “Did he die at the Alamo?”⁴⁰ These questions suggest that Disney’s television programs may have influenced visitors’ perceptions of the frontiersman. Although this relationship between Boone and Crockett is not based on historical fact, its place in visitors’ imagination is perpetuated by Crockett’s inclusion in the timeline.

Among the events directly related to Boone’s life on the timeline, about 30% involve a conflict with Native Americans. In the ten years from 1769 to 1779, for example, the timeline observes five significant events in Boone’s life, four of which involve struggles with Native Americans.⁴¹ This emphasis parallels a common mythical portrayal of Boone’s as a ‘fighting frontiersman.’

Boone’s representation as a fighting frontiersman finds its origins in numerous 19th-century narratives shaped by an anti-Indian mentality of Jacksonian America.⁴² Novelist William Gilmore Simms, for example, emphasized, “Boone’s rifle occasionally made free with much nobler victims

³⁹ Based on data collected from surveys of visitors at the DBH’s annual Charter Day event, approximately 43% of visitors are between the age of 45 and 59. Additionally, approximately 20% are 60 years of age and older and may have watched the television show as teenagers and young adults. See Appendix C, p. 58-59 for additional demographic information.

⁴⁰ Zachary Long, Personal Interview, 9 Jan. 2011.

⁴¹ Events include: ‘1769 – Daniel is captured by the Shawnees for the first time;’ ‘1773 – Daniel attempts to move to Kentucky, his eldest son James is killed by Indians;’ ‘1776 – Daniel rescues his daughter, Jemimah from Indians;’ and ‘1778 – Daniel is captured and adopted by Shawnee Chief, Blackfish.’ See Appendix D for complete timeline.

⁴² Faragher, 336. Jacksonian American refers to Andrew Jackson’s presidential term from 1829 to 1837, during which time the frontier myth was constructed to justify westward expansion under the guise of Manifest Destiny. For more on Jacksonian America see Harry L. Watson and Eric Foner, *Liberty and Power: the Politics of Jacksonian America*, (New York: Hill and Wang, 1990).

than bear and buck. He was a hunter of men too, upon occasion... he smote the savage man [and] could take a scalp with the rest.”⁴³ While many narratives contrasted Simms’ portrayal,⁴⁴ this perception of Boone as an Indian-fighter resonates today.

The pervasiveness of this representation is demonstrated in countless children’s books that feature Boone as the protagonist. Author Dodge Tyler’s 1997 children’s book, *Dan’l Boone: Apache Revenge*, for example, tells a fictional tale of a conflict with Apache Indians:

A band of Apaches with blood in their eyes rode the warpath right to Dan’l’s door, looking to avenge their humiliating defeat at his hands three years earlier.... When [they] captured his niece as a trophy it became more than a battle.... No matter where the warriors rode, the frontiersman swore to find them... and to exact some vengeance of his own.⁴⁵

Narratives like this solidify the image of Boone as a brave, fighting frontiersman and perpetuate what Limerick views as the most common stereotype of the frontier experience and its heroes: noble pioneers and savages struggling in the wilderness.⁴⁶

Contrary to Simms’ and Tyler’s tales of Boone’s exploits, Faragher suggests that Boone had an amicable relationship with Native Americans. In

⁴³ William Gilmore Simms, “Daniel Boone, the First Hunter of Kentucky,” *Southern and Western Magazine and Review* 1 (1845): 225.

⁴⁴ For an example of a narrative that deemphasizes Boone’s desire to kill Native Americans see John Stevens Cabot Abbott, *Daniel Boone, The Pioneer of Kentucky* (New York: Dodd and Mead, 1872).

⁴⁵ From book five of *The Lost Wilderness Tales*, a series based on the premise that: “A mighty hunter, intrepid guide, and loyal soldier, Dan’l Boone faced savage beasts, vicious foes, and deadly elements – and conquered them all. These are his stories – adventures that made Boone a man and a young country a great nation.” Dodge Tyler, *Dan’l Boone, Apache Revenge* (New York: Dorchester Publishing Co., Inc, 1997) back cover.

⁴⁶ Limerick, Grossman and White, 36.

response to tales that he had killed a multitude in his lifetime, Faragher notes, Boone stated: “I am very sorry to say that I have never killed any... for they have always been kinder to me than the whites.”⁴⁷ Given the period in which Boone lived and his affinity for westward movement, his numerous encounters with Native Americans are to be expected. By emphasizing conflict in this brief account of his life, however, the timeline supports the aforementioned stereotype of Boone and the frontier experience.

In addition to emphasizing Boone’s role as a fighting-frontiersman, the timeline parallels a mythical portrayal of Boone as a rifle-wielding hunter-hero. The first event on the timeline following Boone’s birth in 1734 – and the only event, excluding his birth, relevant to his 16 years in Pennsylvania – is “Daniel is given his first gun.” The last event before his death is, “Daniel goes on his last long hunt.” Although the timeline only references the rifle and hunting twice, their prominent place at the beginning and end implies that his life essentially began and ended with a rifle in hand. Historian Daniel J. Herman describes the rifle as the allegorical center of the hunter-hero’s drama – a symbol of quiet strength, self-reliance and masculinity.⁴⁸ The timeline supports Herman’s assertion by underscoring the role of the rifle and hunting in Boone’s life.

⁴⁷ Faragher and Hine, 474-476.

⁴⁸ Daniel Herman, “The Other Daniel Boone: The Nascence of a Middle-Class Hunter Hero, 1784-1860,” *Journal of the Early Republic*, 18.3 (1998), 444.

MAP

The map of *Daniel Boone's America*, courtesy of the National Geographic Cartographic Division, illustrates Boone's route from Pennsylvania to Missouri. While Boone's journey began in Pennsylvania, the majority of text details his experiences in Kentucky and Missouri. In doing so, the map depicts Boone as catalyst for westward movement and his actions as a triumph over the odds:

Despite a ban of settlement west of the Appalachian Mountains, Boone scouted eastern Kentucky, led a 1773 attempt to settle there that was thwarted by Indian attack, and finally founded Boonesborough in 1775. After defending his successful settlement during the Revolutionary War, Boone surveyed lands for the flood of settlers who followed. In later years, he moved to the Missouri region, which soon passed into American hands in the Louisiana Purchase.⁴⁹

With this, the map text mirrors a common mythical representation of Boone as a 'pathfinder for civilization.'⁵⁰

The roots of this image of Boone as a pathfinder can be traced to popular narratives of Jacksonian America. In his *Biographical Memoir of Daniel Boone*, Timothy Flint, for example, describes that Boone "caught some glimmerings of the future, and saw with the prophetic eye of a patriot that this great valley must soon become the abode of millions of freemen."⁵¹ Many expansionist democrats of the time viewed westward expansion as America's providential mission, and to some, Boone represented the embodiment of that mission.⁵²

⁴⁹ "Daniel Boone's America," *National Geographic Cartographic Division*.

⁵⁰ Faragher, *Daniel Boone*, 337.

⁵¹ Timothy Flint, *Biographical Memoir of Daniel Boone: the First Settler of Kentucky*, (Cincinnati: N. and G. Guilford, 1833) 171.

⁵² This view of westward expansion as a providential mission stemmed from a Puritan notion of America as 'a chosen nation,' undertaking a divinely ordained 'errand into the wilderness,' an

INTRODUCTION VIDEO

Visitors at the DBH are invited to watch *The Life and Times of Daniel Boone*, a 15-minute introduction to Daniel Boone's life. With this video professional living-historian Richard Pawling⁵³ plays John DeTurk, the third owner of the homestead, and presents a brief overview of Boone's life after leaving Pennsylvania in 1750.⁵⁴ While watching the introduction video is optional, many visitors choose to watch prior to touring the site.

