



Jesse Ames, Joseph
McNeill, & Jonathan
Whooley

VISITOR EVALUATION AT THE FREUD MUSEUM LONDON



WPI

FREUD MUSEUM
LONDON

Visitor Evaluation at the Freud Museum London (FML)

An Interactive Qualifying Project Final Report

Submitted to the Faculty of

WORCESTER POLYTECHNIC INSTITUTE

in partial fulfillment of the requirements for the degree of Bachelor of Science

by

Jesse Ames

Joseph McNeill

Jonathan Whooley

Date:

27 April 2023

Proposal Submitted to:

Katie Pilcher

Freud Museum London

Professor Laureen Elgert, Professor Dominic Golding, & Professor Sarah Riddick

Worcester Polytechnic Institute

This report represents the work of WPI undergraduate students submitted to the faculty as evidence of a degree requirement. WPI routinely publishes these reports on its website without editorial or peer review. For more information about the projects program at WPI, see <http://www.wpi.edu/Academics/Projects>.

Abstract

The goal of this project was to evaluate visitor engagement, community involvement, and repeat visitation at the Freud Museum London (FML). To achieve this goal, the team assessed current practices at other small heritage house museums, surveyed and observed visitors at the FML, and discussed opinions of the FML with local community groups. From these methods, the team collected information on how best to encourage deeper engagement at the FML, and how the FML could improve their connections with the community. Based on our findings, we recommended the FML add interactive exhibits, gateway objects, and center objects to the museum rooms, collaborate more with local establishments, and introduce additional events and exhibitions.

Acknowledgements

The team would like to express their appreciation to our sponsor of this project, Katie Pilcher of the Freud Museum London, for her support, guidance, and extensive help throughout the completion of this project. Our team would also like to show our gratitude for our project advisors Dominic Golding, Sarah Riddick, and Laureen Elgert, who spent countless hours providing guidance for our Interactive Qualifying Project (IQP). We would also like to show our appreciation to Naomi Pollard, who provided valuable insight into our methods chapter. The team would like to thank the Freud Museum London staff, who welcomed our team into the museum community with great warmth and made us feel comfortable. Finally, the team would like to give our thanks to all those who participated in our project, whether it be through evaluative interviews or giving our group tours. The following groups who assisted our team with this project are listed below:

- Museum of the Home
- Charles Dickens Museum
- Keats House
- Hampstead School of Arts (HSoA)
- Harrow High School
- Palmer Catholic Academy

Executive Summary

Project Introduction

The Freud Museum London (FML) is a heritage museum that preserves the final home of the founder of psychoanalysis, Sigmund Freud, and his daughter and fellow psychoanalyst, Anna Freud. The museum provides an informative look into how the Freud family lived and worked, but the museum is worried that the space is not effective enough at attracting and engaging visitors. This worry has grown in recent years due to the effects that the COVID-19 pandemic has had on museum visitation. United Kingdom (UK) museums have had to redirect their focus towards attracting the local community and appealing to a broader audience, which is especially difficult for heritage house museums with very specific focuses. Thus, the FML is currently looking for ways in which they can improve visitors' experiences to increase visitor retention, community involvement, and the overall engagement of its guests.

The goals of this project were to evaluate visitor engagement, community involvement, and repeat visitation at the Freud Museum London. To achieve this goal, we established three objectives:

- Evaluate current and best practices in other museums and analyze how they encourage deeper engagement, repeat visitation, and community engagement;
- Assess visitor experiences and engagement at the Freud Museum London; and
- Assess community knowledge, awareness, and opinions about the Freud Museum London.

Methodology

To assess how other museums differed from the Freud Museum London, we visited several small historic house museums in the London Hampstead area and interviewed members of their staff. While we explored the museums, we noted the ways in which they engaged their audiences through displays and staff interactions. While at these other museums, we interviewed staff about the effectiveness of their displays, as well as the methods that the museums currently use to connect with the local community and encourage repeat visitation. We then compared these museums' engagement with the strategies we noticed while first visiting the Freud Museum London. Additionally, we compared the responses from staff at other museums with those of the Freud Museum London staff regarding their interactions with the local community.

To evaluate how visitors engage with the Freud Museum London, the team conducted visitor observations within the museum, an exit survey, and a survey for current members. The visitor observations consisted of tracking guests as they moved through each room, noting how long they dwell at each exhibit. We conducted visitor observations in all eight of the museum rooms, and we conducted an additional observation study for the whole museum, in which we tracked the order in which visitors entered rooms throughout their visit. The survey was distributed via physical copies in the museum, as well as a digital version using a quick response (QR) code. In addition, the membership survey was sent out in the weekly update email for FML members.

The team measured community awareness and opinions of the Freud Museum London by conducting interviews with local school teachers and community leaders. These interviews discussed how the FML reaches out to the community, how the Freud Museum London could improve their outreach to the community, and which aspects of the museum would appeal to members of the local community that may not care about Freud or psychoanalysis.

Findings

We found many significant differences between the Freud Museum London and other small museums we visited. We noticed that these other museums had a significant number of interactive exhibits, and when asked about them, the museum staff members all claimed that they have had a positive effect on visitor engagement. It was also clear to the team that other historic house museums were making a more significant effort to engage the local community, either by collaborating with other local establishments on projects, or by including local community members directly into the museum by forums and displays. Additionally, the other museums utilized several creative accessibility workarounds such as purchasing a nearby building or offering virtual tours of the other floors on the ground level. Conversely, we also found that there were many factors that the Freud Museum London particularly excelled in when compared to other small historic home museums in the London Hampstead area, such as their membership program and their depth of information.

Our visitor observations revealed distinct patterns in how guests explore the museum. Most visitors move from the dining room to the Hall or Study and then return to the Study at the end of the visit. We also noticed that visitors tended to enter the Anna Freud Room before the Exhibition or Video Room, sometimes even skipping the Exhibition Room entirely (see Figure

1). However, we found that outside of these major patterns, visitors explored the museum in idiosyncratic ways, suggesting a lack of a clear direction and flow through the museum.

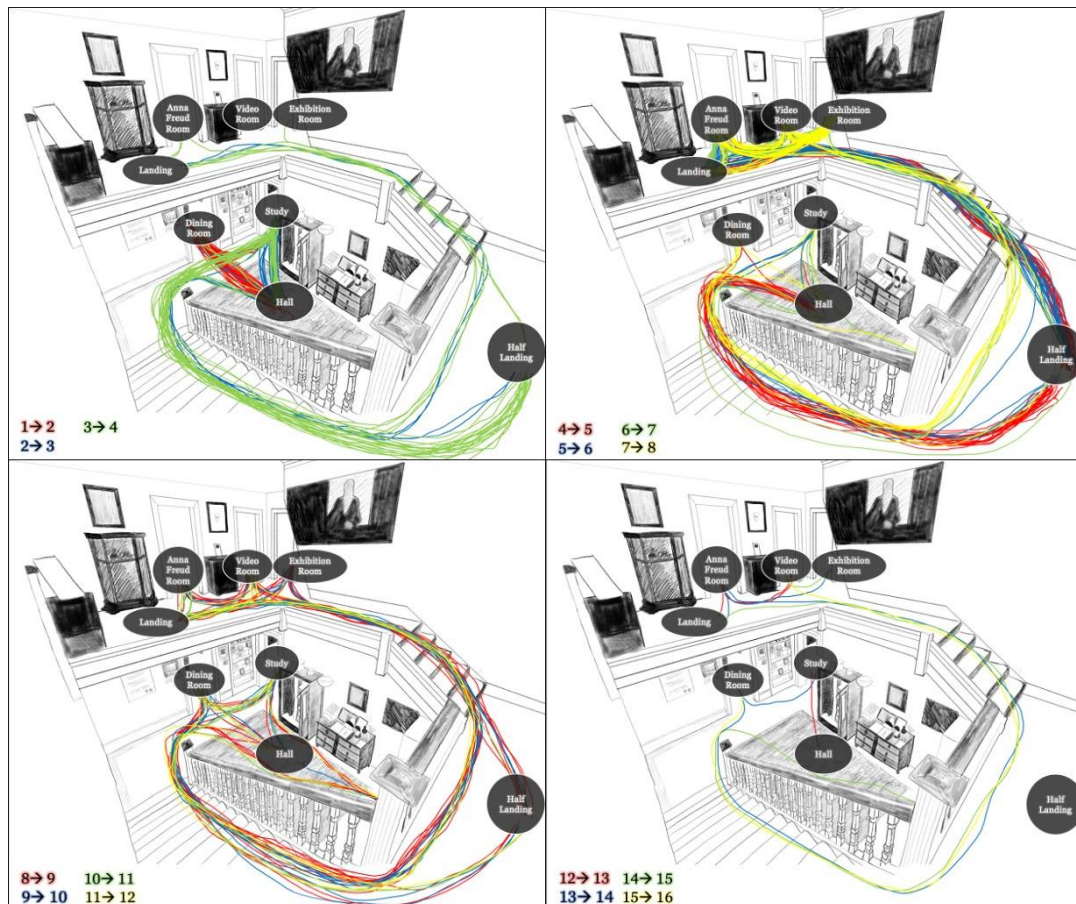


Figure 1: Typical pathways taken by visitors through the whole museum.

The individual room observations provided additional details about visitor flow. In each room, we noted how many visitors were attracted to each exhibit zone¹, how long visitors remained engaged (i.e., dwell time) at each exhibit zone, which zones people skipped, and which paths visitors took through the rooms. We summarized these data pathways and dwell-time heat maps for each room. Figure 2 shows an example of one of these maps for the Dining Room. Figure 3 shows the numbers of visitors attracted to each exhibit zone and the nature of their engagement (i.e., reading, taking photographs, or engaged in discussion). Figures 2 and 3 show clearly that Zone A attracts most visitors and engages them for longer periods.

¹ An exhibit zone is a collection of exhibits as defined by the team. They are in close proximity and are generally related.

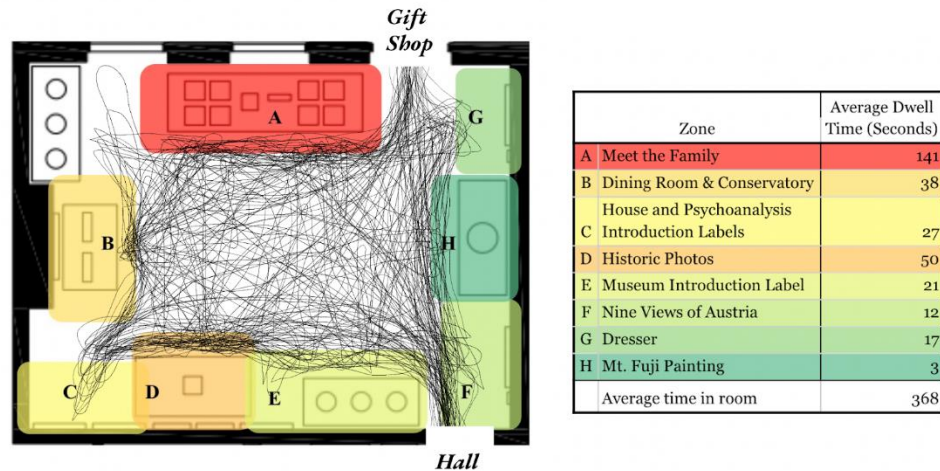


Figure 2: Pathway and dwell time heat map for the Dining Room.

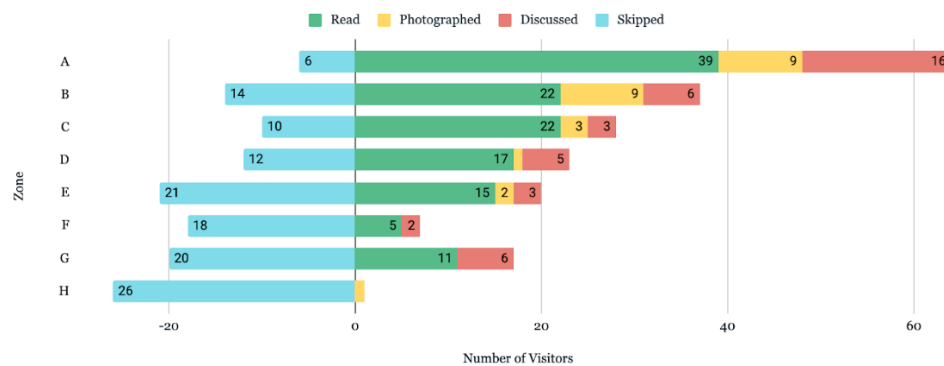


Figure 3: Total numbers of visitor engagements with zones in the Dining Room, including taking photographs, discussing the zone, reading displays, or skipping the zone entirely.

From the interviews with local community leaders, we found that the museum is generally perceived positively by local people and community groups. Nevertheless, the Museum is viewed as less accessible to the average person and as less engaged with local organizations, such as libraries, schools, and other museums. Despite the best efforts of the Museum to date, many individuals and organizations appear to feel that it remains aloof and is not an integral part of the community.

Recommendations

After collecting and analyzing our findings, the team concluded that the major areas in which the Freud Museum London could improve are:

- The way the space and layout engage visitors
- Their involvement of the local community

- Their ability to bring visitors back to the museum
- The accessibility of the house.

To improve the engagement of the space, we have recommended to the Freud Museum London that they introduce interactive exhibits, and other more flashy and initially attractive exhibits to the museum. These elements could aid the museum in engaging broader audiences, and inspiring visitors to learn more about Freud and psychoanalysis. It is important to note, however, that interactive and flashy displays can take away from the space if not implemented tastefully. To improve the museum flow and layout, we have recommended that the museum use these potential interactive and flashy displays as gateway objects that draw guests into the rooms and immerse them into the space. We also recommended that the museum adds center objects, either in the form of displays or seats, to direct people around the perimeter of the room and keep circulation patterns more consistent.

To increase their involvement with the local community, we have recommended to the Freud Museum London that they collaborate with local establishments on community projects, that they incorporate the local community into the museum through forums and opening the garden, and through offering concessions and other perquisites to local community members. These strategies would ideally improve the community perception of the FML and draw more local community members into the museum.

To encourage repeat visitation, we have recommended to the Freud Museum London that they should continue to push their membership option as much as possible. The museum is already garnering significantly more members than other museums of similar size, and promoting a membership program is an effective way to build a following of repeat visitors. The one change that the group feels would have a positive effect on repeat visitation is to hold more events. This is because the respondents to both the membership and exit survey stated that they would like to see more events, and that they would like to return to the museum for events.

To make the house more accessible, we have recommended to the Freud Museum London that they attempt to add a lift to the building. However, the team recognizes that this may not be possible due to the museum's Grade 1 status. Thus, we have recommended that the museum incorporates some smaller, short-term accessibility options such as seating throughout the museum, and better lighting on the labels and displays.