Like the timeline, the video emphasizes a constant defense against Native Americans. Speaking as DeTurk, Pawling tells several stories of Boone's encounters, one of which describes the Siege of Boonesborough. According to the video, Shawnee chief Blackfish adopted Boone as a son following his capture in 1778.⁵⁵ Boone remained with the Shawnee for several months, waiting to overhear plans of an attack on his Kentucky settlement, Boonesborough. When he finally did, Boone "...got those Indians believing he was their friend, [and] he escaped,"⁵⁶ returning to Boonesborough to defend the settlers against an impending attack. Following the death of 37 Shawnee,

exodus from the Old World to the New. This ideology was shaped by an anxiety and fear that in rationalizing, settling and improving the wilderness, the New World may become the Old. For more information see David Reynolds, *Waking Giant: America in the Age of Jackson*, (New York: Harper, 2008) 383; William V. Spanos, *American Exceptionalism in the Age of Globalization: the Specter of Vietnam* (Albany: State University of New York, 2008) 192; Sacvan Bercovitch, *The American Jeremiad* (Wisconsin: University of Wisconsin Press, 1978) 12-17.

⁵³ Richard Pawling is the owner and interpretive specialist of HISTORY ALIVE! – a firm that provides living history and traditional music programs and training workshops to parks, museums, and colleges/universities throughout the United States and Canada.

⁵⁴ *The Life and Times of Daniel Boone*, perf. Richard Pawling, The Daniel Boone Homestead, DVD.

⁵⁵ According to Faragher, it was common practice among the Shawnee to replace fallen warriors with men they had captured (Faragher, *Daniel Boone*, 327).

⁵⁶ *The Life and Times of Daniel Boone*, DVD.

Pawling continues, Blackfish gave up, “for he knew that no one could drive Daniel Boone out of Boonesborough.”⁵⁷ Many of the details of Boone’s capture by the Shawnee and the Siege of Boonesborough conveyed in the video are consistent with historical scholarship on Boone.⁵⁸ The way in which those details are conveyed, however, emphasizes Boone’s cunning and skill, and mirrors frontier narratives scorned by some western historians for an ethnocentricity that paints Native Americans as the enemy, and the Anglo-American man as the hero.⁵⁹

In addition to emphasizing Boone’s triumph over Native Americans, the video makes other references to Boone’s myth that are evident in both the map and the timeline – namely, skill with a rifle and role as a pathfinder for civilization – but stresses that the roots of these achievements are in the Oley Valley. It is in the Oley Valley, Pawling explains, that Boone learned how to shoot a Pennsylvania rifle; and some “claim he’s the best shot in North America.”⁶⁰ In 1776, he continues, while Americans are fighting for independence, Boone uses the skills he learned in the Oley Valley to rescue his daughter, Jemimah, from Indian capture.⁶¹

The video concludes with a reverent assertion that, “[Boone’s] spirit lives on in the people who crossed the great-plains, in the people who live in America

⁵⁷ *The Life and Times of Daniel Boone*, DVD.

⁵⁸ For more on the Siege of Boonesborough see Faragher, *Daniel Boone*, 177-235.

⁵⁹ Limerick, “The Persistence of the Frontier.”

⁶⁰ *The Life and Times of Daniel Boone*, DVD.

⁶¹ For a discussion of Jemimah’s capture by Native Americans see Faragher, *Daniel Boone*, 141-177.

today, and it was born right here, in the Oley Valley.”⁶² With this, the video emphasizes aspects of Boone’s myth that speak to the frontier ideals of promise, progress and American ingenuity, and traces their origins to the Oley Valley. In doing so, the video attempts to foster local pride.

⁶² *The Life and Times of Daniel Boone*, DVD.

TOUR EXPERIENCE

The focus of guided tours, and the first stop on self-guided tours, is the Boone House, a structure that sits on the location of Daniel Boone's childhood log cabin.⁶³ Having undergone numerous renovations in the 18th and 19th centuries by the Maugridge and DeTurk families, the only remaining piece of the original structure is the spring cellar. Of the five structures in the historic area, the spring cellar is the only feature on site from Boone's 16 years in Pennsylvania. The remaining four structures – the barn, blacksmith shop, Bertolet log house, and Bertolet sawmill – were relocated to the site in the 20th century.

While Boone may be the primary focus of the visitor center, the Boone House only briefly discusses the frontiersman. There may be some variation in content presented by each tour guide at the Boone House, but the guide manual instructs them to mention Boone's birth, the relocation of his family to North Carolina in 1750, and Boone's life after leaving North Carolina.⁶⁴ Similarly, the map provided to visitors on the self-guided walking tour only briefly mentions Boone at the Boone House: "Daniel was born in the log dwelling in 1734."⁶⁵ The majority of time on guided tours is spent discussing the uses of various rooms of the house,⁶⁶ the general experiences of the Boone, Maugridge and DeTurk families, and the architectural evolution of the structure.

⁶³ Squire Boone built the original log cabin in 1730 ("Employee Handbook," 12).

⁶⁴ "Employee Handbook," 43.

⁶⁵ PA Historical and Museum Commission, *Daniel Boone Homestead Visitor Guide*, 4.

⁶⁶ Namely, the spring cellar, parlor, kitchen, back room, upstairs, and flax room.

Visitors' Expectations

Together, the visitor center and the tours comprise the DBH's overall visitor experience. Rather than convey one consistent narrative that runs throughout the experience, however, the DBH conveys two distinct narratives – a mythical interpretation of Daniel Boone's life and a historical interpretation of 18th-century life in the Oley Valley. This results in a disjointed overall visitor experience that may fail to meet visitors' expectations.

Visitors' expectations for their experience at the DBH are shaped by both uncontrollable and controllable factors.⁶⁷ The primary uncontrollable factor that influences visitors' expectations at the DBH is Boone's myth. Visitors may expect that the DBH, in bearing Boone's name, will convey a narrative that supports his popular mythical image as a rifle-wielding, coonskin cap-clad frontiersman. This expectation is met in the visitor center's exhibition area.

The exhibition area may meet visitors' expectations shaped by myth, but there are controllable factors – namely advertising and initial experience – that also influence visitors' expectations. Advertising, Jessica Foy Donnelly asserts, plays an important role in “portraying a museum's interpretive image and

⁶⁷ In marketing, controllable factors are internal factors like product, place, price, and promotion – factors that are shaped and influenced by the decisions of the company or institution. Uncontrollable factors are external factors like the current economic state, politics, and socio-cultural productions – factors that are beyond the institution's control, but nonetheless impact the consumer or visitor. Philip Kotler, *Marketing Management: Analysis, Planning, Implementation, and Control*, (Upper Saddle River, NJ: Prentice Hall, 1997): 110.

Figure 3

Daniel Boone Homestead



Birthplace of Daniel Boone

Bring your family
for hands-on learning & fun!

Enjoy hiking trails & picnic areas
Explore 7 historic structures & tour the Boone House

Open Weekends!
Hours vary seasonally, please contact us for details.

Upcoming Events

7/19	History Day Camp*	(9AM-2PM)
7/27	Junior History Workshop*	(9:30AM-12:30PM)
8/10	Junior History Workshop*	(9:30AM-12:30PM)
10/16	Heritage Day	(10AM-4PM)
10/30	Trick or Treat	(10AM-4PM)
12/4	A Homestead Christmas	(12-4PM)

*Requires registration, please call for details.

Bring this ad to receive

\$2 OFF

one adult or youth admission
(Limit one per family)



400 Daniel Boone Rd.
Birdsboro, PA 19508
(610) 582-4900
danielboonehomestead.org

Ad in Berks County Recreation Magazine

cultivating the expectations of those who have yet to visit.”⁶⁸ The majority of site-sponsored advertising at the DBH is aimed at increasing attendance at special events⁶⁹ – experiences that differ greatly from day-to-day experiences at the site. The PHMC produces a bi-fold brochure about the site in conjunction

⁶⁸ Jessica Foy Donnelly, ed. *Interpreting Historic House Museums*, (Walnut Creek: AltaMira Press, 2002) 33.

⁶⁹ This advertising typically includes print ads in newspapers and magazines, press releases, flyers and direct mailers.

with PA Trails of History,⁷⁰ visitors have access to the site's website, and the site has recently published its first long-running ad in *Berks County Parks and Recreation* magazine (see figure 3, p. 26), but there is little else conveying an overall message of what the DBH has and does daily.

Given the DBH's minimal site-sponsored advertising for daily experiences, initial interactions with the site may have a larger impact on visitors' expectations for their experience. Visitors' initial interactions with the site are typically in the visitor center. Given the exhibition area's focus on Daniel Boone, visitors likely expect the tours to continue a narrative of Boone's life. This expectation is demonstrated with visitors' responses to a survey following a tour of the Boone House. When asked the question, "What did you expect to see today?" one first-time visitor answered: "Well, at least something about Daniel Boone, his life or his family." Similarly, another visitor responded: "Preferably something, anything, about Daniel Boone."⁷¹ Instead of meeting this expectation, however, the tours make little mention of the frontiersman, and focus instead on 18th-century life in the Oley Valley.