Authorship

Section #	Section Title	Primary Author(s)
	Abstract	Joseph McNeill
	Acknowledgements	Jonathan Whooley
	Executive Summary	Joseph McNeill
1	Introduction	Jonathan Whooley, Joseph McNeill, & Jesse Ames
2	Background	Jonathan Whooley, Joseph McNeill, & Jesse Ames
2.1	Roles of Museums	Jesse Ames
2.2	Increasing Engagement	Joseph McNeill & Jesse Ames
2.2.1	Visitor Tracking Studies	Joseph McNeill
2.2.2	Encouraging Repeat Visitation	Joseph McNeill
2.2.3	Increasing Community Involvement	Jonathan Whooley
2.3	Freud Museum London	Jonathan Whooley
2.3.1	Visitor Studies at Freud Museum London	Jesse Ames
3	Methodology	Jonathan Whooley, Joseph McNeill, & Jesse Ames
3.1	Objective 1: Evaluating Other Museums	Jonathan Whooley
3.2	Objective 2: Assessing Visitor Experiences	Jesse Ames
3.2.1	Observation & Tracking Studies	Jesse Ames
3.2.2	Exit Interviews	Jesse Ames
3.2.3	Member Survey	Jesse Ames
3.3	Objective 3: Assessing Community Awareness and Opinions	Joseph McNeill
3.3.1	Interviews with Community Groups	Joseph McNeill
3.3.2	Street-Intercept Surveys of Local Residents	Joseph McNeill
4	Results and Findings	Jonathan Whooley, Joseph McNeill, & Jesse Ames
4.1	Freud Museum and Other Museums/Historic Sites	Joseph McNeill
4.1.1	Freud Museum London	Joseph McNeill
4.1.2	Other Museums/Historic Site	Joseph McNeill
4.2	Visitor Experience	Jesse Ames
4.2.1	Observation and Visitor Tracking	Jesse Ames

4.2.2	Visitor Survey Findings	Jonathan Whooley
4.3	FML Community Engagement Findings	Jonathan Whooley
4.3.1	Local Community Groups & Teachers	Jonathan Whooley
5	Conclusions and Recommendations	Jonathan Whooley, Joseph McNeill, & Jesse Ames
5.1	Conclusions	Jonathan Whooley
5.2	Recommendations	Joseph McNeill
Appendix A	Who Were Sigmund & Anna Freud?	Jonathan Whooley
Appendix B	Museum of the Home Interview Questions	Jonathan Whooley, Joseph McNeill, & Jesse Ames
Appendix C	Charles Dickens Museum Interview Questions	Jonathan Whooley, Joseph McNeill, & Jesse Ames
Appendix D	Keats House Interview Question	Jonathan Whooley, Joseph McNeill, & Jesse Ames
Appendix E	Freud Museum London Staff Interview Questions	Jonathan Whooley, Joseph McNeill, & Jesse Ames
Appendix F	Complete Observation Protocols	Jesse Ames
Appendix G	Freud Museum London Evaluative Short Exit Survey Questions	Jonathan Whooley, Joseph McNeill, & Jesse Ames
Appendix H	Freud Museum London Member Survey	Jonathan Whooley, Joseph McNeill, & Jesse Ames
Appendix I	Local Community Group Interview Questions	Jonathan Whooley, Joseph McNeill, & Jesse Ames
Appendix J	Local Teacher Interview Questions	Joseph McNeill
Appendix K	Street-Intercept Survey of Local Residents	Jonathan Whooley, Joseph McNeill, & Jesse Ames

Table of Contents

Table of Contents

Abstract.....	i
Acknowledgements.....	ii
Executive Summary	iii
Project Introduction	iii
Methodology	iii
Findings.....	iv
Recommendations.....	vi
Authorship	viii
Table of Contents.....	x
List of Figures	xii
Chapter 2: Background	3
2.1 Roles of Museums.....	3
2.2 Increasing Engagement.....	4
2.2.1 Visitor Tracking Studies	7
2.2.2 Encouraging Repeat Visitation	9
2.2.3 Increasing Community Involvement.....	11
2.3 Freud Museum London.....	12
2.3.1 Visitor Studies at Freud Museum London	15
Chapter 3: Methodology	19
3.1 Objective 1: Evaluating Other Museums	19
3.2 Objective 2: Assessing Visitor Experiences	21
3.2.1 Observation and Visitor Tracking.....	22
3.2.2 Exit Interviews	25
3.2.3 Member Survey.....	26
3.3 Objective 3: Assessing Community Awareness and Opinions	27
3.3.1 Interviews with Community Groups.....	27
3.3.2 Intercept Surveys of Local Residents.....	28
Chapter 4: Results.....	30
4.1 Freud Museum London and Other Museums/Historic Sites.....	30
4.1.1 Freud Museum London.....	30
4.1.2 Other Museums/Historic Sites	33
4.2 Visitor Experience	39

4.2.1 Observation and Visitor Tracking.....	39
4.2.2 Visitor Survey Findings	58
4.3 FML Community Engagement Findings	62
4.3.1 Local Community Groups & Teachers	62
Chapter 5: Conclusions and Recommendations.....	65
5.1 Conclusions.....	65
5.2 Recommendations.....	66
References.....	72
Appendices.....	76
Appendix A: Who Were Sigmund & Anna Freud?	76
Who was Sigmund Freud?	76
Who was Anna Freud?.....	77
Appendix B: Museum of the Home Interview Questions	79
Appendix C: Dickens Museum Interview Questions.....	82
Appendix D: Keats House Interview Questions	84
Appendix E: Freud Museum London Staff Interview Questions.....	87
Appendix F: Complete Observation Protocols	89
Appendix G: Freud Museum London Evaluative Short Exit Survey Questions.....	104
Appendix H: Freud Museum London Member Survey	113
Appendix I: Local Community Group Interview Questions.....	118
Appendix J: Local Teacher Interview Questions	121
Appendix K: Street-Intercept Survey for Local Residents	124

List of Figures

Figure 1: Typical pathways taken by visitors through the whole museum.....	v
Figure 2: Pathway and dwell time heat map for the Dining Room.	vi
Figure 3: Total numbers of visitor engagements with zones in the Dining Room, including taking photographs, discussing the zone, reading displays, or skipping the zone entirely.....	vi
Figure 4: FML audience segmentation (based on data from Audience Agency, 2017, p. 28).	6
Figure 5: Camden, London.	13
Figure 6: Freud’s psychoanalytic couch.	14
Figure 7: FML visitor ethnicities (Audience Agency, 2017).....	16
Figure 8: Camden demographics (GLA, 2018).	16
Figure 9: Word cloud showing common reasons for not visiting Freud Museum (Audience Agency, 2017).....	17
Figure 10: Project goal & objectives.	19
Figure 11: Labeled zone maps - Ground Floor (left) and First Floor (right).	23
Figure 12: Observation tracking table.....	24
Figure 13: Freud Museum London Dining Room.	31
Figure 14: The cozy corner replica in the Museum of the Home	34
Figure 15: Local Vietnamese children’s clay art exhibit at the Museum of the Home.	37
Figure 16: Visitor movements on their journey through the Freud Museum London.....	41
Figure 17: Number of visitors that skipped or revisited each room once, twice, or three or more times in the museum.	42
Figure 18: Heat map with overlaid visitor paths and key of the Dining Room.	44
Figure 19: Total numbers of visitor engagements with zones in the Dining Room, including taking photographs, discussing the zone, reading displays, or skipping the zone entirely.....	45
Figure 20: Heat map with overlaid visitor paths and key of the Hall.	46
Figure 21: Visitor engagements through discussion, photography, and reading in the Hall, along with the number of visitors who skipped the zone.	47
Figure 22: Visitor movements and heat map of the Study.....	47
Figure 23: Visitor engagements within the Study.....	48
Figure 24: Overlaid heat and trace map of the Half Landing.	49
Figure 25: Number of visitors who skip or engage with the Half Landing.	50
Figure 26: Overlaid heat and trace map of the Landing.	51
Figure 27: Visitor engagements with the Landing.....	51
Figure 28: Overlaid heat and trace map of the Anna Freud Room.	52
Figure 29: Engagements within the Anna Freud Room.....	53
Figure 30: Visitor paths overlaid on the heat map of the Exhibition Room.	54
Figure 31: Visitor engagements in the Exhibition Room.	55
Figure 32: Visitor trace map overlaid on the heat map of the Video Room.	55
Figure 33: Bar chart showing engagements in the Video Room.	56
Figure 34: Doughnut chart showing the average times in each room in the museum.	57
Figure 35: Decay graph showing how long visitors dwelled at the most popular exhibits.	58
Figure 36: When visitors would return to the Freud Museum London.	59

Figure 37: How visitors heard about the Freud Museum London.	60
Figure 38: Word cloud about benefits members would like to see in the future.	61
Figure 39: Reasons why members joined the membership program at the Freud Museum London.	62
Figure 40: Proposed Exhibition Room with added gateway and center objects.....	67
Figure 41: Floor map with the most popular exhibits highlighted.....	70

Chapter 1: Introduction

Museums in society today are an important testament to both the value of learning and the relevance of art, history, and science in modern culture. They symbolize the power and wealth of those who can afford to keep them open, and they openly display relics and artifacts that are often priceless and out of reach for the general public. They also provide a window into the past, with historic homes and exhibits that can show what life used to look like. Museums pride themselves on being educational and engaging (ICOM, 2023). They are always striving to share their knowledge with their guests, preserving the history and context of the museum's contents through the minds of every person that visits their museum.

Whether public or private, museums today must simultaneously provide a learning experience and compete against other popular forms of entertainment, like going to the movie theater. Thus, museums are constantly aiming to improve the visitor experience and to increase visitor engagement, such as by offering more interactive elements; designing a more effective museum layout; adding cafes, gardens, gift shops, and other supplementary features; or involving themselves more with the local community.

Although these strategies can be effective, many of them are exceedingly difficult to apply to heritage sites. Heritage sites have the added duty of preserving the historic nature of the building in which the museum exists. This often means that heritage site museums do not have the option of easily adding new spaces or modern amenities, thus limiting the changes that they can implement to enhance the experience for their visitors. Consequently, heritage sites tend to have fewer interactive elements, less space for expansion, and limited accessibility options.

The Freud Museum London (FML) is a heritage site museum that is currently looking for ways in which they can improve visitors' experiences to increase visitor retention, community involvement, and the overall engagement of its guests. Besides analyzing reviews on Google, TripAdvisor, and the museum's ongoing exit survey, the most recent visitor study at the museum was an Audience Agency Report in 2017. Although this report offers valuable insights into visitor behaviors and sentiments, the world and museums have vastly changed since 2017 both naturally and due to the COVID-19 pandemic. Now that museums are beginning to reopen, the Freud Museum London is prioritizing its engagement with the local community and striving to both strengthen and increase visitor retention.

The goals of this project are to evaluate how visitors currently engage with the Freud Museum London, and to recommend how the museum can encourage deeper engagement, repeat visitation, and greater involvement of the local community. To achieve this goal we identified three objectives:

- Evaluate current and best practices in other museums and analyze how they encourage deeper engagement, repeat visitation, and community engagement;
- Assess visitor experiences and engagement at the Freud Museum London; and
- Assess community knowledge, awareness, and opinions about the Freud Museum London.

To evaluate current and best practices, the team visited other museums in London and interviewed their staff members; assessed visitor experiences at the Freud Museum London by conducting visitor-tracking studies, short exit surveys, and surveys with current museum members; and assessed community awareness and opinions by conducting interviews with leaders of local community groups.

Chapter 2: Background

Since its opening in 1986, the Freud Museum London's objective has been to “display and preserve our collection of around 2500 antiquities from Sigmund Freud's personal collection. The unique environment of Freud's study, along with the collections, archives, and libraries, tell the stories of those who lived in the house” (Freud Museum, 2018). The museum seeks to understand its audience in hopes of increasing community engagement and outreach. The museum is doing this in an effort to remain relevant in society and to provide the best experience for its visitors. The Freud Museum London (FML) commissioned the Audience Agency in 2017 “to explore the current visitor experience, and identify potential areas for development, and to look at the perceptions and barriers to visiting of audiences who are engaging elsewhere but not with Freud Museum London; to identify how this potential audience might be developed” (Fortnum & Ricketts, 2017, p. 3). In this background section, we discuss the history and roles of museums, and we investigate prior studies on how museums increase engagement, track visitors, encourage repeat visitation, and increase community involvement. We conclude by providing an overview of the Freud Museum London and analyzing the findings of the Audience Agency report.

2.1 Roles of Museums

The International Council of Museums (ICOM) provides the following definition of a museum:

A not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection, and knowledge sharing (ICOM, 2023, p. 3).

Museums typically have three roles: (1) maintain collections, (2) conduct and facilitate research, and (3) offer experiences that engage and educate the public (ICOM, 2023, p. 3). They maintain collections by preserving texts and artifacts in a safe environment; they conduct and facilitate research by continuing to study their collection and making their collections available to other

researchers; and they provide museum visitors with an enjoyable learning experience (ICOM, 2023, p. 3).

2.2 Increasing Engagement

Museums are always aiming to enhance the visitor experience. Museums pride themselves on being educational and engaging, constantly striving to share their knowledge with guests in a way that they'll always remember (ICOM, 2023, p. 3). To make the visitor experience as effective and memorable as possible, museums continually conduct visitor studies to better understand their audience. These studies can consist of surveys, interviews, and observation studies, and they are effective strategies for determining which types of people are coming to museums, why people are coming to museums, and how people engage with museums (Yalowitz & Bronnenkant, 2009, pp. 47-54). Recognizing these factors and responding to them accordingly is incredibly important for increasing engagement in a museum and for attracting new visitors to museums.

Attracting new visitors is a necessary aspect of running a museum because museums need visitors to sustain themselves financially, and bringing in new visitors is generally the easiest and most reliable way to achieve higher visitation numbers. This is due to the difficulties that museums often have with growing a following of loyal repeat visitors (Brida, Disegna, & Scuderi, 2014, p. 2818). Thus, museums continually try to understand how they can raise their appeal and how they can increase the number of new people coming to their museum.

The first step for a museum seeking to attract new visitors is to understand what it is that makes people visit museums. People come to museums for a variety of reasons, including education, entertainment, socialization, location, relaxation, and self-fulfillment (Falk, 2006, pp. 152-153). Most people are motivated by several of these reasons rather than a single purpose (Falk, 2006, pp. 152-153). Almost every person has a different combination of needs and desires when visiting a museum. In order to appeal to a broader variety of museum-goers, museums must excel in each of the categories listed below, more specifically:

- A museum should maintain a diverse collection of educational works, artifacts, photos, and/or records, and it should present them in engaging ways that both educate and entertain visitors (Falk, 2006, pp. 152-153).
- A museum should cultivate an atmosphere that encourages conversations about the museum's collections and exhibits (Falk, 2006, pp. 152-153).

- A museum should incorporate the site, location, and the historical context of the building itself into the museum, providing an extra element to the museum, and forming a connection to the local community (Falk, 2006, pp. 152-153).
- A museum should be a place where people with varying levels of commitment to learning can all enjoy themselves, whether they came to the museum for casual relaxation, or if their visit is a more serious trip dedicated to self-fulfillment (Falk, 2006, pp. 152-153).

Museums must also account for the fact that people learn in different ways. Howard Gardner's theory of multiple intelligences seeks to define some of these learning styles. Lynn Dierking explains:

Gardner proposes that we are all born with the potential to develop multiple intelligences and that these intelligences can be added to the conventional logical and linguistic skills constituting intelligence quotient (IQ). His model outlines seven intelligences and suggests that each of us have varying abilities in these areas (Dierking, 1991, p. 6).

According to Gardner, the seven intelligences are linguistic, logical-mathematical, spatial, musical, bodily-kinesthetic, interpersonal, intrapersonal. As Dierking explains, "Gardner suggests that our society values three of these intelligences—verbal, logical, and intrapersonal" and encourages educators to help learners utilize as many intelligences as possible (Dierking, 1991, p. 6). For museums, understanding the learning process is essential to their efforts to engage, educate, and entertain visitors through the design of exhibits, galleries, programs, and activities.

Audience segmentation is another strategy that has been used to help museums understand and better cater to the needs and interests of different audiences. There are many different ways to categorize audiences. However, for the purposes of this report, we will focus on the categories used in the 2017 Audience Agency report of the Freud Museum London.