Delivering an experience that fails to meet visitors' expectations may result in dissatisfaction, impacting the DBH's ability to promote repeat visitation and attract new visitors. According to Consumer Satisfaction literature, satisfaction is defined by the extent to which an experience meets our

⁷⁰ PA Trails of History includes a military history trail, industrial heritage trail, historic homes trail, and a rural farm and village history trail. Together, there are 25 historical sites and museums.

⁷¹ See Appendix C for additional data.

expectations,⁷² and there is a positive correlation between satisfaction, loyalty, and consumer retention.⁷³ J. Jeffrey Inman et al. stress that customers are more likely to re-choose an option if that option met or exceeded their expectations.⁷⁴ Thus, visitors who have satisfactory experiences at the DBH may become repeat visitors.

In addition to discouraging repeat visitation, failing to meet visitors' expectations may affect the DBH's ability to attract new visitors. Fornell et al. assert that loyal, repeat customers are more likely to recommend an experience to others.⁷⁵ Lynn Dierking and John Falk note the importance of peer recommendations in promoting museum visitation. Recommendations from friends and family, they assert, "appear to be a major, if not the primary, vehicle for attracting visitors and forming their expectations," proving a more powerful influence than traditional communication and promotional tools like radio, television, and direct mail.⁷⁶

Nielson Online's 2009 Global Online Consumer Survey demonstrates this influence of peer recommendations among Internet users, finding that the top

⁷² Gelb and Gilly, 323; A. Parasuraman, Dhruv Grewal, and Glenn B. Voss, "The Roles of Price, Performance, and Expectations in Determining Satisfaction in Services," *Journal of Marketing* 62.4 (1998), 46.

⁷³ While this literature often discusses consumer satisfaction in relation to the exchange of manufactured goods, it is also relevant to the service industry. C. Fornell, M.D. Johnson, E.W. Anderson, J. Cha, and B.E. Bryant, "The American Customer Satisfaction Index: Nature, purpose, and findings," *Journal of Marketing*, 60 (1996), 7-18.

⁷⁴ J. Jeffrey Inman, et al. "What You Don't Know about Customer-perceived Quality: the Role of Customer Expectation Distributions." *Marketing Science* 18.1 (1999), 89.

⁷⁵ Fornell, et al., 15.

⁷⁶ Lynn D. Dierking, and John H. Falk, *The Museum Experience*, (Washington, D.C: Whalesback, 1992) 28; also see K. Rama Mohana Rao, *Services Marketing*, (New Delhi: Dorling Kindersley, 2007) 82.

two most trusted modes of advertising were ‘recommendations from people I know’ and ‘consumer opinions posted online.’⁷⁷ This trust stems from a belief that, unlike paid advertisers, friends, family and online consumers are free from the bias and influence of marketers.⁷⁸ With an influx in use of the Internet and social media venues like Facebook and Twitter, peer recommendations have a larger reach.⁷⁹ If a visitor is dissatisfied with their experience at the DBH, he or she may not only discourage their friends and family from visiting the site, but also flood these venues with negative feedback, deterring potential visitors.

To gain a better understanding of repeat visitation and the influence of peer recommendations on visitors’ decisions, a brief survey was taken of visitors at the DBH’s free Charter Day event.⁸⁰ Data showed that approximately 30% of visitors had previously been to the site. Of the remaining 70% of first time visitors, approximately 20% learned about the DBH from friends or family.⁸¹ This figure is markedly lower than historical sites like Colonial Williamsburg, where an estimated 80% of first-time visitors heard about the site from friends and family.⁸² Given this data, it is impossible to conclude that the minor number of

⁷⁷ Nielsen Online conducts twice-yearly Global Online Consumer Surveys of over 25,000 Internet consumers from 50 countries. In this survey, 92% selected ‘people I know’ and 72% selected ‘consumer opinions posted online.’ “Global Advertising: Consumers Trust Real Friends and Virtual Strangers the Most,” Web blog post, *NielsenWire*, The Nielsen Company, 7 July 2009. Web. 10 Jan. 2010.

⁷⁸ DeCarlo, T., R. Laczniak, and S. Ramaswami. “Consumers’ Responses to Negative Word-of-Mouth Communications: An Attribution Theory Perspective.” *Journal of Consumer Psychology* 11.1 (2001): 57; Dierking, and Falk, 29.

⁷⁹ According to a study by Pew Research Center, approximately 58% of American adults report that they research services and products online before purchasing. Jim Janson, “Online Product Research,” Pew Research Center, 29 Sept. 2010. Web.

⁸⁰ See Appendix D for the survey instrument.

⁸¹ See Appendix C for additional data.

⁸² Dierking and Falk, 28.

repeat visitors resulted from dissatisfaction with prior experiences, or that negative reviews of the site impacted visitors' decisions to visit. The low number of repeat visitors and the minor number of visitors influenced by peer recommendations does, however, suggest that visitor dissatisfaction may have been a factor.

Suggestions for the Future

In order to move forward and reduce the likelihood of visitor dissatisfaction, it is necessary for the DBH to increase consistency in all places where the public interacts with the site. The following suggestions will help the DBH achieve this consistency and deliver an experience that meets visitors' expectations.

1. Consider the creation of a distinct brand identity.

Some of the DBH's greatest challenges involve creating a consistent narrative and delivering a consistent experience. The DBH's need to encourage consistency parallels Margot Wallace's argument for creating a strong brand image – in other words, a distinct identity – in museums. Branding, Wallace asserts, consists of creating and maintaining a body of programs and attitudes that operates at every point where a museum intersects with the public – from exhibits and educational programs to advertising and gift shop sales – and clearly expresses an image of what a museum has and does.⁸³ In other words, a brand identity is an image that is conveyed throughout all aspects of the institution. Creating a distinct brand identity at the DBH would help to bridge the narrative gap between the visitor center and the tours by establishing a foundation on which a consistent narrative and experience can be based.

⁸³ Wallace, 2.

2. Increase and Improve site-sponsored advertising.

As previously noted, the DBH promotes special events, but advertises very little, otherwise; thus, they have little control over daily visitors' expectations prior to visiting the site. By increasing sponsored advertising aimed at attracting visitors to the site on non-special event days, the DBH could help shape visitors' expectations for their experience, reducing the possibility of delivering an experience that fails to meet visitors' expectations.

The primary obstacle to overcome in order to increase the site's advertising for daily experiences is the FDBH's financial resources. With the FDBH's new administrative role come new financial responsibilities including staff salaries, insurance, and day-to-day operational costs like office supplies. Given this new financial strain, the FDBH are more likely to advertise special events because they feature higher admission prices and are seemingly better revenue generating opportunities than daily experiences. By increasing advertising that both attracts visitors on a day-to-day basis and helps to shape visitors' expectations for their daily experiences, however, the FDBH has the opportunity to increase revenue both short-term and long-term.

A survey of visitors at the site's Charter Day event demonstrates the potential reach of daily advertising at the DBH. The majority of visitors (55%) learned about Charter Day through various modes of site-sponsored advertising like ads in print and online newspapers that emphasize living-history

demonstrations such as blacksmithing, hearth cooking and rifle shoots.⁸⁴ When asked ‘What did you expect to see today?’ the majority of visitors (51%) responded with ‘various demonstrations’ like rifle shoots and blacksmithing, indicating that visitors’ expectations were generally consistent with the event’s advertising. This suggests that the DBH’s advertising not only reaches a large number of visitors, but also successfully shapes their expectations for their experience. As previously discussed, if visitors’ experiences meet their expectations, they may be more likely to visit the DBH again. Thus, advertising daily experiences at the DBH may attract more visitors in the short-term, but also promote repeat visitation and increase revenue in the long-term.

The promotional materials that do currently focus on daily experiences at the DBH are outdated and convey inconsistent messages, resulting in visitor confusion and disappointment. Thus, in addition to increasing promotion of the DBH’s daily experiences, it is necessary to improve the current advertising.

The greatest obstacle the DBH faces in improving the consistency of its advertising is the relationship between the FDBH and the Pennsylvania Historical and Museum Commission (PHMC). The majority of the DBH’s promotional materials were created by the PHMC while the site was state-operated. As such, these materials reflect information that became irrelevant after the state withdrew funding in fall 2009. Thus, visitors are often disappointed when they visit the site to find that it closes at 4pm rather than

⁸⁴ See Appendix C, Question 2 for complete data.

5pm and is only open three days a week from September to December rather than six days.⁸⁵

Additionally, although the state withdrew financial support, the DBH is still a member of PHMC's PA Trails of History, and is therefore included in marketing materials aimed at increasing awareness of PHMC and Pennsylvania's historic sites. The result is two organizations advertising for the same site, but with different messages and motives. For the DBH to successfully communicate a message that helps shape visitors' expectations for their experience, they must create and relay consistent and updated content and imagery throughout all advertising materials – both those created by the FDBH and in conjunction with the PHMC.

3. Conduct an extensive visitor evaluation.

To deliver a consistent experience that meets visitors' expectations, it is vital for the DBH to have a thorough understanding of those expectations. Empirical data collected from a survey of visitors at the DBH's free Charter Day event has been presented here,⁸⁶ but there are several limitations to that data that should be noted.

First, this survey was administered at a special event. Special events at the DBH feature various hands-on activities, presentations by professional historians and living-history demonstrations, offering an experience that differs greatly from the day-to-day experiences of exploring the visitor center and

⁸⁵ *Daniel Boone Homestead Brochure*, Pennsylvania Historical and Museum Commission.

⁸⁶ See Appendix C for a complete analysis of data and Appendix D for the survey instrument.

touring the site. The majority of the FDBH's advertising dollars are directed toward promoting and increasing special event attendance, so visitors likely have a greater idea of what to expect from those experiences. Prior to increasing advertising of daily experiences, it would be helpful to survey daily visitors – those visitors who see the sign on the side of Daniel Boone Road and make a spontaneous visit, for example – to determine their expectations for their experiences. It would also be helpful to explore if special event advertising has influenced daily visitors. Some Charter Day visitors (18%) expected to see a rifle shoot when they visited the site, a feature of special events that is frequently emphasized in advertising. Will daily visitors expect a similar experience?

Second, although children were present at the event, only adult members of family groups answered survey questions. Many of the DBH's visitors are children who visit the site with their parents, school groups, and scout troops. Unlike their parents and grandparents, who may have grown up with portrayals of Daniel Boone on television, children may have different expectations for what they will learn about Daniel Boone. What do children learn about Boone in school and how does that shape their expectations for their experience? How do those expectations compare to those of the baby-boomer generation?

In addition to exploring what visitors *expect* from their experiences at the DBH, it is important to understand what visitors *want* from their experience. What do they want to learn about Daniel Boone? What do they want to know about the Oley Valley? These and other questions will allow the site to create a

narrative and an experience shaped from the outside in, one that puts visitors at the forefront of the experience.

4. Decide the manner in which Daniel Boone is discussed.

It has been argued here that visitors expect an experience at the DBH that conveys an image of Boone shaped by mythical narratives – an expectation that is met in the visitor center’s exhibition area. Different individuals, however, receive and comprehend socio-cultural productions like myth in complex and varying ways.⁸⁷ Thus, it is impossible to generalize that all visitors would expect this image of Boone and uphold the associated frontier myths. Some, in fact, may be just as disappointed by a narrative inundated with myth as one that breaks with myth. Consequently, conveying a mythical narrative of Boone, as is done in the visitor center, may have the same negative result as conveying a historical narrative that discounts popular myths.

This possibility is demonstrated by taking another look at visitors’ reactions to *The West as America* at the NMAA. It has been previously argued that some visitors criticized *The West as America* for challenging prevailing mythical narratives of the west.⁸⁸ While this is the case for some, others criticized the exhibition because in challenging those myths, the curators imposed on visitors another ideological interpretation of the west. In other words, “their demythologizing process led to a... remythologizing of the subject

⁸⁷ Slotkin, *Regeneration Through Violence*, 10.

⁸⁸ See chapter 1 of this thesis, “The Conflict,” 7.

in much the same way.”⁸⁹ One visitor commented, “[the curators] didn’t pose questions or interpretations that would allow sensitive viewers to consider them as possibilities and make up their own minds.”⁹⁰ Similarly, another visitor argued, “If you insist on imposing your sophomoric bias on the public please have the basic decency to allow for *other* explanations.”⁹¹ These comments suggest that the conflict between historical and mythical narratives stems from giving one narrative priority over the other.

Upholding one narrative over the other implies that myth and history are mutually exclusive. As previously noted, Dydia DeLyser argues against this supposition, asserting that myth and history cannot be readily separated.⁹² Bearing this in mind, a suggestion for the DBH is to convey a narrative of Daniel Boone’s life that presents historical fact without ignoring or discounting popular myth, and vice a versa.

Juxtaposing an image of Fess Parker as Daniel Boone in his popular costume of buckskins, rawhide shoes, and a coonskin cap with an image of Boone in his historically accurate clothing including a wide-brimmed beaver felt hat, for example, presents both historical fact and myth rather than supporting one interpretation over the other.

⁸⁹ Comment made by Alan Trachtenberg about *The West as America* (Durbin, 169)

⁹⁰ Anonymous comment recorded in one of four comment books from *The West as America* exhibition (Durbin 169).

⁹¹ Anonymous comment recorded in one of four comment books from *The West as America* exhibition (Durbin 168).

⁹² DeLyser, “Authenticity on the Ground,” 609.

Another way to present both myth and history is to discuss Boone's relationship with Native Americans. Presently, the timeline perpetuates a mythical representation of Boone as an Indian-fighting frontiersman by placing emphasis on the events in this life where he had unfavorable encounters with Native Americans. The DBH can use this representation of Boone as a fighting frontiersman to help explain that, given the period in which Boone lived and his affinity for westward movement, numerous encounters with Native Americans were to be expected, but that not all of his interactions with them were negative. By presenting Boone as an Indian-fighting frontiersman, but also offering evidence of Boone's amicable relationship with Native Americans, the DBH can use Boone's myth as a jumping off point to engage visitors with history, rather than simply conveying one narrative rather than the other.

5. Update the content in the visitor center's exhibition area.

The exhibition area focuses almost completely on presenting the events of Boone's life after leaving Pennsylvania. As such, the exhibition area's narrative is inconsistent with the site's mission to interpret the settlement, development and culture of the Oley Valley through the lives of the Boone, Maugridge and DeTurk families that occupied the site.⁹³ Rather than updating the mission to include 'interpreting the life of Daniel Boone after leaving Pennsylvania,' the DBH can update the content in the visitor center's exhibition area to reflect the mission while conveying a narrative of Boone's life.

⁹³ "Employee Handbook," 1.

This can be achieved by using Boone's myth to connect visitors to the history of the region. By using Boone's mythical association with the rifle, for example, the DBH can create a permanent exhibit that presents the role of the rifle in a broader historical context. Topics to discuss might include: the rifle in Boone's myth, the use of long-rifles in the Oley Valley, connections between the Pennsylvania and Kentucky long-rifles, Boone's role in introducing the Pennsylvania long-rifle to Kentucky, and the impact on today's firearms. With this, the site can utilize rather than disseminate Boone's myth, offer connections between Boone's life in Kentucky and the Oley Valley, and make 18th century weapons more interesting and relevant to a wider audience.

Additionally, the timeline can be updated to offer a more relevant and comprehensive account of the events in Boone's life. This includes adding content referring to his sixteen years in Pennsylvania and eliminating unrelated content like '1741 – Ben Franklin invents the Franklin stove.'⁹⁴ While the timeline does establish a broader temporal context for Boone's life by presenting events within a context of other historical events and figures,⁹⁵ most events that are listed on the timeline are unrelated to Boone and generally overwhelm the information that is pertinent to his life.⁹⁶

⁹⁴ See Appendix B for complete timeline.

⁹⁵ It allows visitors to see, for example, that Boone was a forerunner, moving west into Kentucky and Missouri prior to the Louisiana Purchase and the Lewis and Clark expedition.

⁹⁶ Approximately 60% of the events listed on the timeline are seemingly unrelated to Boone's life.