In their report, the Audience Agency divided up their audience based on individuals' engagement with the arts, their socio-economic status, and their proximity to cultural hubs. The higher engagement categories include "metro cultural," who are highly educated and interested in the arts; "commuterland culturebuffs," who are affluent professionals with an interest in culture and heritage; and "experience seekers," who are young individuals who actively access and engage with the arts (Audience Agency, 2017, p. 28). The medium engagement categories include "dormitory dependables," who are people who often live in the suburbs and "see culture

as a treat” rather than a normality; “trips and treats,” who are young people who take their children out for popular arts and culture; and “home and heritage,” who are a mature group who enjoys traditional arts and activities. The low engagement groups are labeled “up our street,” who are often elderly and have trouble with physical accessibility; “Facebook families,” who occasionally go out to the movies but have less spending money; and “kaleidoscope creativity,” who are individuals whose low incomes and unemployment often restrict them from accessing the arts. Figure 4 shows the percentage of visitors to the Freud Museum London who fall into each segment. Evidently the metrocultural, experience seeker, and kaleidoscopic creative segments comprise most of the visitors to the Freud Museum London.

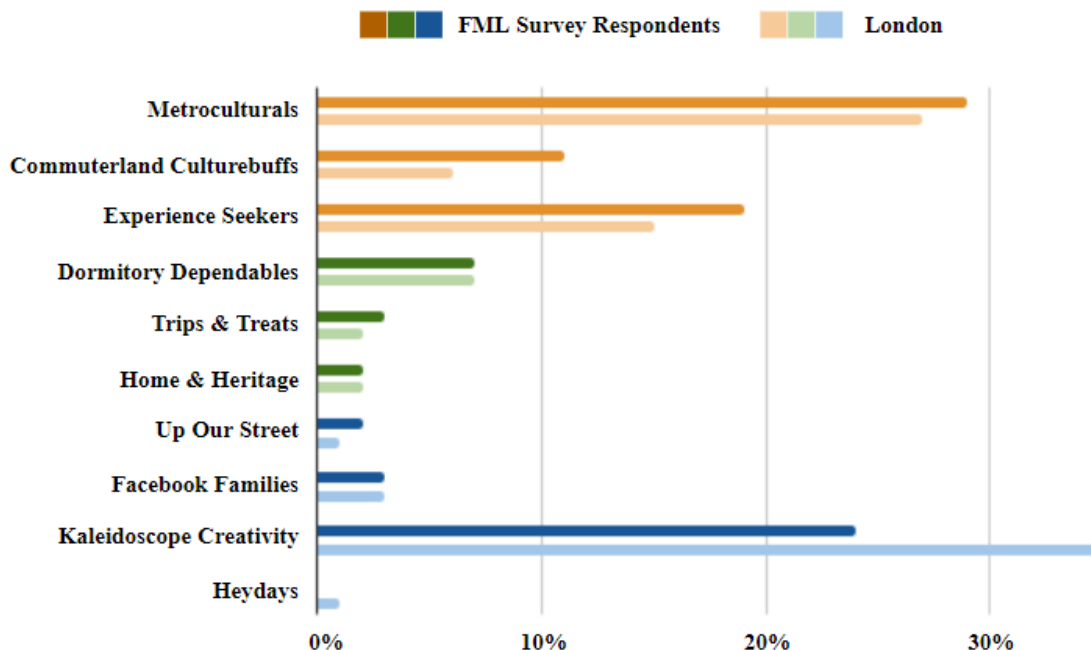


Figure 4: FML audience segmentation (based on data from Audience Agency, 2017, p. 28).

Appealing to a broader audience is always beneficial, but every museum is different and has its own strengths. Because of this, it is important for museums to ascertain which artifacts and exhibits current visitors appreciate and engage with most and to determine why those aspects stood out to the visitors. This information is generally acquired through direct interaction with visitors and the public, as well as the use of visitor tracking studies (Yalowitz & Bronnenkant, 2009, pp. 49-50). Direct interaction with visitors and the public typically entails distributing surveys, conducting interviews, and providing the museum with in-depth, first-hand accounts of

the visitor experience (Lee & Liu, 2021). Visitor tracking studies, however, differ greatly insofar as they generally involve observing visitors from a distance as they explore the museum (Yalowitz & Bronnenkant, 2009, pp. 51-52). These two methods are generally combined by conducting exit interviews with those who were tracked (Yalowitz & Bronnenkant, 2009, p. 52).

2.2.1 Visitor Tracking Studies

Visitor tracking studies originated with Robinson (1928) and Melton (1935). They observed general patterns in visitors, such as the tendency to turn right when no clear path through an exhibit or gallery is defined. The next major development in the use of visitor tracking studies came from Bitgood in 1985, who emphasized the importance of visitor behavior. The use and techniques of visitor studies have expanded dramatically since 1985, but Bitgood's work set the main foundations for most modern visitor studies (Yalowitz & Bronnenkant, 2009, 47). Most recent studies focus largely on different ways of obtaining and analyzing visitor tracking data. The most common method used today is the paper and pencil method, which involves observing guests and taking notes on a physical notebook. However, museums are increasingly using more innovative methods, such as spreadsheets on phones, video recording, and GPS tracking. These newer methods use digital technology for more accurate and efficient data collection, but they tend to be expensive and more difficult to learn and install (Yalowitz & Bronnenkant, 2009, pp. 53-54).

Visitor tracking studies help museums obtain valuable information on visitor behavior and demographics (Yalowitz and Bronnenkant, 2009, pp. 49-50). Past visitor tracking studies have led to many major discoveries and developments, such as the attention value model. According to the attention value model, the likelihood of visitors paying attention to a museum element is dictated by its attractive power. This model also includes the concept of museum fatigue, which suggests that viewing too many museum elements in succession can cause visitors to feel fatigued and uninterested (Bitgood, 2013, pp. 157-161). In more recent studies, museums have focused on tracking visitor movement throughout the museum and tracking how long visitors dwell at different exhibits. Visitor tracking studies help individual museums determine which aspects of their museum are succeeding and which aspects need improvement (Yalowitz & Bronnenkant, 2009, 49-50). This information is especially beneficial when museums attempt to improve the visitor experience.

Measuring dwell time can be an especially useful strategy for measuring visitor engagement and learning. Only tracking somebody's path and stopping places is insufficient because this data only measures which exhibits the guests initially perceived as attractive. By also tracking the amount of time a visitor spends engaging with an exhibit or display, it is possible to track the visitor's learning and level of engagement. The longer a visitor interacts with a display, the more they learn from it (Holmqvist, 2011, sec. 11.4.8). This assumption can make it easier to track quantitative data about visitors' learning while conducting visitor tracking studies in a museum.

However, while conducting dwell time analysis at a museum, it is important to note that different types of displays can garner more attention from visitors. For example, videos and interactives often encourage longer dwell times than non-interactive displays. Additionally, some exhibits attract lots of visitors but only for a short time, like flashy or large displays. On the other hand, other exhibits may only attract a small number of visitors, but hold their attention for longer. Dwell time data can be used by museums to judge which displays are the most initially attractive to visitors, which ones hold their attention for the longest, and which displays may be overlooked in their current placement (Holmqvist, 2011, sec. 11.4.8).

The value of visitor tracking studies can be seen through a recent study done at the St. Gallen Fine Art Museum in St. Gallen, Switzerland. This study used eMotion museum mapping to track visitor circulation, time spent at each work, fluctuations in heart rate, and visitor skin conductance for four different museum layouts (Tröndle, 2014, pp. 140-173). The four layouts varied the works present in each space, as well as the hanging pattern within each space. This study led the museum to several major discoveries (Tröndle, 2014, pp. 140-173). First, visitor engagement in each museum room remains relatively constant, regardless of which elements were in the room. Second, the location of a piece within a room is mostly irrelevant for the less popular elements, but the location is incredibly important for the more popular elements. Third, people are drawn away from elements on walls when there are displays in the middle of the floor. Fourth, when exhibits are of similar attractiveness, the first exhibit in a space will naturally be viewed the most intensely with engagement declining across each element (Tröndle, 2014, pp. 140-173). The findings of this visitor tracking study enabled the St. Gallen Fine Art Museum to determine the most effective layout for their museum for maximizing visitor engagement, while

also providing other museums with valuable new information regarding visitor behavior and strategies for best designing a museum layout.

Visitor tracking studies can also be used to examine smaller problems than gallery layout. For instance, a visitor tracking study conducted at the Lincoln Park Zoo in Chicago, Illinois, was used to evaluate the design of new signage for their rhino exhibit (Price, 2018, pp. 48-55). Staff put up a temporary sign and observed visitors as they interacted with the sign, evaluating which aspects of the sign were dwelled at the longest, and thus the most engaging, and which aspects were ineffective (Price, 2018, pp. 53-54). The results of this study were used to create a new permanent sign that increased visitor engagement (Price, 2018, pp. 54-55). Another example is the study conducted at the Austrian Gallery Belvedere that used eye-tracking, mapping, and a short survey to determine the most effective hanging arrangement in three different museum rooms (Reitstätter, 2020, pp. 3-7). The study tracked the dwell time, label reading, and overall engagement of visitors before and after a museum redesign (Reitstätter, 2020, pp. 3-7). The museum then used the results of this study to evaluate the effectiveness of their new layout and determine any necessary changes (Reitstätter, 2020, pp. 7-17). Visitor tracking studies can be applied to a large variety of problems and circumstances and are a highly effective method for determining ways in which a museum can change designs to enhance engagement.

2.2.2 Encouraging Repeat Visitation

Building an audience of repeat visitors provides a sense of stability to a museum, both in regard to the museum's financial status and the museum's everyday practices (Dilenschneider, 2019, p. 5). Additionally, repeat visitors are significantly more likely to become museum members than first-time visitors, making repeat visitors even more valuable (Dilenschneider, 2019, p. 4). Acquiring members is vital for museums both because of the income earned through people buying the membership, and because members often suggest the museum to their friends and family (Bowen & Chen, 2001, p. 215). Furthermore, most museums appreciate members as they have the opportunity to experience more of what the museum has to offer through their repeat visitations (Dilenschneider, 2019, pp. 4-5).

Converting people into repeat visitors is a difficult task, especially for heritage sites and other historical museums that typically do not have as much to interpret as art museums, or as many interactive elements as science museums. The only way that a museum can realistically turn people into repeat visitors is to offer an experience so engaging that the visitor cannot help

but come again (Brida, Disegna, & Scuderi, 2014, p. 2818). However, a visitor tracking study conducted by Brida, Disegna, and Scuderi provides at least some basis for understanding how repeat visitors experience museums, what repeat visitors enjoy doing in museums, and which kinds of people become repeat visitors (Brida, Disegna, & Scuderi, 2014, pp. 2835-2837). This study found that repeat visitors typically spend less time in the museum, only looking at the specific elements that they especially want to see, which often includes the interactive exhibits. They also found that most people that become repeat visitors are members of the local community who already have some affinity towards museums (Brida, Disegna, & Scuderi, 2014, p. 2825). Thus, appealing to local audiences, especially those that already enjoy museums, may be an effective method for acquiring repeat visitors.

The specific audiences that are likely to become repeat visitors are very difficult to identify. This is because people become repeat visitors for reasons unrelated to obvious demographic characteristics, but more so because of the way in which they interact with museums. In their 2014 study on the behavior of repeat visitors, Brida, Disegna, and Scuderi found that age, income, and occupation have very little correlation with someone's chance of becoming a repeat visitor (Brida, Disegna, & Scuderi, 2014, p. 2835). Instead, they find that the only demographic characteristics that seem to have any effect on repeat visitation are visitor gender (with women being more likely to visit museums again), marital status (with unmarried people being more likely to visit again), and location of residence (with local community members being more likely to visit again) (Brida, Disegna, & Scuderi, 2014, p. 2835). The results of this study suggest that designing a museum to appeal more to women, unmarried individuals, and local community members is beneficial. However, it may be difficult to appeal to women and unmarried people specifically, so focusing on the local community is an effective strategy.

Notably, these are just the demographic factors that Brida, Disegna, and Scuderi found, in their study; different museums will likely find different niches that tend to revisit them more often and will need to make changes accordingly. For example, a science museum may have a lot of families that revisit their museum, so they might choose to add more interactive elements for the children. Alternatively, an art museum may have a lot of students revisiting their museum, so they might choose to incorporate a student discount. Really, in order to foster an audience of

repeat visitors, a museum must understand the people that make up its community, as well as what the museum can offer to its community, and adapt appropriately.

2.2.3 Increasing Community Involvement

Local communities are a prime source of repeat visitation and engagement for museums. Ensuring that community groups are represented and welcomed at museums strengthens a museum's position within its local community. It is important that museums understand their role within a community and how they can proctor change. A museum's local community is a significant asset, who not only provides opinions and insight, but comprises a human resource to museums (Ng, Ware, & Greenburg, 2017, p. 150). This community resource—for smaller museums especially, if used correctly—can foster community activism, provide meaningful insight, and educate people on the importance of diversity, inclusion, and acceptance.

Despite having easy access to local museums, local community members do not visit museums nearly as much as the museums would like. Local community members tend to view museums as separate from the community, believing that they are places for tourists and rich people (Munro, 2013, pp. 52-62). That is why it is exceedingly vital for museums to make conscious and substantial efforts to connect with the community. Just occasionally setting up meetings with a small group of locals is not enough. Museums should be excessively friendly, spending as much time as possible directly interacting with and forming relationships with individuals from the surrounding area. If local community members see the museum as a legitimate part of the community, rather than just a business, then local community members will be much more willing to go (Munro, 2013, pp. 52-62).

The effects of engaging the local community can be seen through The Open Museum in Glasgow, Scotland. This museum directly involves the local community in its development by telling them how exhibits were created, asking them how they would like certain elements to be displayed, and incorporating the non-expert opinions of the community into the actual museum. Through this approach, The Open Museum was able to gain the favor of the local community, turning many people into repeat visitors and members of the museum (Munro, 2013, pp. 52-62).

Growing and strengthening local community involvement also stems from a museum's ability to exhibit inclusion and diversity within their own walls and the surrounding area. It is essential for museums to understand how their community is demographically composed and to ensure that marginalized groups are not excluded (Ng, Ware, & Greenburg, 2017, p. 143). A

museum's ability to advance inclusion begins once again with member outreach, museum image, and representation of the local community in some way; this could include offering social events for a certain demographic, gathering community opinions regarding the museum, or even hiring volunteers or employees that represent a variety of community identity groups.

An example of this effort to represent the local community better is seen in the Children's Discovery Museum (CDM) in San Jose, California. The CDM hoped to attract more Latino visitors that represented their local community demographic more accurately, as their current demographic data showed an extremely low number of Latino visitors relative to the local community (Martin & Jennings, 2015, p. 84). In order to engage with the local community, the CDM created educational programs, as well as an annual signature event for the Latino community, to build relationships with the community and strengthen their grassroots efforts (Martin & Jennings, 2015, p. 84). The CDM's efforts to engage with the Latino community and increase local visitation was an overwhelming success and demonstrates the importance of representative community visitation and having an active voice as an ally of the local community.

Local community engagement and involvement is necessary for museums that wish to be allies, or in an "allyship," with their community, especially those who are marginalized, oppressed, and underrepresented (Ng, Ware, & Greenburg, 2017, p. 144). Some of these types of groups may include but are not limited to Black people, Asian people, other ethnic minority groups, the LGBTQ+ community, or even people with disabilities. No matter the identity group, museums play an integral part in local communities insofar as they operate to not only portray their mission and values, but also to be a place for community members to congregate, interact, and learn (Ng, Ware, & Greenburg, 2017, p. 143). Smaller museums, such as the Freud Museum London and others that identify as heritage sites for singular academic or literary figures, typically place more importance on addressing their audiences, especially the local community. This helps them seek out ways in which they can better engage with their local community and garner an increase in repeat visitation and memberships.

2.3 Freud Museum London

Sigmund Freud was an Austrian neurologist who many later deemed as the founder of psychoanalysis. Freud and his family fled from Austria to London in 1938 to escape Nazi persecution, and he settled at 20 Maresfield Gardens in the affluent suburb of Hampstead in the

London Borough of Camden (see Figure 5). Sigmund died in 1939 while his daughter, Anna, continued to live in the house until 1982. At Anna's behest, the Freud family converted the home into a museum, which opened in 1986.

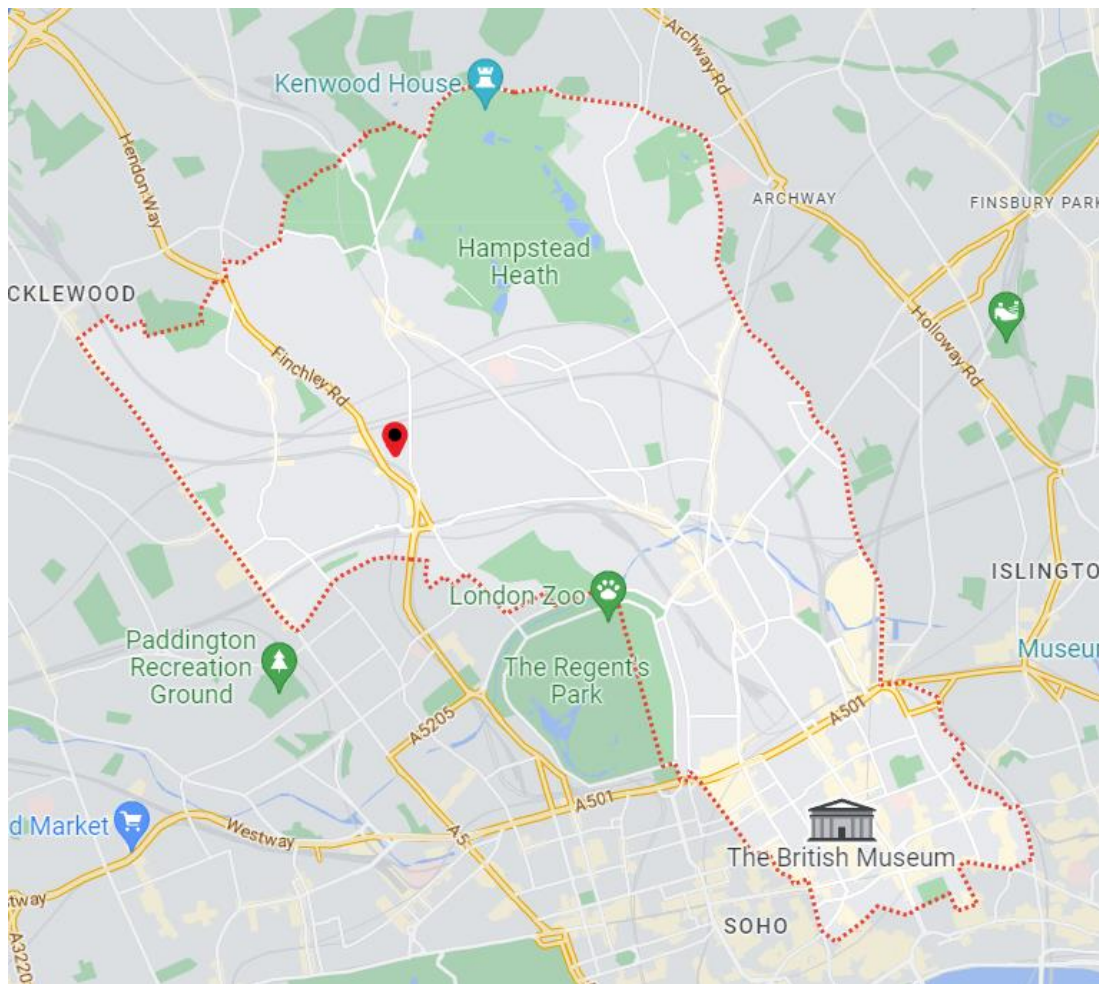


Figure 5: Camden, London.

The Freud Museum London “exists to promote the intellectual and cultural legacies of Sigmund and Anna Freud for the learning and enjoyment of all. While caring for the house and collections, we aim to highlight the relevance of Sigmund Freud, Anna Freud and psychoanalysis in the contemporary world” (Freud Museum, 2018; see Appendix A for a brief summary of Sigmund Freud’s and his theories). The Freud Museum London works to preserve not only Freud’s intellectual contributions, but also the Freud house as a heritage home by maintaining and interpreting its appearance, contents, and layout (Charity Commission, 2022, p. 1). The Freud Museum London attempts to bring its guests on a journey through the former Freud household, showing a perfectly preserved study in which Freud worked and displaying many of

his artifacts from his travels as well as other items from the Freud family's life. The most famous of these antiquities is the psychoanalytic couch located in Sigmund Freud's study (see Figure 6). This is where Freud's patients would lie and relax while meeting with him to participate in free association, a psychoanalytic practice in which patients openly share their thoughts and feelings. The museum also houses the world's largest collection of Freud's personal possessions, including about 2,500 of his antiquities and more than 1,700 titles from his library. Additionally, the Freud Museum London has an extensive archive of 10,000 Freud family correspondences and 4,000 photographs, as well as many works by artists inspired by Freud, including a painting by Salvador Dalí (Freud Museum, 2018).



Figure 6: Freud's psychoanalytic couch.

The Freud Museum London also offers many projects, programs, and special exhibitions to extend the visitor experience. Some of the more recent exhibitions include *Lucien Freud: The Painter and His Family*, *Freud and China, 1920/2020: Freud and Pandemic*, and *Freud's Antiquity*, which display art and artifacts related to Freud while following a theme (Freud Museum, 2018). The museum regularly holds events and conferences that create opportunities for debate and discussion about Freud and his ideas, many of which occur via Zoom (Freud

Museum, 2018). The Freud Museum London also regularly holds tours at the museum for student groups where discussions of Freud, his family, and his works take place. Furthermore, the museum partners with many organizations that run outreach programs connected to mental health and wellbeing, aging, social exclusion, and trauma (Freud Museum, 2018). The museum's projects, special programs, and exhibitions come together to preserve and educate the public about the lives and work of Sigmund and Anna Freud.

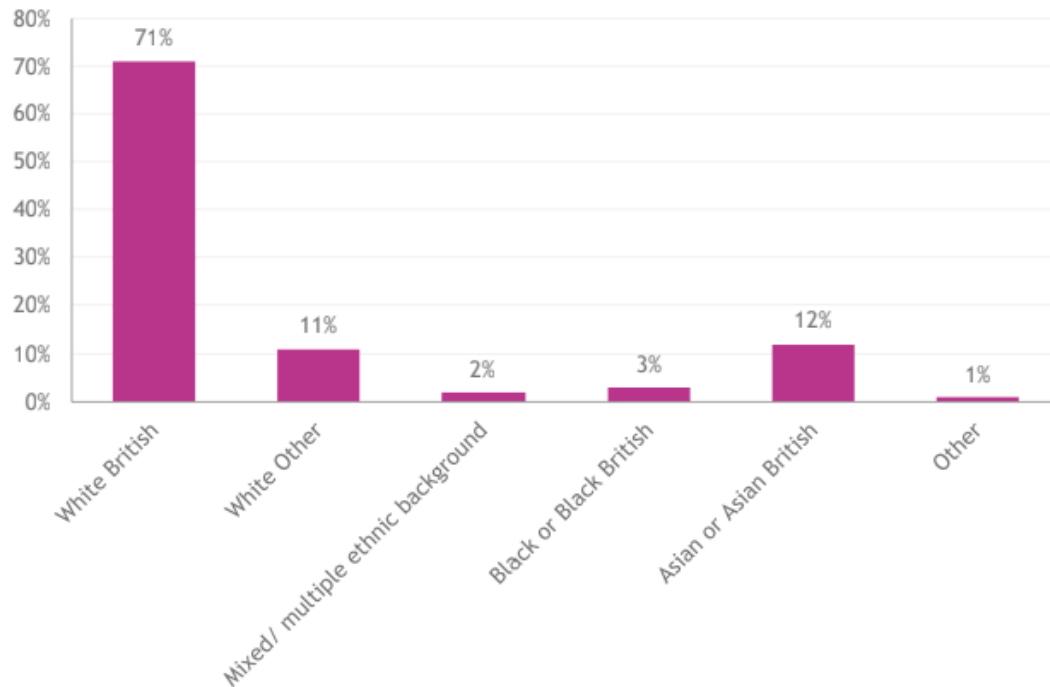
2.3.1 Visitor Studies at Freud Museum London

The Freud Museum London has used visitor studies to assess visitor demographics, feedback, and takeaways from their experiences at the museum. The museum has developed its own survey instruments and has conducted surveys with visitors to compile data about both returning and non-returning guests, asking questions regarding visitor opinions on different displays, rooms, and the museum experience overall. The Freud Museum London also tracks traffic on their website, including the number of website clicks, which pages are the most popular, and how long visitors spend on the website. The museum monitors its social media channels and can view the number of social media page visits on platforms like Twitter or Facebook.

In 2017, the Freud Museum London commissioned the Audience Agency to research current visitor demographics, observe the visitor experience, identify barriers preventing people from coming to the museum, and identify target audiences for future efforts. Some demographic findings from the report showed that the museum has an overwhelmingly large White British visitor base (See Figure 7) (Audience Agency, 2017, p. 24), and it has predominantly white overseas visitors. The Freud Museum London's second highest ethnic identification from respondents who visited the museum, was "Asian or Asian British" (See Figure 7) (Audience Agency, 2017, p. 24). These results fit with the Museum's location in the affluent, well-educated region of Hampstead, but overall, the demographic makeup of the Borough of Camden is more ethnically diverse. The Audience Agency also conducted in-depth exit interviews and surveyed non-visitors who might be a target audience in the future. The non-visitors surveyed generally attended other museums in the area and engaged in arts and culture in the community.

Ethnicity

What is your ethnic group?



Base: all respondents - 602

Figure 7: FML visitor ethnicities (Audience Agency, 2017).

Figure 5. Camden Population by detailed ethnic groups: mid-2021

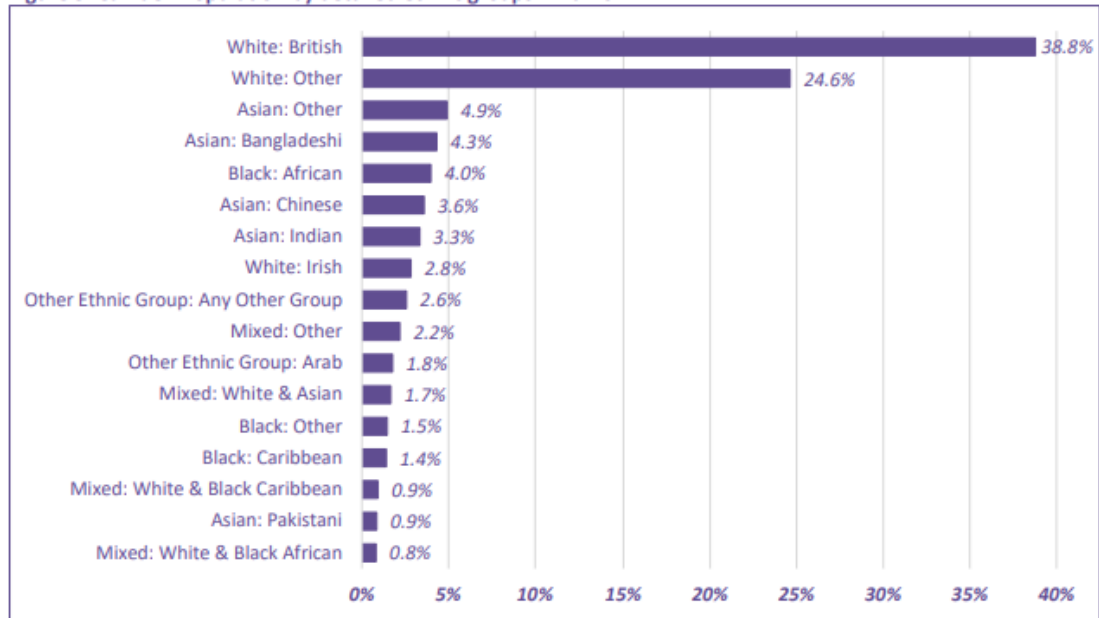


Figure 8: Camden demographics (GLA, 2018).

The Freud Museum London follows this trend by aiming to understand its local community and engaging them more effectively. Increasing memberships, repeat visitation, and local community involvement are some of its main goals. The feedback and results from the Audience Agency provide excellent background information for us to build on with our own research, which we discuss in the following sections.

Chapter 3: Methodology

The goals of this project were to evaluate how visitors engage with the Freud Museum London (FML), and to recommend how the museum could encourage deeper engagement, repeat visitation, and greater involvement of the local community. We achieved this goal through three objectives:

- We evaluated other museums and analyzed how they encourage deeper engagement, repeat visitation, and community engagement;
- We assessed visitor experiences and engagement at the Freud Museum London;
- And we assessed community knowledge, awareness, and opinions about the Freud Museum London.

Figure 10 shows the relationship between our project goals and the major tasks. We discuss the details of each objective below.

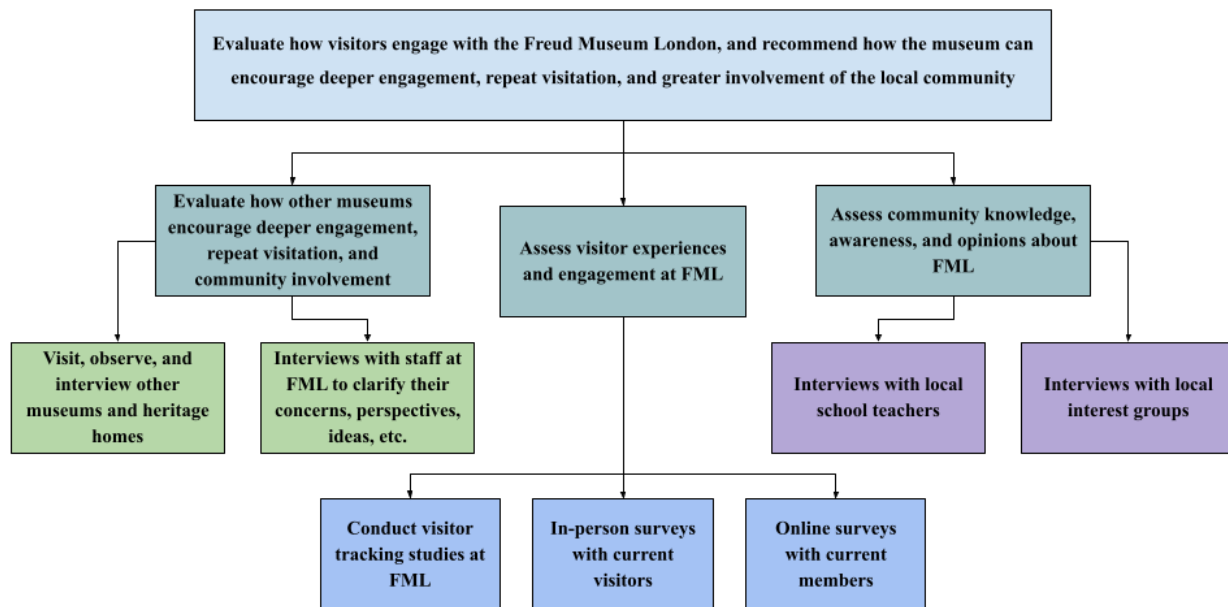


Figure 10: Project goal & objectives.