6. Integrate discussions of Daniel Boone into the tours.

Presently, the tours make little-to-no mention of Daniel Boone, and as a historic site bearing his name, it is important for the DBH to integrate discussions of Boone into all aspects of the site's interpretation.

Boone's childhood in Pennsylvania provides a great opportunity for the DBH to connect to its younger visitors on the tours. While special events occasionally focus on Boone's sixteen years at the Homestead, most discussion of Boone, otherwise, is focused on the years after he left Pennsylvania. Presenting life for children in 18th century Oley Valley through Boone's experiences as a child and teen would offer a strong connection between Boone and the Oley Valley, and also help younger visitors draw connections to their own lives.

A way to incorporate Boone's life after leaving Pennsylvania into the tours without losing focus on the Oley Valley is to explore the aspects of Pennsylvania architecture that are evident in the places Boone settled. Although Boone lived in a log cabin on the site of the current house, he visited Pennsylvania several times after leaving in 1750 and would have seen the changes and additions.⁹⁷ Nathan Boone's home in Osage Valley, Missouri⁹⁸ – where Boone spent the last decades of his life – was designed by Daniel Boone and reflects aspects of

⁹⁷ Faragher asserts that Boone visited his family in Pennsylvania twice - once in 1781 and again in 1787 (Faragher, "Daniel Boone," xiii).

⁹⁸ The site of Nathan Boone's home is now owned by Lindenwood University and known as the Boone Home and Boonesfield Village.

Pennsylvania architecture, including Pennsylvania keystones⁹⁹ over every window and door. By acknowledging the physical aspects of the Oley Valley that Boone may have brought with him to North Carolina, Kentucky and Missouri, the site's narrative broaden in scope but also express more interesting and pertinent information about the Oley Valley and Eastern Berks County.

7. Update the tour guide manual.

As the tour content changes to incorporate discussions of Daniel Boone, the tour guide manual should be updated to reflect those changes. Additionally, the manual should be updated to reflect current and up-to-date information – even if that information is not conveyed on tours.

In describing the role of a tour guide, for example, the DBH guide manual states, “the visitor does not know what to expect. You are the leader.” This study has demonstrated that this is not necessarily the case. While visitors may not know what to expect physically – e.g. what rooms are in the house – they nonetheless have expectations for their experience that are shaped by various factors including myth, advertising and initial experiences. As the ‘leader’ of the tour, it is necessary for tour guides to understand visitors’ motivations and expectations. By updating the guide manual to incorporate information about visitors, tour guides will better understand how to help provide an experience that meets visitors’ expectations.

⁹⁹ Pennsylvania keystones are the central wedge-shaped stone in an arch that holds the other stones in place and a symbol of Pennsylvania.

This study of the Daniel Boone Homestead (DBH) begins with the suggestion that historical sites associated with frontier heroes of the American west may face marketing challenges stemming from a conflict between competing mythical and historical narratives. This suggestion is based on an assumption that the narratives conveyed by historical sites are rooted in thorough academic research and scholarship, and as such, will inherently clash with various popular mythical narratives upheld by the public.¹⁰⁰

This assumption implies that myth and history are mutually exclusive – that mythical narratives are rooted in erroneous belief while historical narratives are based on fact. While some argue that this is the case,¹⁰¹ others contend that myths are simply ideological interpretations of the past, rooted – albeit sometimes loosely – in historical fact.¹⁰²

Similarly, it may be argued that historical narratives are ideological interpretations of the past. Historical narratives may be rooted in thorough academic research and scholarship, but that does not guarantee an objective presentation of historical fact – that would imply that academic scholarship is free of any ideological bias.¹⁰³ As *The West as America* demonstrates with its

¹⁰⁰ Alexander and Alexander, 122.

¹⁰¹ Limerick, “The Persistence of the Frontier.”

¹⁰² DeLyser, “Authenticity on the Ground,” 609; Faragher and Hine, 475.

¹⁰³ The fact that academia is not free of ideological bias is demonstrated by the continued controversy over Frederick Jackson Turner’s “Significance of the Frontier in American History.” Turner’s thesis, which optimistically described the frontier as the essential American experience, was widely accepted by the public and historians, alike, for generations after his 1893

interpretation of frontier images rooted in revisionist western history, historical narratives may be just as subjective as myth.¹⁰⁴ It seems, then, that the aforementioned conflict between competing mythical and historical narratives is essentially a competition between two halves of the same whole – two differing ideological interpretations of the same story.

The DBH faces marketing challenges as a result of a competition between mythical and historical narratives. Rather than a conflict between two competing interpretations of the same story, however, theirs is a conflict between two entirely different stories – a mythical interpretation of Daniel Boone's life and a historical interpretation of 18th-century life in the Oley Valley. While the DBH does face the challenge of balancing the mythical and historical interpretations of Daniel Boone's story, the site's current marketing challenges are primarily rooted in an inconsistency of subject matter rather than conflicting interpretations of history.

By conveying two entirely different narratives, the DBH delivers a disjointed visitor experience. While the problem is different than initially predicted – a matter of inconsistency rather than a conflict between myth and history – the end result is the same – the DBH delivers an experience that may

presentation at the World's Columbian Exposition. Even now, Turner's thesis sparks conflict between its supporters and critics within academia, both of which argue against the ideological bias of the other. Gene M. Gressley, "The Turner Thesis: A Problem in Historiography," *Agricultural History Society* 32.4 (1958): 230.

¹⁰⁴ For a discussion of the interpretation of history by the NMAA with *The West as America*, see p. 32 of this study.

fail to meet visitors' expectations, therefore decreasing the likelihood of repeat visitation and impacting the site's ability to attract new visitors. In order to deliver a consistent visitor experience and increase visitor satisfaction, the site must create one distinct narrative. In doing so, the site will be forced to decide the manner in which to discuss Daniel Boone, and will inevitably face and overcome the marketing implications of conveying one interpretation – historical or mythical – over another.

4 **Applicability to the Museum Field**

While this study focuses on challenges that are specific to the Daniel Boone Homestead (DBH), the main issues are relevant to other historical sites and museums that interpret materials related to American myths and to the museum community as a whole.

First is the importance of identifying and meeting visitors' expectations. Understanding visitors' expectations is necessary when marketing any museum. This study presents and discusses various factors including national myth, advertising, and initial experiences that work to shape visitors' expectations and the impact that failing to meet those expectations has on attracting and retaining visitors.

Second is the importance of consistency in all aspects of an institution, including visitor experiences; exhibition, tour and special event narratives; and content and imagery of marketing materials. This study presents the challenges and possible marketing repercussions of conveying an inconsistent narrative and delivering a disjointed visitor experience.

Third is the importance of conveying a narrative that presents historical fact without discounting popular myth, and vice a versa. Historic sites associated with the heroes of American myth are common throughout the country – there are three associated with Daniel Boone, alone.¹⁰⁵ This study

¹⁰⁵ These historic sites are the DBH, the Boone House and Boonesfield Village in Missouri, and Fort Boonesborough in Kentucky.

discusses the importance of understanding the extent to which myth impacts visitors' expectations for their experiences and the issues that arise when you favor one narrative – historical or mythical – over another.

By discussing the DBH's marketing challenges and presenting possible solutions for overcoming these challenges, this study presents a model from which other historical museums and sites can draw their own solutions.