3.1 Objective 1: Evaluating Other Museums

Our team identified several other small museums that, like the Freud Museum London, are heritage sites that focus on prominent academic, literary, or historic figures. The museums we identified were the Dickens Museum, the Sir John Soane's Museum, the Museum of the

Home (formerly known as the Geffrye Museum), the Keats House, and the Fenton House. Examining these museums helped the team identify how other museums increase repeat visitation and encourage deeper engagement with both their visitors and the local community. We evaluated these factors by exploring the museums and conducting interviews with selected employees to better understand how they have addressed, or plan to address, issues regarding community engagement and visitor retention. These interviews provided further insight into how these museums have been performing recently, as well as what they do to encourage deeper engagement, repeat visitation, and engagement within their own local communities.

The team reached out to appropriate staff at these museums via email to request an interview, providing our informed consent form and an overview of the purpose of the research. We also provided each representative with the interview questions beforehand if requested. These interviews were conducted in person and varied in length, from twenty minutes to two hours. During the interview, one team member served as the facilitator and posed the questions, and the other two served as scribes.

Our interview questions covered a range of topics, such as the museums' current engagement with the local community and visitors, their strategies for increasing membership, their membership program (if they had one), their suggestions or ideas for retaining visitors, their strategies for increasing visitor engagement, and the influence of their status as a heritage house on the development of their museums. We also needed to add or revise some questions based on the specific museum, the role of the staff members we interviewed, and the length of the interview. This meant that each museum was asked a different, but similar, set of questions (see Appendices B-D). By understanding both the successes and failures of other small museums and heritage sites in London, the team was able to assess their various approaches and to provide strong recommendations for the Freud Museum London for addressing their current issues with visitation and engagement.

Similarly, the team conducted a series of informal conversations with nine staff members at the Freud Museum London, including the museum director. Our group conducted these as informal conversations so that we could hear concerns, perspectives, and ideas from members of the museum staff besides our immediate project liaison. The team conducted these interviews face-to-face at the Freud Museum London, interviewing anyone in the museum staff that had the time and was willing to be interviewed. The interviews were offered virtually for those who were

not in the office because FML staff members typically split their time between working at the museum and at home.

The responses to these interviews were anonymized and kept confidential to make the staff feel comfortable and free to express their concerns and new ideas openly. Once again, one member of the group acted as the facilitator and led the conversations while the other team members acted as scribes, writing down the interviewee's responses. We asked staff about the museum's goals regarding repeat visitation, community engagement, visitor engagement, and any other issues facing the museum that they are passionate about. The team asked the FML staff questions about whether or not they have any suggestions or ideas for tackling the current issues, their thoughts on the membership program, and their thoughts on how important the "heritage house factor" (i.e., the value of the heritage home). These interview questions can be found in Appendix E.

Notably, all interview questions were open-ended to allow for the interviewee to elaborate on and construct their perspectives in a way that felt natural to them, making their responses more genuine to their true feelings. As with our interviews at other museums, we added and revised some questions to match the expertise and role of the staff member being interviewed. We also needed to be very flexible with our interview script by skipping, rewording, or adding questions throughout the interview in order to make the conversation as fluid and natural as possible.

Before each interview, we gave all the potential interviewees the right to opt out of the interview at any point if they did not wish to participate. Furthermore, our team offered to keep the interview responses confidential whenever preferred. However, we received permission to still use their specific responses in our research, but we kept their names anonymous when referencing the responses. Additionally, we stored all notes and recordings in accordance with UK GDPR 2018. These details were all outlined in our informed-consent preamble that we recited at the beginning of each interview (see Appendices B-E, I, & J).

3.2 Objective 2: Assessing Visitor Experiences

The Freud Museum London is interested in understanding its audience to create a better visitor experience. There are several aspects of the visitor experience we evaluated: dwell time in the museum, visitor expectations regarding if they anticipated a historic house or museum, visitor behavior and orientation within the museum, spaces/exhibits that visitors engage with the

most or least, and interaction with the audio guides and handbooks. We also assessed some aspects of the museum's membership: long-term engagement with the museum, repeat visitation, reasoning for becoming a member, and engagement with digital offers. We used three approaches to assess these parts of the visitor experience: observation and visitor tracking, exit surveys, and a survey of the members.

3.2.1 Observation and Visitor Tracking

To examine how visitors engage with the museum, the team documented visitor pathways, dwell time in each room, and visitor interactions with exhibits. Tracking visitor movements in the museum is a valuable way to see which displays are the most engaging or popular, as they receive more traffic than less engaging ones. For staff, "it enables them to determine how visitors are using the various components of the exhibition, whether the exhibition has good flow, and whether visitors are engaging with the exhibits in the manner intended" (Yalowitz & Bronnenkant, 2009, p. 49). All visitors were notified of these observations, as there were signs posted around the museum announcing that observations were occurring. We provided pins and stickers directly under the signs for visitors to pick up if they preferred not to be observed. We would exclude those wearing pins or stickers from our observations.

Develop tracking protocols and instruments

The Freud Museum London is Sigmund Freud's final home, so it consists of several closed-off rooms on two stories that are separated by a hallway and staircase. In order to assess the full museum without following visitors into different rooms, we decided to split the observations into individual-room tracking observations and full-museum observations. The individual-room observations involved tracking visitor paths and dwell times at each exhibit. The full-museum study assessed the order of the rooms in which visitors moved through the museum.

The team created a general floor map of the museum by tracing room boundaries over an architectural drawing of the museum in AutoCAD. We then walked through the museum with these preliminary floor maps, and we sketched approximate locations and sizes of details like furniture, displays, photos, art, and artifacts onto each room in the museum. We used these sketches to roughly draw all the details in AutoCAD. Once these floor maps were completed, we

walked through the museum again, and we grouped sections of the map into zones. These zones were carefully selected so that it was obvious to an observer where a visitor was looking at a display. After we discussed all the preliminary zones with the museum staff, we labeled each zone alphabetically. The zoned floor maps shown in Figure 11 were used for both visitor-tracking studies and dwell-time observations.



Figure 11: Labeled zone maps - Ground Floor (left) and First Floor (right).

Dwell time can indicate the level of engagement of visitors and can be paired with visitor paths to show how visitors move and interact through a space. Other indicators of engagement include reading displays, discussing what one sees with another person, or if taking a picture of a display. We combined all these interactions into our observation protocol. The same maps from the pathing observations were used, and all the interactions were included in a large table.

Dwell time was measured using a stopwatch on our personal phones with a built-in lap feature. When a visitor entered the room, we started the stopwatch. Any time the visitor stopped in a zone, we used the lap function to record the amount of time they spent in that zone. A visitor stop is defined by Serrell as “a visitor's stopping with both feet planted on the floor and head or eyes pointed in the direction of the element for 2 to 3 seconds or more” (as cited in Yalowitz & Bronnenkant, 2009, p. 50). At the same time, we traced the visitor path over the floor map of the room, either digitally or using pencil and paper. To keep everything organized, we placed a dot

on the floor plan in the zone whenever a visitor stopped, labeled the dot with the lap number on the stopwatch, and repeated that until the room was completed. We also noted with a letter if the visitor discussed the display with another person (D), took a picture of the display (P), or read the display (R). All measured times were recorded on a table, along with the respective letter assigned to the display, any interactions the visitor had with the display, and the full time spent in the room to keep the data organized (see Figure 12).

Participant	Zone A				Zone B				Zone C				Zone D				Zone E				Total Time Spent in Room
	T	R	P	D	T	R	P	D	T	R	P	D	T	R	P	D	T	R	P	D	
1	0	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	0	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	0	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	0	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	117	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	127
2	76	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	67	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	14	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	49	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	38	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	247
3	0	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	0	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	0	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	0	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	3	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	9
4	0	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	0	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	0	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	0	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	2	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	4
5	67	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	187	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	13	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	123	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	83	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	489
6	46	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	41	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	0	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	52	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	42	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	185
7	0	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	0	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	0	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	13	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	2	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	28
8	3	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	4	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	0	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	0	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	3	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	25
9	14	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	99	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	21	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	222	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	44	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	462
10	39	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	31	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	0	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	9	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	50	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	149

Figure 12: Observation tracking table.

Whereas these protocols define visitor interactions within the rooms, we decided that the best way to assess visitor movements throughout the entire museum would be to record the order in which visitors entered the rooms. To do this, a team member was stationed on the half-landing, where they had a complete view of the museum. The team member used a table to track a visitor's path on their full museum visit by labeling the rooms a visitor entered in order. We made the assumption that all visitors start from the dining room because it is connected to the gift shop through which people have to enter and because we were unable to see into the gift shop from the half-landing (see Appendix F for Complete Observation Protocols).

Pretest the instruments and protocols

We pretested the visitor-tracking and dwell-time studies before final implementation. First, we reviewed the objectives of the studies and our protocols with museum staff to determine if there was anything we should change or if they had any suggestions. The main items we confirmed before pre-testing were the museum maps, the displays and rooms to include for the studies, and the places at which we should station ourselves within the rooms to ensure that we are out of the way of visitors. The only issue we ran into from this process was determining where to position ourselves in the study, which has limited space for us to stand without stepping behind the barrier. Because the room is preserved, we were instructed to stand behind the barrier and to wear shoe covers while we conducted our observations.

Pre-testing occurred in the second week of our project. One team member pre-tested the full museum observations while the other two pre-tested the individual room observations. We learned from our full museum pre-testing that we need to record a visitor's entire journey through the museum. Initially, we collected ten data points that only included the rooms they visited for the first time, but these points didn't capture any data about which rooms they went back to see more than once. These were the only concerns with the full-museum observations, so we modified our protocol to follow the entire journey through the museum and began collecting data.

The other two observers pre-tested the individual-room tracking studies in the Exhibition Room and the Dining Room. The pretests in both rooms went well, and after collecting six data points for each room, we decided that we need not make any major changes to the protocols. The only change we made was to begin writing down the corresponding letter to a visitor interaction (e.g., reading, discussing, or taking a photo of the display), as the type of interaction was sometimes difficult to remember after the visitor left the room.

Implementation

We collected our observations over a course of three weeks, for ten days total. We did our best to collect data on all days of the week that the museum was open, at different times of the day. We were able to do this for many of the rooms; however, we were not able to observe all rooms for each day of the week. On the other hand, for the full-museum observations, we collected data for every day of the week (Wednesday through Sunday). We collected fifty observations total for the full-museum, and at least forty observations for each individual room in the museum. We aimed to collect fifty observations for each individual room, but were only able to reach this goal for three of the eight rooms.

3.2.2 Exit Interviews

To collect qualitative information regarding visitor expectations and the overall museum experience, the team conducted exit surveys with museum attendees. These surveys provided us information about visitor feedback and demographics.

To collect a larger sample, all exit surveys were provided to visitors directly by the team via pen and paper or an electronic tablet, or indirectly via a QR code or email. The survey was anonymous and took approximately five minutes to conduct. All protocols and instruments were approved by museum staff before being implemented. In the museum's binder at the

information/donation desk in the Hall, we replaced the museum's feedback survey with our own. We also placed QR codes that linked to our Microsoft Forms survey in the bathroom(s), and we arranged for our sponsor to send the survey out to guests who pre-booked their museum visit.

The interviews were reviewed by our sponsor and museum staff beforehand, but our initial survey questions were focused on visitor opinions about their experience at the museum, the museum as a heritage house, the audio tours, and the different rooms. The survey started with a preamble, which explained that the survey is voluntary, all answers are anonymous, and the guests were free to stop at any time. We also assessed how they felt about becoming a member, and we collected some basic demographics about the guests (see Appendix G). If visitors wanted to express more than our set of questions, there was an option to provide more input on the survey, but it was not required.

Pretesting and revision

All the procedures above were discussed with museum staff to get feedback on our protocols and interview questions. Once we got approval for our steps from the staff, we pre-tested the survey in the museum.

Implementation

To create adequate data, the team collected one hundred short surveys over a span of two business weeks (10:30 - 17:00 Wednesday to Sunday). These surveys were spread out over the hours of operation and the days of the week to collect a wider sample. Across the project duration, the team collected forty-two surveys.

3.2.3 Member Survey

Lastly, we surveyed current members to understand why they became members and how often they visit the museum, which helped us improve our understanding of member demographics. The Freud Museum London had some data about their members (Pilcher K., personal communication, January 24, 2023), including whether they signed up online or in the shop, how many members joined in 2022, and what their current membership payment status was (i.e., direct debit, one-off payment, or contributing membership). This data is helpful, but it provides little insight into why visitors became members. Our survey (see Appendix G) delved into some of that reasoning.

This survey began with a preamble that stated that all answers are anonymous, the survey is voluntary, and the participant is able to stop filling it out at any time. We pre-tested the survey

by having museum staff fill it out and provide feedback about it. To distribute the survey, we asked our sponsor to send an email on our behalf to the member alias. This email included a preamble and our survey, which was available on Microsoft Forms. All responses to this survey were anonymous. After three days, if the initial email did not yield enough respondents, our sponsor sent a reminder email to fill out the survey. The team collected forty-four surveys overall. This data was assessed to make recommendations about membership accessibility and how it can encourage repeat visitation to the museum.

3.3 Objective 3: Assessing Community Awareness and Opinions

Following the onset of the COVID-19 pandemic and the subsequent travel ban, the Freud Museum London has begun to focus its efforts more on attracting local community members to the museum, figuring that this audience is more stable than tourists from abroad (Pilcher K., personal communication, January 24, 2023). To assist in this endeavor, we assessed community knowledge, awareness, and opinions about the Freud Museum London. Specifically, the team conducted research to discover what members of the local community think about the Freud Museum London in regard to its contents, accessibility, price, and place within the community; additionally, we determined the community's overall awareness of the museum, as well as what the community knows about the museum. To do this, we conducted short interviews with leaders of local community groups, and we conducted intercept surveys with local community members on the street and at other appropriate venues.

3.3.1 Interviews with Community Groups

We conducted longer, qualitative interviews with local community leaders throughout the entire project timeline because it was difficult to schedule times that worked for all parties. These interviews were with interest groups including local schools, libraries, and other community groups. More specifically, these groups included a superior at Hampstead School of Arts, and school teachers at Harrow High School and Palmer Catholic Academy. We tried to hold the interviews in person, but this was not possible for most of the participants, so we held many of the interviews virtually via Zoom or Microsoft Teams. Before commencing the interviews, we read participants a preamble to solicit consent, and we asked them if they are comfortable with us quoting them; if they answered that they were not comfortable being quoted, then we assured

them that the materials used in our paper will be anonymized (see Appendices I & J). In addition, we gave the participants the option to review our work before it is published.

Our team consulted with the FML staff to ensure that the questions we directed towards the local community groups were in line with the FML expectations. We also communicated with the staff to determine some local community groups that would be suitable for interviewing. We pre-tested our interview script/prompts with each other and with FML staff to ensure they are comprehensible and capture the pertinent topics. To schedule the interviews, we emailed representatives of the community groups to assess interest and to set up mutually agreeable times to conduct the interviews. We conducted the interviews by having one group member acting as a facilitator while the others took notes, offering additional support whenever fitting. With the permission of the interviewee, we recorded the interview on our phones. Subsequently, we created a selective transcription of the most important parts of the conversation.

The goals of these interviews were to learn how these groups believe the Freud Museum London could improve their involvement within the community, and how the museum could appeal more to members of the community that may not be as interested in and/or knowledgeable about Freud and psychoanalysis. We asked these groups questions regarding their opinion of the FML and its place within the community, their suggestions on how the FML could better its community involvement, and their suggestions on how the FML could appeal more to members of their group (see Appendices I & J). We then reported on the major findings and made general recommendations to the Freud Museum London.

3.3.2 Intercept Surveys of Local Residents

In order to develop a plan for the intercept surveys of local residents, the team held discussions with the Freud Museum London and took their suggestions. We asked the staff for feedback on our preliminary set of questions, our initial ideas for survey locations, and our ideas for administering the survey regarding the instruments used and protocols followed. We then used their suggestions to direct our revisions and protocols.

Our goal with these surveys was to gain an understanding of how the local community currently views the Freud Museum London. We included questions regarding people's awareness of the museum, their general opinions on the museum, how the museum impacts the community, and if they ever plan to visit the museum (see Appendix K). Our intended survey locations included several high-traffic local hubs in the Hampstead area, such as South

Hampstead High School, Finchley Rd, and the O2 Centre mall. We believed that these locations would be particularly effective due to the large number of local community members that are always passing through them. We thought that this would increase our total sample size and make it easier to find actual locals, rather than just tourists. Additionally, varying the location would increase the diversity of the demographics represented in our study. This is especially pertinent to this project because of Camden's large disparities in wealth, with the Freud Museum London being in the relatively wealthy and racially homogenous Hampstead area (London Borough of Camden, 2021, pp. 2, 4).

Before traveling to London, we conducted a basic pre-test with each other and other WPI students to make sure that the questions made sense and to identify errors or leading questions. We found that the survey was too short and provided very little useful information. Once in London, we heavily revised the survey, and we completed another pre-test, this time with people in our target demographic. The team distributed the survey to several local residents on the street and took notes of any problems we noticed, such as people not understanding some questions, not answering some questions, or not responding well to our protocols. Additionally, we asked for feedback about how we could improve the survey or how we conduct it. After completing the pre-tests, we revised our questions and methods of distribution accordingly.

After our surveys had been thoroughly developed and pre-tested, we intended to begin distributing the surveys at our proposed survey locations. However, we were unable to complete this portion of our project due to several members of the London Project Center testing positive for COVID-19. This forced the group to work from home for a week, preventing us from going out into the community and conducting the surveys. Still, the team has spoken with the Freud Museum London, and we all agree that it is beneficial to the museum to hear our proposed protocols and to see our street intercept survey questions. The staff at the Freud Museum London believes that they can use this information to help them direct their future endeavors to better understand the local community. Furthermore, the staff has stated that they may choose to use our survey questions in their own studies after the conclusion of our project.

Chapter 4: Results

After six weeks of collecting data through the methodology described in Chapter 3, the team analyzed and organized the data into major findings. The team separated these findings by their corresponding objectives. Thus, the first section explores other museums and how they differ from the Freud Museum London (FML), the second section discusses the current visitor experience at the Freud Museum London, and the third section examines the ways in which the local community perceives the Freud Museum London, as well as how the Freud Museum London can better connect to the local community. We then use the findings from this chapter to develop the conclusions and recommendations discussed in Chapter 5.

4.1 Freud Museum London and Other Museums/Historic Sites

Evaluating other museums and historic sites consisted of several steps. First, we explored the Freud Museum London ourselves, recording our initial impressions. Then, we held several interviews with FML staff members to hear deeper input on how the Freud Museum London attempts to engage visitors, connect with the community, and increase repeat visitation. Finally, we visited other museums and interviewed members of their staff, noting what the museums do well and how they differ from the Freud Museum London.

4.1.1 Freud Museum London

Before being able to assess other museums and compare them with the Freud Museum London, the team felt that we needed to familiarize ourselves better with the Freud Museum London and its specific problems. This process consisted of a detailed exploration of the museum as visitors, and interviews with nine of the museum's staff members.

FML First Impressions

When the team first entered the museum, our immediate thoughts were that it was elegant and grand, but also a little underwhelming. The rooms were beautiful and spacious, but that also made them feel slightly empty (see Figure 13). The museum advertises an immersive exploration through a preserved house that shows how Sigmund and Anna Freud lived, thus the team was somewhat disappointed to find that the only space in the building that had been preserved completely was Freud's study. Still, each room had its own interesting story to tell, and we all had a wonderful time overall. We agreed that the most engaging aspects of the museum were the

Study, the closet with Freud's coat and prosthetic jaw, the "Wolf Man" painting, the Salvador Dalí exhibit, the family tree, and the house itself.



Figure 13: Freud Museum London Dining Room.

It was clear to us that the factors that made the museum great were the exhibits that made Freud feel like a real person, rather than just the name behind his theories. The Study was overflowing with intriguing artifacts, and they were all preserved in the condition they were in when Freud was alive. The space felt distinctly tangible; it told countless stories without having to actually say them. We could imagine Freud in there, writing and interacting with patients. The closet with Freud's coat and prosthetic jaw added a human element to him, making him a lot more approachable for people who are not invested in psychoanalysis. The "Wolf Man" painting told a complete story of one of Freud's patients and their work together, presenting it in a way that anyone can appreciate. The Dalí exhibit connected Freud and his theories to a movement with which the team was much more familiar. Connecting Freud to surrealist art was both interesting and effective, it provided a new and impactful perspective on Freud's work. The family tree and the house itself both acted as ways to engage an audience that is not as interested in Freud and his theories. They are both visually attractive and require very minimal background knowledge, making them incredibly easy to appreciate.

The main problems we identified were the abundance of labels, the accessibility issues (both physically and intellectually), and the way some of the displays were set up. The museum was really intriguing to the team because we had done so much background research and were very motivated to read and experience everything, but we noted very quickly that it was the labels that made the visit worthwhile; the space by itself was not overly engaging or educational to us.

Second, we assessed the accessibility of the museum, which was a much more worrying issue. The museum has lots of tight spaces and no lift, thus there is no way for a wheelchair to move around the space. Also, the museum was very clearly designed with Freud fans in mind. Names and terms are spread throughout the museum with very little context, and many of Freud's theories are referenced by name without sharing their contents.

Lastly, we observed that the displays seem to be set up with the assumption that the visitor will be interested. The lighting and floor layout in most rooms is relatively basic, and there are few interactive or moving elements to draw people in. The museum was enjoyable for us, but if we were not knowledgeable about Freud, interested in Freud, and able-bodied, then the experience likely would not have been as fulfilling.

[FML Staff Interviews](#)

Just visiting a museum does not give a complete picture of everything it does and how successful it has been, especially given that we are just three people and we all come from similar demographics. To obtain a better image of the ways FML encourages engagement within the museum, the ways in which the museum connects with the community, and the goals of the museum, the team conducted interviews with nine of the FML staff members.

The staff was generally in agreement about most of the main goals of the museum, as well as where it could improve. Almost everyone we spoke with stated in some way that they had to work hard to make the experience engaging for visitors because the museum fails to do it on its own. Shop members have to greet visitors with a museum introduction when they enter, different members of staff offer personalized tours that are adapted to their knowledge areas, the education team needs to engage student groups through their own presentation skills, and the front of house staff has to be always prepared to answer visitor questions. The staff members all believed that the museum would not be engaging if not for their personal efforts.

The interviewees also agreed that the museum has not been effective in encouraging repeat visitation. They do not believe that there is enough of a reason to return to the museum if not for an event or through the membership program, especially given the museum's size. They did, however, state that the membership program has been a huge success, noting that the number of members has nearly doubled in the past year. They think the main reasons for this may be the shop discount, the event priority and discounts, and the upgrade ticket option which gives visitors a refund on their ticket.

The aspect of the museum that seemed to be most passionately agreed upon was how it should approach the need for more accessibility options within the museum, despite the desire to preserve the historic structure and layout of the building. Several staff members described the state of the museum's accessibility as "embarrassing," with many agreeing that something has to be done to the building to make it more accessible even if it means breaking the immersion. Additionally, the staff agrees that the museum is not intellectually accessible to all visitors and wants to add more elements that can be appreciated by people who are less interested in Freud. Notably, every staff member stated that they were in favor of opening a cafe within the museum so that people would have a reason to visit the house without having to enter the museum itself. However, the staff believe that this is a nuanced situation and that it needs to be handled tastefully for it to work.

The staff's opinions were not as consistent on the issue of local community engagement. Each member of the staff had something different to say about the current ways FML engages with the local community, how effective they've been in connecting to the community, and their goals for improvement. Some of the methods noted were school group visits, talks with the community, and collaboration with other local museums and businesses. These methods have received varying levels of appreciation from the staff, with some praising the museum for the network it has built, and others believing that the museum has done very little to appeal to individuals within the community. One thing is very clear, though: everyone thinks that more investment into the community is an important next step for the Freud Museum London.

4.1.2 Other Museums/Historic Sites

The Freud Museum London is not alone among small museums that grapple with similar problems and have set themselves similar goals. We explored several other small historic house museums in London (including the Museum of the Home, the Dickens Museum, the Keats

House, and the Fenton House), and we interviewed selected staff members to understand better how such museums can increase audience engagement, connect to the local community, encourage repeat visitation, and increase accessibility.

Engagement

The most apparent difference between the Freud Museum London and other museums in the Hampstead area is the presence of interactive elements. The Museum of the Home, the Dickens Museum, and the Keats House all have a plethora of interactive elements spread throughout the museum. When asked about the interactives, the museum representatives we interviewed claimed that they have had a minimal but noticeable effect on visitor engagement, particularly on younger audiences. However, these elements can only be appreciated if those audiences actually come to the museum, and for historic houses, it is generally rare for a family to visit. It is also important to note that interactive elements can hurt a museum if not done properly. They have a very real possibility of taking away from the space, either by being too modern or by not fitting the museum themes. Other museums have addressed this using several methods. For instance, the Dickens Museum ties all of their interactive exhibits to their current exhibition to create a storyline throughout the museum, and the Museum of the Home makes the interactive exhibits immersive within the space. The Museum of the Home is able to make their interactives so immersive because they use them to bring visitors back in time to a different lifestyle, allowing visitors to literally sit in the furniture of the past and experience that lifestyle (see Figure 14).



Figure 14: The cozy corner replica in the Museum of the Home

Another engagement strategy that several of the museums used and recommended was to make connections with the guests through the exhibits. These connections can be made via two main strategies: form connections between the focus of the museum and other topics, and display information about the focus of the museum in ways that are relatable to many people.

The first strategy is difficult because everyone has different interests, and not everyone is going to care about some of the connections that a museum makes. Museums like the Dickens Museum, Keats House, and Fenton House deal with this by distributing discussion of the topics across different exhibits and exhibit areas. They tell the stories of everyone who lived in the historic house, and they emphasize the building architecture; Keats House even devotes rooms to some of Keats's friends and inspirations. Distributing the topics discussed in a museum allows many more people to be reached by the museum's contents. However, it also means that less time and space can be given to the museum's main focus.

The second strategy is much more achievable, but it is something that many museums disregard. Most people have a much easier time connecting to and appreciating someone who feels real to them, but figures like Sigmund Freud, John Keats, and Charles Dickens do not necessarily feel very relatable to the general populace; they are from a different time and are remembered today more for their work than for their personalities. This is why it is exceedingly important for historic houses to try to humanize their former owners. This is done by displaying the figures' hardships, their emotions, and their controversies. For example, Keats House makes the visitor feel for Keats and his loved ones by telling the tragic story of his untimely death during the early stages of his relationship with Fanny Brawne, and the Dickens Museum brings Dickens down to earth by telling the story of his public separation and potential adultery. Including these kinds of stories allows visitors to see these figures as real people who had real problems and real feelings. Seeing these figures as real people often makes visitors appreciate their house and their work more, thus improving the museum experience.

[Local Community](#)

The easiest and most common method that museums use to interact with the local community is to form collaborations with other local establishments. Building a network of like-minded museums, businesses, and other foundations can create a mutual support system where everyone promotes and helps each other out. The Freud Museum London already engages in this strategy to some degree with their own group of museums, historic homes, and schools, but some

other museums give it significantly more focus. Museums such as Keats House participate in a “culture mile,” where an approximate mile of local businesses tie themselves to each other and attract visitors as a group; they also work on many projects with other local groups, notably working with the Keats Community Library and the Hampstead School of Art, to create a temporary wall of murals in Hampstead. Other museums, such as the Museum of the Home and the Dickens Museum, approach collaborations in different ways, emphasizing working with charity foundations like food banks or the Peel Foundation to give back to the local community and those that need the help. This gives museums the opportunity to do things that are legitimately good, and it allows for these museums to form a tight connection with the community.

Collaborating with other local establishments is the easiest way to get involved with the community. However, connecting directly with the people is often more effective. This is incredibly difficult, but other museums have tackled it in several unique ways. One common way is to incorporate the local community into the museum.

The Dickens Museum has done this by speaking with the community, holding forums when setting up exhibitions, and tying the building itself to the local community and its history. A historic home is a remnant of how life used to be in a given location, so the region in which the building exists is incredibly important to its architecture, floor layout, and residents. Thus, acknowledging and speaking on these factors is important because they act as a bridge between the museum and the local community who come from the same area and have shared history.

The Museum of the Home incorporates the local community into their museum in a much more direct way. Like the Dickens Museum, they hold forums with the local community when they are setting up a new exhibition or doing renovations, and they also make a significant effort to include the work and stories of the local community as an actual part of the museum. They do this through photos, placards, and special exhibitions that showcase the lives and work of the local community; an example of these special exhibitions is their recent Vietnamese clay art display that contains the work of the children who attended the museum’s art event (see Figure 15). Another way the Museum of the Home includes the community in the museum is through their public garden. They allow anyone from the local area to come in and work on their garden, creating a sense of community and making the garden feel like it belongs to everyone. This

strategy is also utilized at Keats House and has seen similar success in connecting the museum to the community.



Figure 15: Local Vietnamese children's clay art exhibit at the Museum of the Home.

The local community also likes to feel rewarded and appreciated when they visit a local museum. They are generally not as interested in the museum's contents as tourists from abroad, so offering some kind of special incentive to local community members is a typical way to encourage them to visit. Keats House gives local residents a substantial discount on admission, and the Dickens Museum offers local residents free membership to the museum. These methods are both effective in increasing visitation from the local area but they have seen varying levels of success financially. However, the purpose of these strategies is more to build a relationship with the community than to make immediate income.

[Repeat Visitors](#)

Acquiring repeat visitors is a goal that seems largely unfulfilled at historic house museums. According to Keats House and the Dickens Museum, the only demographics that regularly revisit their museums are scholars who are looking for inspiration, or older people who grew up as fans of John Keats or Charles Dickens and thus have an emotional connection to the house. These audiences are particularly hard to reach because there typically are not that many of them in any given area. Additionally, people from these groups that are traveling to the museums

from a large distance are likely to visit the museum no matter its quality or advertisement, so attempting to appeal to them specifically is mostly useless.

The one idea that these museums have had to increase repeat visitation is to rotate their exhibitions and interactive elements in an effort to keep the museum fresh. They believe that changing out these elements periodically will incentivize people to return to the museum and experience the new features. However, both Keats House and the Dickens Museum admitted that this tactic has had little effect on repeat visitation; this sentiment is corroborated by the Freud Museum London who already rotates the exhibitions several times a year. The museums believe that the crux of the problem may be marketing because many do not know about the changes, though they have also hypothesized that rotating some exhibits or introducing a new exhibition may simply not be enough to motivate someone to revisit a museum.

Accessibility

Every museum believes that having lifts for guests who need them is necessary. However, this is not always possible for historic house museums. Keats House, for example, does not have the capability to add a lift as they are a Grade 1 listed building. To deal with this, they have a touchscreen on the ground floor that takes people throughout the whole museum. Additionally, they offer concessions for people with non-mobility, auditory, visual, and other disabilities. The Dickens Museum, the Museum of the Home, and Keats House also make an effort to include seating and good lighting throughout their museums to aid against museum fatigue, and to aid those who would benefit from it.