5 Implications for Future Research

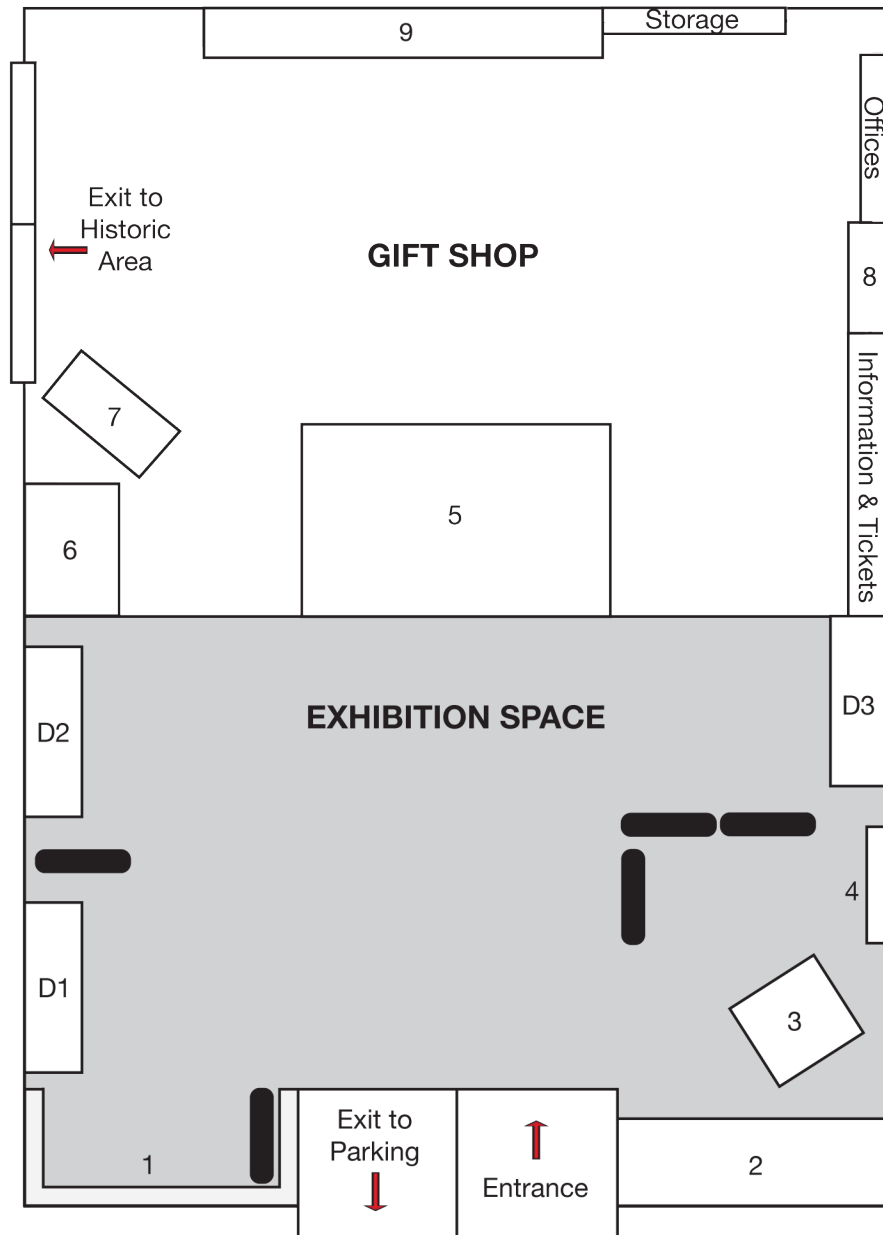
In the historic sites and museums associated with the heroes of American myth, interactions between myth and history are inevitable. This study briefly discusses the affects of myth on visitors' expectations and the challenges of balancing myth and history in interpretations of the past, but there are countless opportunities for exploring the impact of myth in museums.

Research into the pervasiveness of the Frontier myth in American culture uncovered a good deal of information regarding the use of frontier symbols, images and metaphors in marketing to legitimize and foster desire for manufactured products.¹⁰⁶ Examples of this include advertisements for Chevrolet Trucks, Tombstone Pizza, Log Cabin syrup and Stetson cologne logos. It would be interesting to explore the affects of Frontier images on consumer choice in museum gift shops by answering the following questions: Are visitors more likely to buy a wooden rifle than a candle-making kit in the DBH gift shop because the rifle is a prominent frontier symbol? Do visitors generally purchase more in the historic sites associated with the West rather than other museums and sites because the items evoke frontier metaphors? If the answers to these questions are 'yes,' is it appropriate to emphasize myth in the gift shop to increase sales, especially in a site where the budget is tight and the majority of revenue is earned?

¹⁰⁶ See Kent L. Steckmesser, "The Frontier Hero in History and Legend," *The Wisconsin Magazine of History* 46.3 (1963) 68-179; and Priscilla Denby, *Folklore in the Mass Media*, Proc. of Folklore Forum, Indiana University, Folklore Institute, 1969. 113-21.

Appendix A

VISITOR CENTER FLOOR PLAN



- | | |
|--|--|
| 1 <i>Events in the Life of Daniel Boone</i>
Timeline | 7 Loom replication |
| 2 Period Furniture | 8 Daniel Boone Biographies |
| 3 <i>The Life and Times of Daniel Boone</i>
Introduction Video | 9 Books related to the Oley Valley,
Pennsylvania, 18th Century America and
Crafts |
| 4 "Daniel Boone's America" Map | D1 Display Case - Squire Boone/Blacksmithing |
| 5 Gift Shop Items | D2 Display Case - Quaker Religion |
| 6 Gift Shop Items | D3 Display Case - Long Rifle |

Appendix B

“EVENTS IN THE LIFE OF DANIEL BOONE (1734-1820)” COMPLETE TIMELINE

- 1726 – Jonathan Swift publishes *Gulliver’s Travels*
- 1727 – George II becomes King of England
- 1730 – Daniel’s parents settle on the 250-acre homestead
- 1732 – George Washington is born
- 1734 – Daniel Boone is born
- 1738 – Future King of England, George III is born
- 1741 – Ben Franklin invents the Franklin stove
- 1747 – Daniel is given his first gun
- 1750 – Boone family leaves Pennsylvania
- 1750 – Pennsylvania Germans begin building Conestoga Wagons
- 1751 – The Boone family settles in North Carolina
- 1752 – Ben Franklin discovers electricity
- 1755 – Daniel serves on Braddock’s expedition in the French and Indian War
- 1755 – The French and Indian War begins
- 1756 – Daniel marries Rebecca Bryan
- 1756 – Wolfgang Amadeus Mozart is born in Austria
- 1760 – George II becomes King of England
- 1763 – The French and Indian war ends
- 1769 – Daniel is captured by the Shawnees for the first time
- 1776 – Benjamin West paints “William Penn’s treaty with the Indians”
- 1773 – Daniel attempts to move to Kentucky; his eldest son James is killed by Indians
- 1773 – Boston Tea Party
- 1775 – Daniel cuts the Wilderness Road to Kentucky and founds Boonesborough
- 1776 – Daniel rescues his daughter, Jemimah from Indians
- 1776 – Declaration of Independence
- 1777/78 – Valley Forge Encampment
- 1778 – Daniel is captured and adopted by the Shawnee Chief, Blackfish
- 1781 – Daniel is elected to represent Kentucky in the Virginia legislature
- 1782 – Daniel’s son Israel is killed at the Battle of Blue Licks in Kentucky
- 1783 – The Treaty of Paris ends the American Revolution
- 1784 – John Filson’s book on Daniel Boone is published
- 1786 – Davey Crockett is born in Tennessee
- 1788 – The Constitution is ratified by the 13 states
- 1792 – Kentucky becomes the 15th state
- 1793 – George Washington is inaugurated as president
- 1793 – Eli Whitney invents the cotton gin

1796 – Official opening of the Wilderness Road
1799 – Daniel moves to Femme Osage, Missouri, a Spanish territory
1799 – George Washington dies
1801 – Thomas Jefferson becomes president
1803 – Louisiana Purchase
1804 – Daniel loses his land holdings and moves in with his son, Nathan
1804 – Lewis and Clark expedition
1809 – Abraham Lincoln is born in Kentucky
1812 – Daniel volunteers for the war at the age of 78, but is turned down
1812 – The War of 1812 begins
1813 – Daniel's wife Rebecca dies
1815 – The War of 1812 ends
1817 – Boone goes on his last long hunt
1818 – Mary Shelly publishes *Frankenstein*
1820 – Daniel dies in Missouri
1820 – King George III dies

Appendix C

VISITOR SURVEY ANALYSIS

The following data was collected from a random sample of 60 visitors during the DBH's free Charter Day event from 12:00-4:00pm on Sunday, 13 March 2011. Charter Day is a yearly event offered by all PHMC Trails of History sites on the second Sunday in March to commemorate William Penn's receipt of the charter for the Pennsylvania colony from King Charles II on 4 March 1681.

Evaluation Goals

The goals of this evaluation were to identify:

1. The extent to which the DBH currently attracts repeat visitation.
2. The various sources from which visitors learn about the site and events.
3. Visitors' expectations for their experience.
4. Ways to improve visitors' experiences in the future.
5. Visitor demographics.