Despite trying to be as physically accessible as possible, these smaller museums notice that generally, people with physical disabilities that prevent them from accessing the museum do not visit the museum at all. It's much more often that there is some kind of intellectual barrier that prevents people from enjoying and engaging with the museum. Museums such as the Dickens Museum and Keats House address this by discussing a broader range of stories and topics within the museum. For example, these museums talk more about the rest of the family and the house itself to ensure that visitors who are not as knowledgeable on Keats or Dickens can still be interested while exploring the museum.

Obstacles to Improvement at FML

Researching other museums and how they approach some of the same problems that face the Freud Museum London has made it clear that the FML has several unique circumstances that

make these challenges especially difficult to resolve. The biggest obstacle facing the Freud Museum London is its size. It does not have the space to include a cafe, it does not have the space for a lift, it does not have the space to work as a community hub or warm space, and it does not have the space for substantial discussion on additional topics such as other family members. The other museums either did not have these problems or solved these problems through renovations or purchasing a neighboring property. These solutions are not feasible for the Freud Museum London because the building is a listed structure and potential renovations are extremely limited. Also, the local area is a residential district with no adjacent properties available. The Freud Museum London would benefit greatly from finding a way to create more space in the house, but looking to other museums for guidance is no solution.

4.2 Visitor Experience

We evaluated the visitor experience at FML in three ways: through visitor tracking studies, visitor exit surveys, and a member survey. These results show three aspects of the visitor experience, including how visitors interact with the museum during their visit; how visitors feel about the museum after they have seen it; and how visitors who become members contribute to the museum long after their first visit.

4.2.1 Observation and Visitor Tracking

We tracked visitors throughout the whole museum and observed them in individual rooms. Because we conducted observations and tracking simultaneously, we will first discuss the results separately and then combine them in our overall analysis.

Full Museum Observations

In total, we analyzed fifty visitors' paths throughout the entire museum on their full visit. The visitors we analyzed were all randomly selected and varied between groups of one, two, and three. The purpose of this observation was to see how visitors move through the museum as a whole. We specifically hoped to see the order in which visitors enter the rooms, the rooms visitors choose to revisit, and which rooms visitors skip.

The Freud Museum London has a nonlinear layout of rooms and exhibits, so visitors are often faced with decisions over which room to enter first. The following graphic (see Figure 16) breaks down the order in which visitors enter the rooms in the museum. The purpose of this graphic is to see which rooms visitors decide to enter first, revisit, and skip along their journey

through the museum. This can provide an indication of what interests visitors upon seeing each room, and what might draw them into one room instead of another.

Each line in the graphic represents a single visitor movement from one room to the next, and the color of the line represents the exact sequence in the visitor's journey that the path occurred. For example, after a person first enters the museum, they might walk from the Dining Room to the Hall. This information is represented by drawing a colored line from the Dining Room to the Hall in Figure 16. The color of this line would be red, as coded in the key, because it is the path from the first room to the second room they entered. Another example would be if a visitor was on the Landing and then decided to enter the Anna Freud Room, and the Anna Freud Room was then the 6th room they entered on their journey through the museum. This is represented by drawing a blue line from the Landing to the Anna Freud Room, as it is the movement from the 5th room to the 6th room the visitor entered.

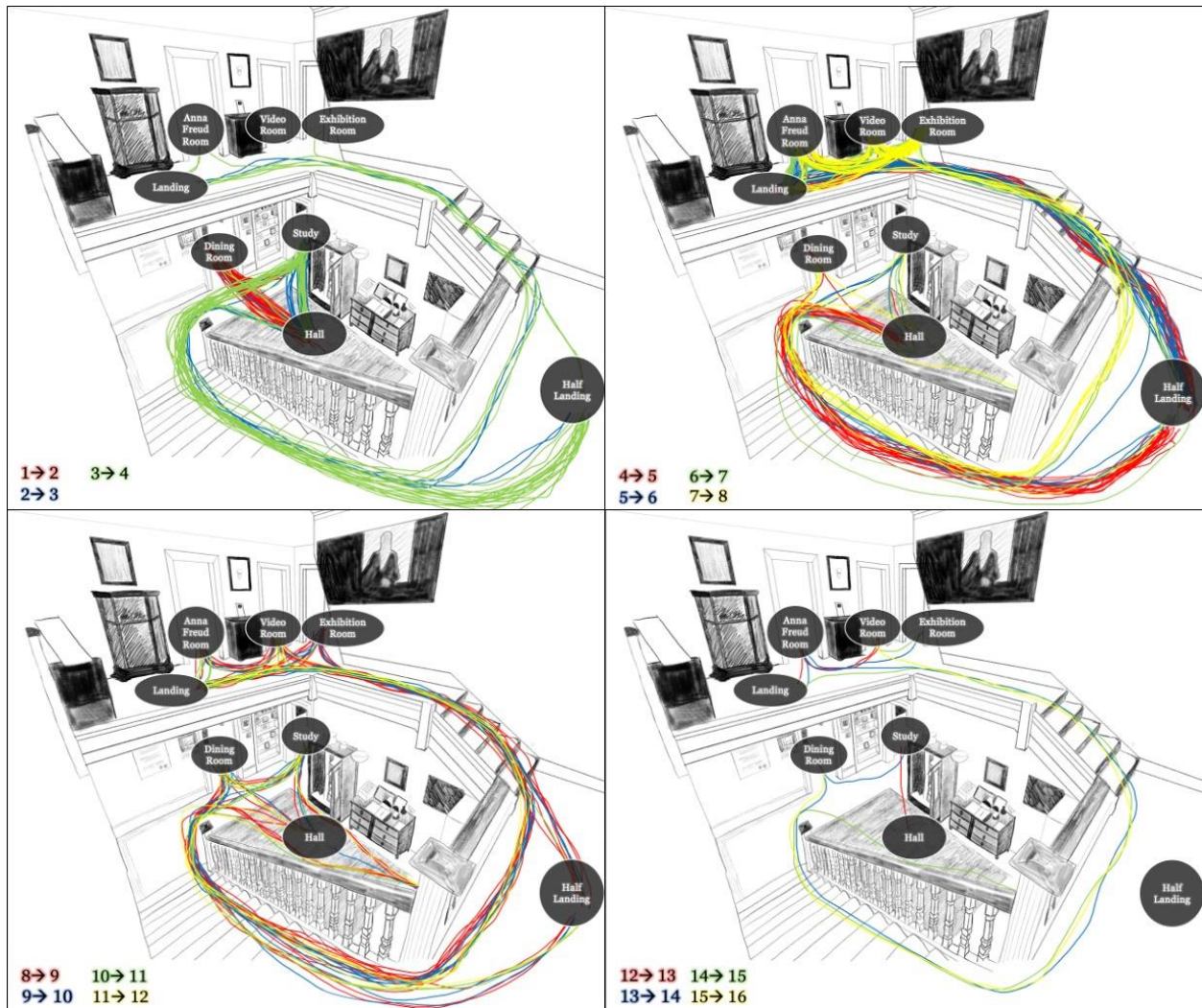


Figure 16: Visitor movements on their journey through the Freud Museum London.

Tracing the paths of fifty visitors through each room sequence has yielded several results that could help the museum reassess the placement of their artifacts and displays.

When visitors enter the museum, they are faced with a choice of exploring the Hall, skipping to the Study, or immediately heading upstairs. Out of all fifty observations, 84% of visitors decided to explore the Hall, by stopping at least once at a display, whereas the rest headed directly to the Study without stopping. This can be seen from the red lines in the top right corner of the graphic above (see Figure 16). Next, most visitors who started in the Hall headed to the Study, and vice versa, except for a few who went upstairs and bypassed the other room. After exploring the Hall and the Study, most visitors headed upstairs. Most visitors stopped at the Half Landing on their way up the staircase, but about a third of them headed straight to the landing. After exploring the landing, a majority of visitors entered the Anna Freud Room first. This may

be because it is the door closest to the displays on the landing, and it may also be influenced by the audio guide or suggested room order the museum provides for visitors.

After visiting the Anna Freud Room, there is not a clear pattern between whether visitors enter the Video Room or the Exhibition Room first. Most visitors just explored these rooms and then left the museum after seeing all of them, possibly revisiting a room they enjoyed the most before exiting the museum. The bar chart below breaks down the times each room was skipped and revisited (see Figure 17). The results shown in this chart suggest which rooms were the most interesting for visitors, which rooms are visited several times, and which rooms are often neglected by visitors.

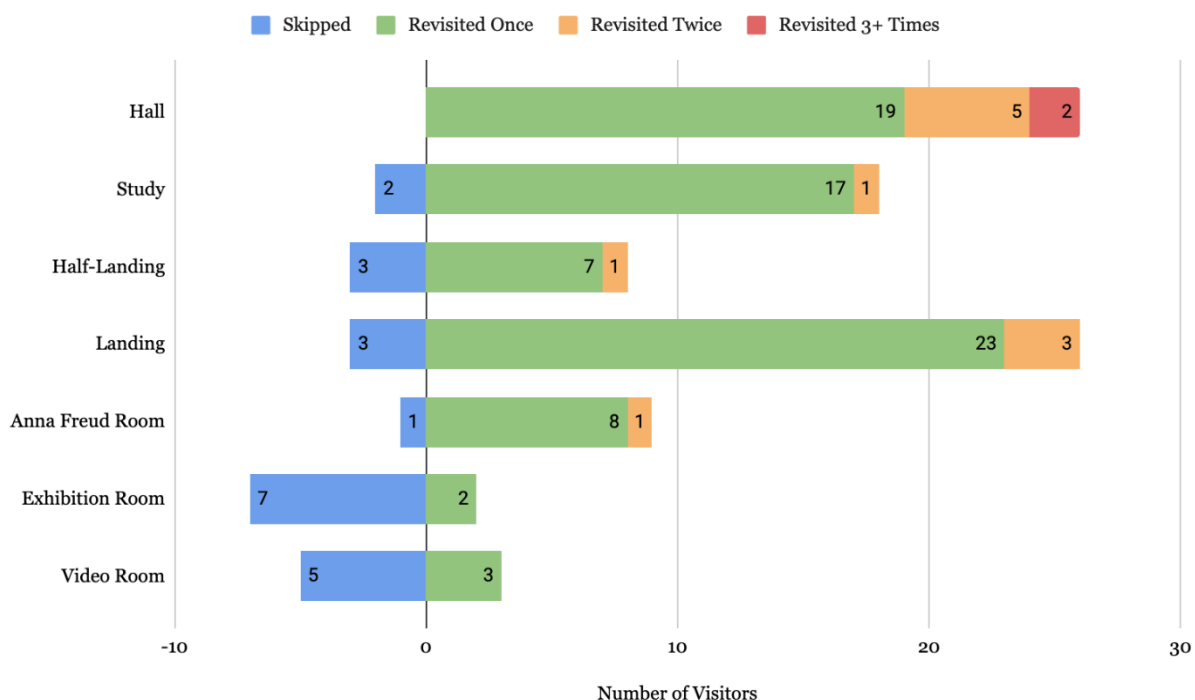


Figure 17: Number of visitors that skipped or revisited each room once, twice, or three or more times in the museum.

As seen from the graph, the Hall was not skipped by any of the visitors we observed, meaning that all of them stopped to look at something at some point on their journey. The Hall is also the second-most visited, aside from the Landing. Both the Hall and the Landing are areas the visitor must pass through to get to the other rooms, so it makes sense that these would be looked at repeatedly throughout a person's visit in the museum. The Study is the third most revisited room, with 36% of visitors entering the study more than once before ending their museum visit. This may indicate that the Study is very interesting for visitors, as they have to go out of their

way to see it again before leaving. On the other hand, the Exhibition Room and Video Room were the least revisited, which may show that visitors have seen enough on their first visit to the room. The Video Room and Exhibition Room were also skipped the most out of all the observations we took, possibly because visitors were not interested in seeing what was inside or they may have missed them.

A limitation of this study was measuring the interactions within the Dining Room, which was mostly due to the fact that we couldn't see the Gift Shop from the point where we conducted the observations. We had to sit on the Half Landing to see all the rooms at once, but we had no way of seeing whether people entered the Dining Room to exit through the shop, to purchase something in the shop, or to revisit the room itself. The main entrance is through the shop as well, so we had to make the assumption that all visitors enter through the shop, thus we began observations at the threshold of the Dining Room to the Hall. This meant we also couldn't tell if visitors stopped or skipped through the Dining Room when they first entered the museum. Another limitation is that because we were sitting on the Half Landing, which is small, that may have influenced whether visitors stopped at or skipped the Half Landing. It also may have influenced the order in which the Half Landing was visited, as guests may have avoided it in hopes that we would not be there on their way downstairs.

Individual Room Observations

The purpose of the individual room observations was to see which exhibits were the most engaging within each room and to see how visitors move through the space itself. We will first analyze each room separately to discuss different details within each room itself. Then, we will analyze all of the rooms together to discuss how they compare to each other in terms of engagement and dwell time. For the organization of this section, we will follow the same order of rooms that is suggested by the audio guide.

The Dining Room is the first room a visitor enters upon arriving at the museum, as it is attached to the Gift Shop where people check in. This means that it is one of the busiest rooms in the museum, and people are often passing through to visit the shop on their way out, to drop off their coats, or to use the toilet in the Hall upon entering. We collected fifty observations of visitors to create the heat maps showing dwell times, and we also recorded random pass-throughs of other visitors who walked through the room without stopping. These pass throughs are

reflected in the trace map below (see Figure 18), which has a heavy grouping of paths between the Gift Shop and Hall doors.

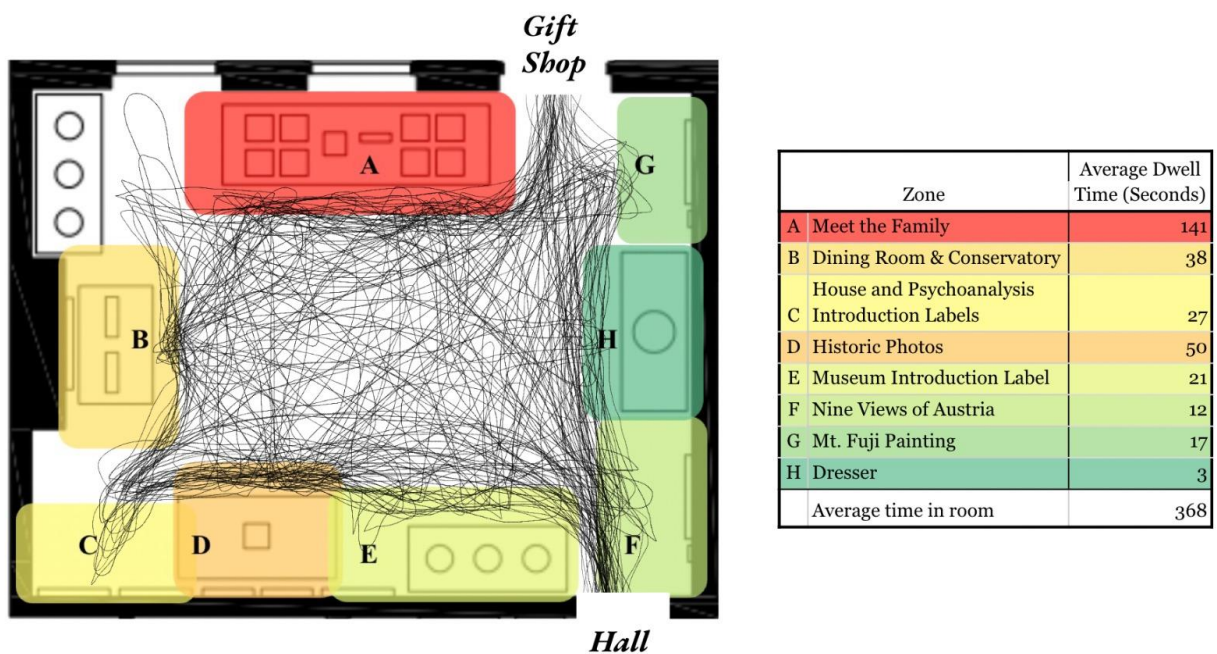


Figure 18: Heat map with overlaid visitor paths and key of the Dining Room.