These goals were met utilizing and analyzing data collected from a volunteer-administered survey consisting of seven pre-coded and open-ended questions including: 'Have you been to the DBH before? Yes or no;' and 'What did you expect to see today?'⁴⁹

⁴⁹ See Appendix D for complete survey instrument.

Methodology

Determining a methodology for evaluating visitors during a special event at the DBH is especially difficult because there is no distinct flow of traffic and no clear ending-point to the experience. The historic structures at the DBH are numbered in ascending order following a large walkway that is meant, in theory, to direct visitors around the site. In practice, however, visitors are able to explore the structures, hands-on activities and demonstrations in any order they choose, and skip anything they choose, making it difficult to determine a survey location where the majority of visitors will pass. In many museums, a solution would be to position an interviewer at the exit, where he or she can reach visitors as they leave. Unlike museums or exhibitions with a clear exit through which all visitors pass, however, the DBH's historic area is a large open space with no distinct exit. While visitors typically enter the historic area through the visitor center after paying admission fees, they are able to leave the area and make their way to one of two parking lots from any point. This makes it difficult to interview visitors about their experiences as they leave the site without utilizing numerous surveyors.

With these factors in mind, the Boone House yard – an approximately 1000sq.ft. enclosed space – was chosen as the survey location. As a major focal point of the site, it was assumed that the Boone House tour would attract more visitors than the other buildings and activities. Additionally, only one of the yard's two exits was available for this event, making it the only space in the

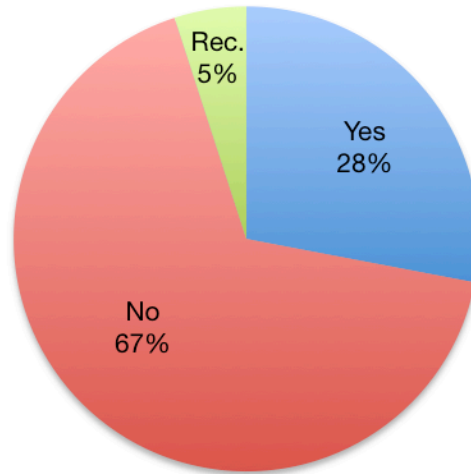
historic area where a large sample of visitors would filter through a distinct exit and, thus, the best place to station a surveyor.

A single volunteer was positioned near the exit to the Boone House yard to gather information from visitors as they moved from the Boone House tour to other activities and demonstrations. Surveys were administered verbally to a random sample of 60 adult visitors – approximately 10% of the total Charter Day population of 600. This sample was chosen based on a variable interval approach,⁵⁰ where the first person to reach the volunteer would be selected. Following the interview, the next person to reach the volunteer at the gate would be selected, and so on. This allows the volunteer to interview as many visitors as they are able in the allotted four hours.

⁵⁰ *Varied Interval* sampling is based on the interviewer's ability, as opposed to *fixed interval* sampling that dictates that every nth (5th, 10th, etc.) person is selected for an interview. International Studies Office, *A Manual for Interviewers*, Washington, D.C.: Smithsonian Institution, 1999.

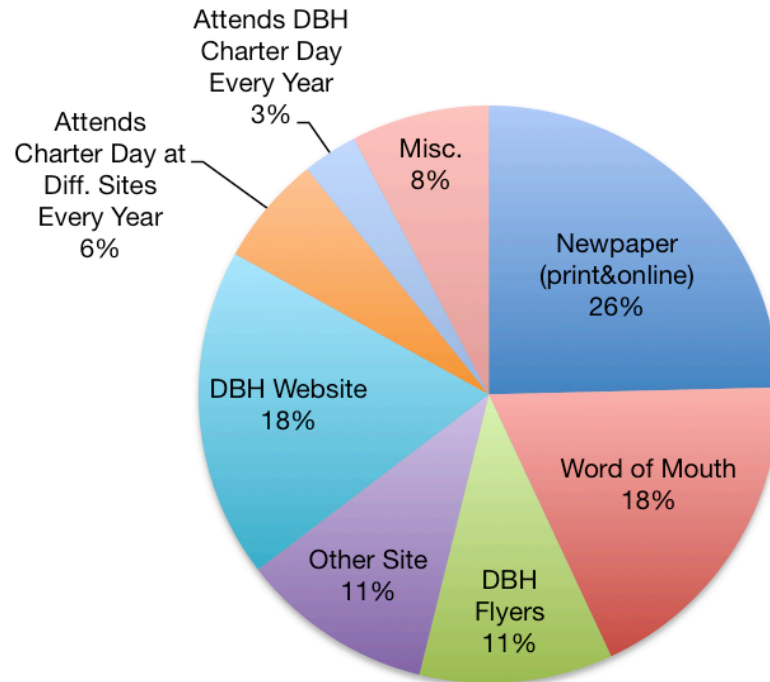
Data Analysis

QUESTION 1 – Have you been to the DBH before?



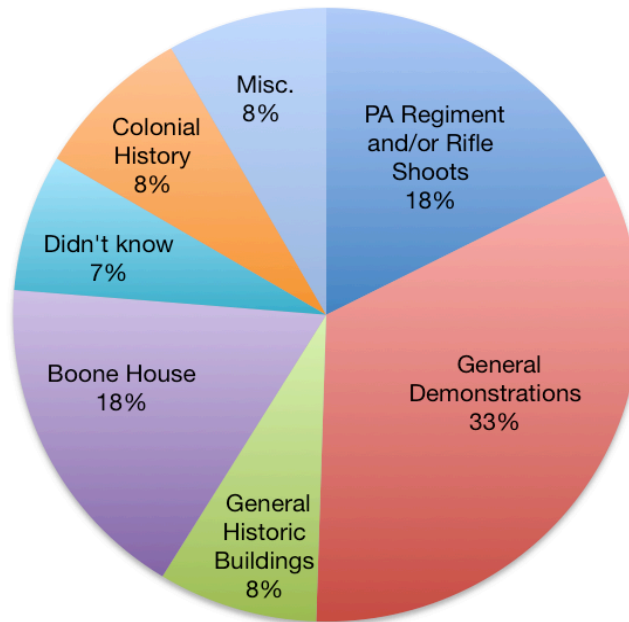
The majority of visitors surveyed (67%) had never been to the site before Charter Day. This data measures the FDBH's ability to attract repeat visitation, and suggests that visitors may be unlikely to visit the site more than once. Given that this data was collected following tours of the Boone House, there is a possibility that repeat visitors, having already taken a tour of the Boone House, skipped the tour to engage with hands-on activities and living-history demonstrations that are not available daily. Thus, this data may be slightly skewed.

QUESTION 2 – Where did you hear about the DBH/this event?



The majority of visitors (55%) heard about Charter Day through various modes of site-sponsored advertising – ads in print and online newspapers, informational flyers, postcards distributed at local businesses, historical organizations and cultural institutions, and the DBH’s website.

QUESTION 3 – What did you expect to see today?



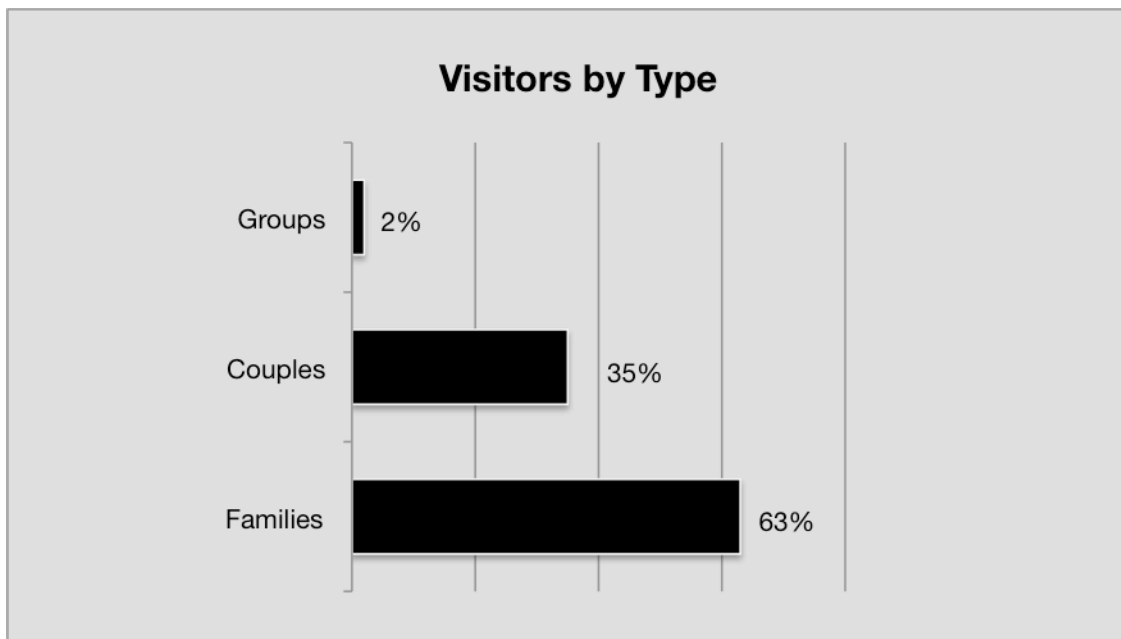
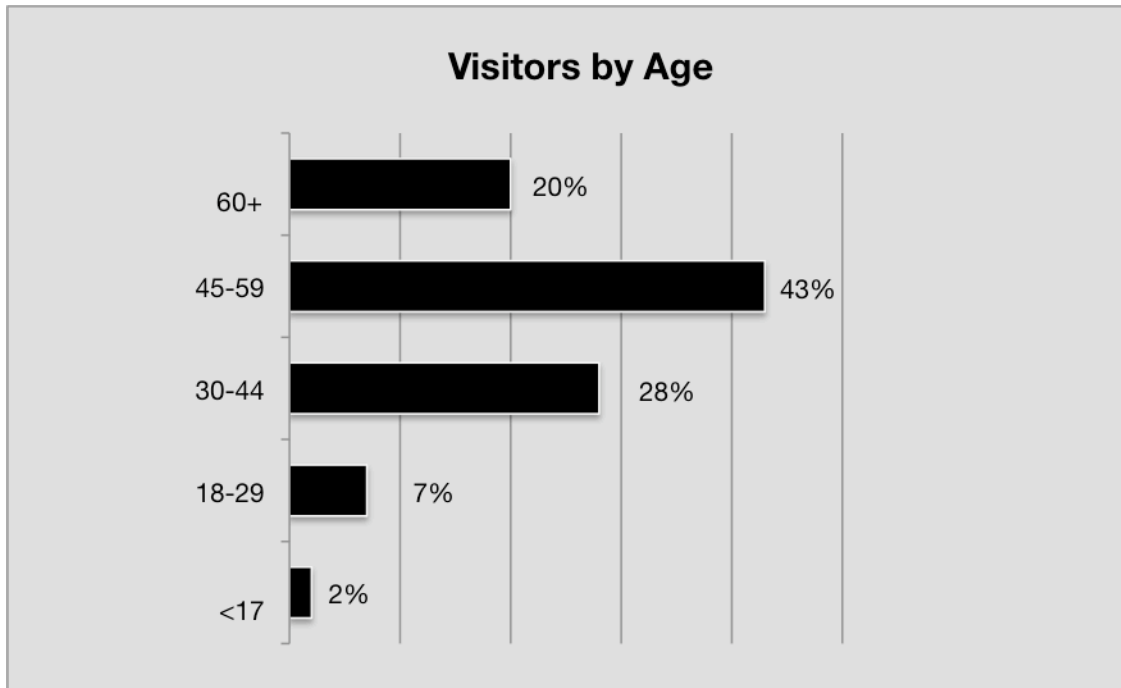
The majority of visitors (33%) expected to see demonstrations – cooking, blacksmith, sawmill, etc. – at Charter Day. Visitors' specific comments include:

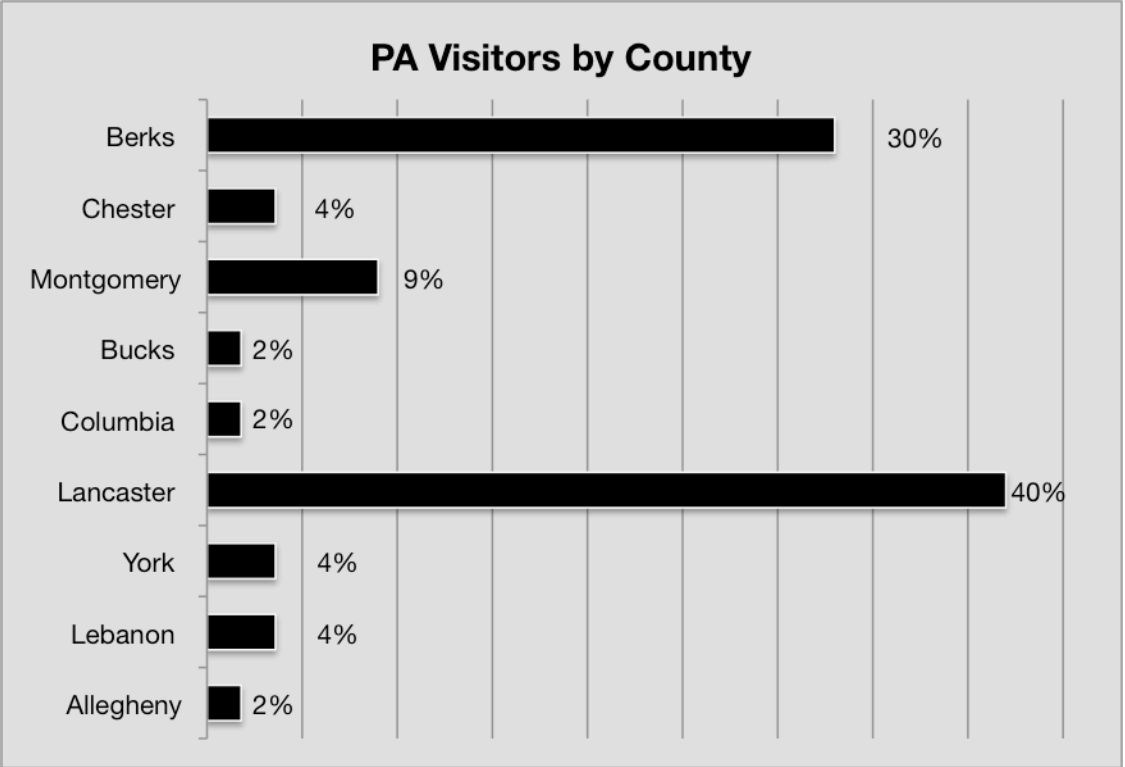
- *A Little House on the Prairie*-like experience
- Something about pioneer life
- Well, at least something about Daniel Boone, his life or his family
- Costumes, fires, rifle shoots, and blacksmith demonstrations
- Daniel Boone's boyhood home
- An interesting presentation of colonial history
- Preferably something, anything, about Daniel Boone
- The First PA Regiment and rifle shoots

QUESTION 4 – What would you like to see in the future?

- Signs along the road outside of the site announcing that there is an event
- A colonial medicine/apothecary demonstration
- A partnership with Hopewell Furnace
- What children wore, played with, did around the homestead, etc.
- Colonial gardening demonstrations or a garden show
- Programs or demonstrations where kids can receive hands-on experience and then volunteer at other events
- More First PA regiment events
- More sawmill demonstrations
- More colonial crafts & fiber arts like dying, spinning and weaving
- More Native American demonstrations
- More hands-on activities for kids
- Any information about Daniel Boone, his childhood and his family
- More written information about each building for visitors to read
- More heritage days like Charter Day available throughout the year

DEMOGRAPHICS





Appendix D

SURVEY INSTRUMENT

DBH Visitor Survey

Date_____

Surveyor Initials_____

Event (If Applicable)_____

1. Have you been to the Daniel Boone Homestead before?

(Circle one)

Yes

No

2. Where did you hear about the Homestead/this event?

3. What did you expect to see today?

4. What would you like to see in the future?

5. Age: (Circle one)

Under 17

18-29

30-44

45-59

60+

6. Whom did you come with today? (Circle one)

Alone

Couple

Family w/ Children

School/Other Group

7. Zip Code: _____

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