The Dining Room is one of the largest rooms in the museum with the most open space, and this gives visitors the opportunity to wander around the room as they explore the different displays. This is reflected in the large number of lines concentrated in the center of the room, which were drawn as visitors often walked across the room to either pause in the middle, walk directly to a display that caught their eye, take a picture in the middle of the room, or view several displays from a central point in the room. As seen from Figure 18, most visitors spend the longest amount of time at the Dining Room table with all the descriptions of the family members who lived in the house. The other displays with the longest dwell times are the plaque that introduces the Dining Room, located in Zone B, and the historic pictures from Zone D. However, Zone D also contained our observation sign and handout, and many visitors spent time reading over the project description. This has increased the dwell time in this zone specifically.

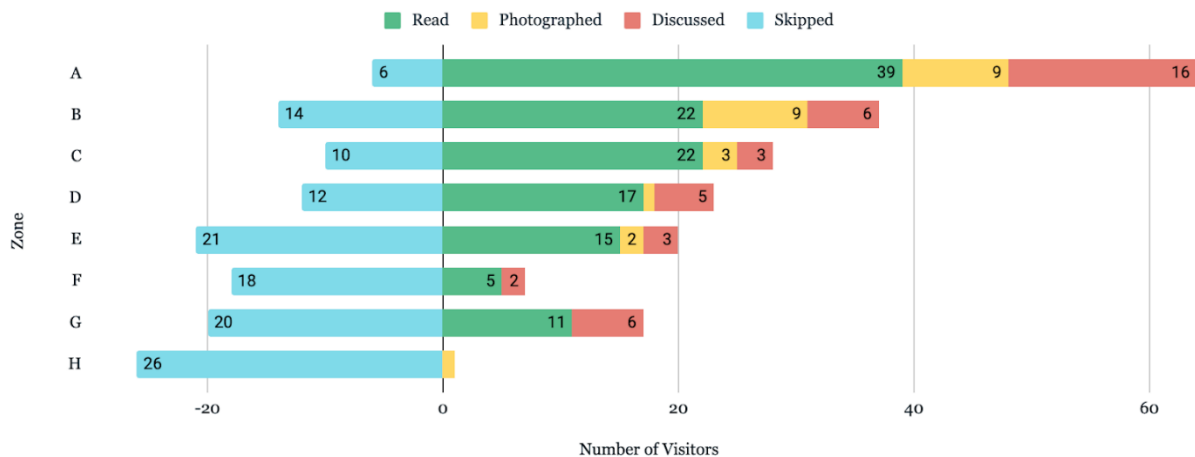


Figure 19: Total numbers of visitor engagements with zones in the Dining Room, including taking photographs, discussing the zone, reading displays, or skipping the zone entirely.

The figure above (see Figure 19) shows the number of visitors that skipped over particular zones entirely or who engaged with the exhibits by taking a picture of the display, reading the display, or discussing the display with another person. As seen from the chart, Zone A was the most engaging, with the most observations for all categories of engagement. This may be because it is directly to the right of the visitor upon entering the room, and many often stop there first. It also contains the most information within a single zone out of all the rest in the room, and it has interesting biographies of the Freud family and their friends. This provides context to the rest of the museum, especially for visitors who are not familiar with Freud's family.

It can be seen from both graphs that Zone A (the Dining Room table) was the most engaging to visitors and had the highest dwell time of all the zones in the room, but dwell time and engagement generally decreased as visitors moved counter-clockwise around the room. This can be seen from the decreasing size of the bars in the bar chart and the greener colors of the heat map, which indicate a smaller dwell time. The most skipped and least engaging zones were Zones F and H, which may have been missed due to their location next to the door to the hall.

The Hall is the second room visitors enter, and from here visitors can choose to look around the Hall, enter the Study, or head upstairs. The trace map below shows the paths of fifty visitors we observed within the space, not including pass-throughs to other rooms or the main exit and the stairs that lead to the first floor, which we marked in at a random interval (see Figure 20). The main path through the Hall, excluding the pass-throughs, appears to be entering from the Dining Room and heading towards the right, looking at Zones A and B. Another common

path is to then move from Zone B to Zone D, or towards Zone E. Most visitors who visited Zone E then entered the Study immediately, and upon exiting the Study headed upstairs.

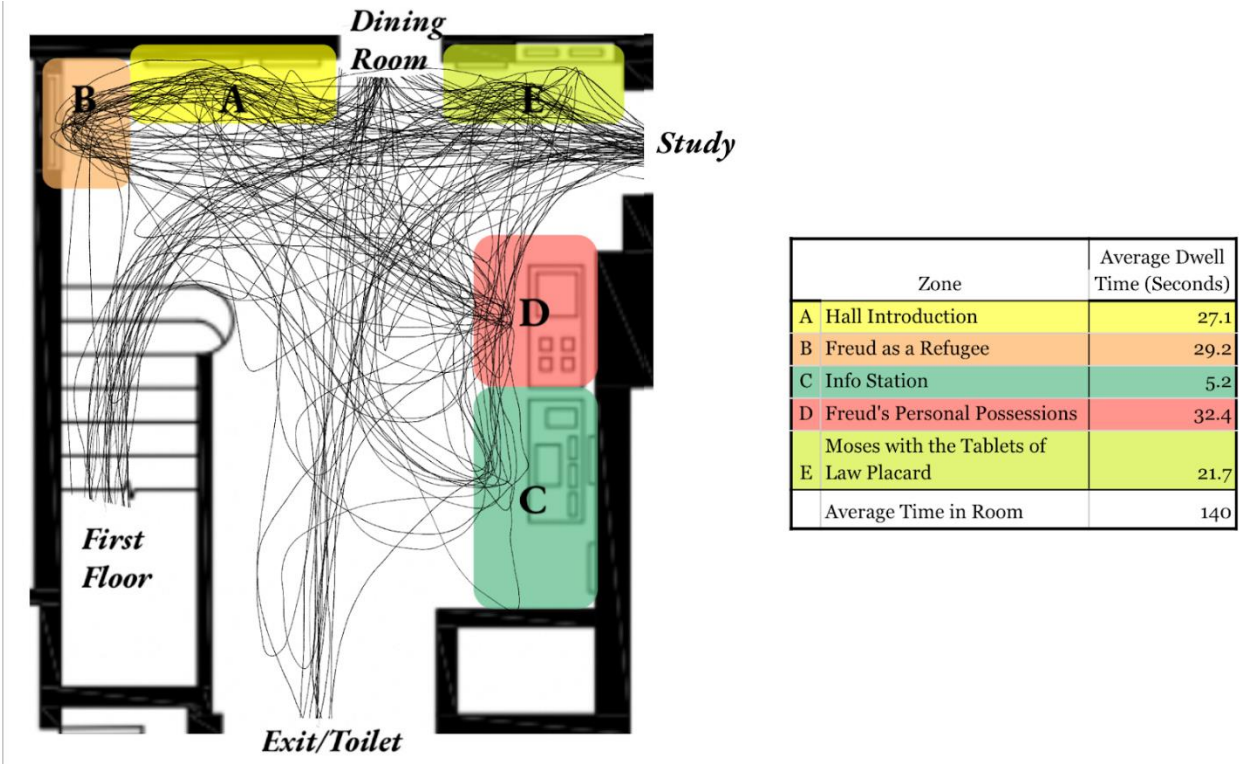


Figure 20: Heat map with overlaid visitor paths and key of the Hall.

Unlike in the Dining Room, dwell times are similar across all zones, barring Zone C, which was often skipped by visitors entirely. The most engaging display in the Hall appears to be Zone D, which is a cabinet displaying Freud’s personal possessions, including his prosthetic jaw. This display has been photographed and discussed the most among visitors, as seen from Figure 21. The two second most engaging zones were Zones A and B, which contain an overview of the Hall and review the history regarding Freud’s escape from Austria.

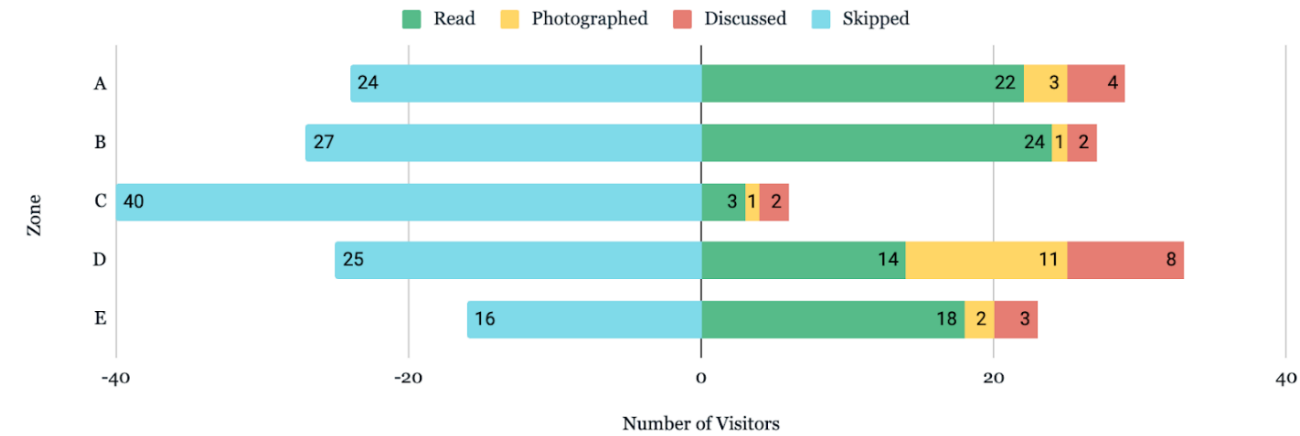


Figure 21: Visitor engagements through discussion, photography, and reading in the Hall, along with the number of visitors who skipped the zone.

The least engaging display was the membership desk, which has the feedback survey, a donation box, and several handouts. This desk was often skipped by visitors and may not be noticed by visitors who are exiting the museum, especially for visitors who exit through the shop instead of the front door. Looking at the raw data reveals that Zones D and B are also often skipped, with 50% of visitors missing Zone D and 54% missing Zone B. These two zones are often missed as people enter the Hall from the Dining Room, then head into the Study without seeing the rest of the room. Because over half of visitors skipped Zones D and B, the average dwell time, which was calculated with zeroes for any skipped zones, is decreased by over half of what visitors actually spend looking at the zones. It is also important to note that Zone D does not have as much writing; the only placards are small descriptions of the objects inside. This may contribute to why Zone D appears to have so few visitors reading as a representation of engagement.

The most famous room in the museum is the Study, which has been preserved exactly as Sigmund Freud left it in 1939. Visitors often spend a long time in this room, and it has been described as an almost religious experience for many visitors who are psychoanalysts or interested in psychology. The paths overlaid heat map below show forty visitor movements and dwell times in the Study (see Figure 22).



Figure 22: Visitor movements and heat map of the Study.

The trace map shows that visitors tend to congregate the most on the half of the study with the couch and Sigmund Freud's desk, which can be seen by the heavy concentration of lines

on this side. They also tend to wander around in this area while looking around, leading to the overlapping paths seen in the trace map. It can also be seen that the main path into the Study is from the Hall to the left side of the Study, which indicates that people entering go towards the left, and people exiting tend to revisit the left side of the room before exiting. The bar chart below (see Figure 23) shows all the engagements within the Study. An interesting note about the study overall is that almost all of the engagements are pictures or discussion, whereas in the other rooms most engagements consist of reading.



Figure 23: Visitor engagements within the Study.

The most engaging zone is Zone C, which is Sigmund Freud's desk. This has a sign in front of it and a clear view for visitors to take pictures. Zone E, the psychoanalytic couch, had more pictures taken, but fewer visitors who read the label and discussed the zone. The other notable zone in the study is Zone K, which had the most dwell time of all zones in this room. This zone included an informational display of the study and a cabinet of antiquities, as well as some stories of Freud's patients. Many people also engaged with this zone, though not as much as the couch or the desk.

The Half Landing is the smallest room in the museum, and it only contains a few displays for visitors to read. At the time of this study, there was a recreation of the Selene Horse located in the center of the Half Landing where a table and chairs would usually be located. Forty total observations were conducted for both the heat map and trace map of this room, as seen in the figure below (see Figure 24).

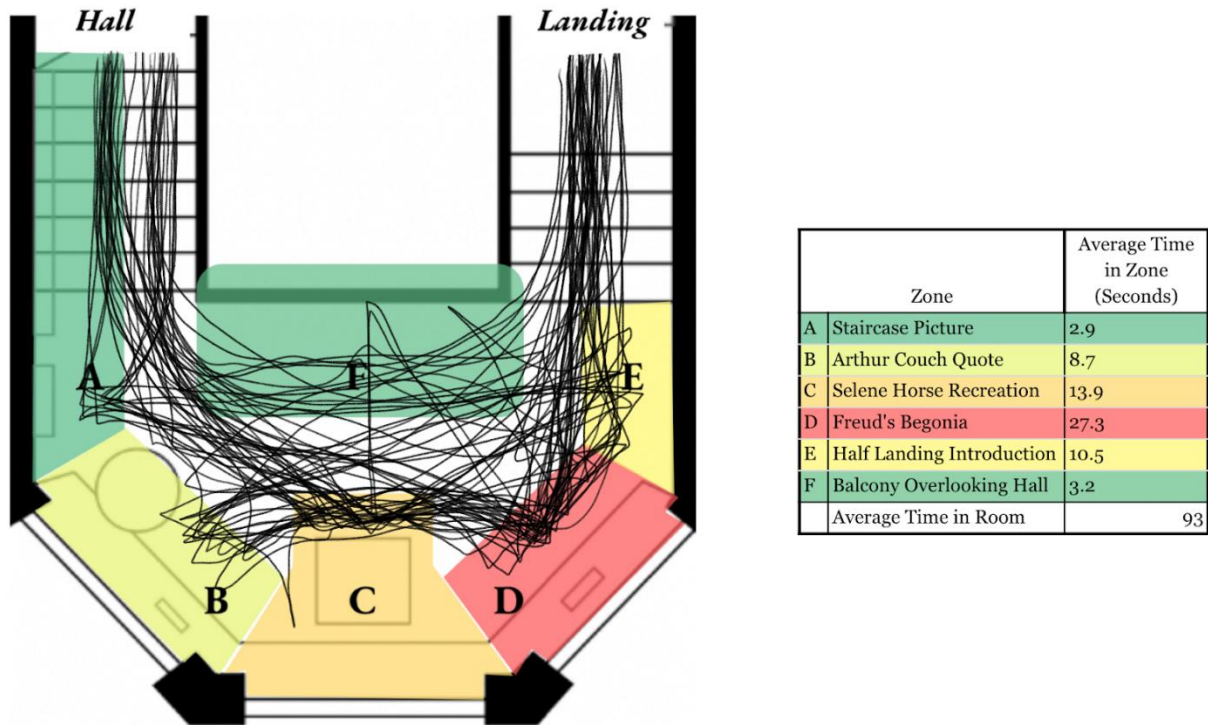


Figure 24: Overlaid heat and trace map of the Half Landing.

It can be seen from the figure above that most visitors stopped at one of the perimeter zones on their way through the Half Landing, but there were several who walked through the room without stopping. There is a heavy concentration of lines leading from the Hall staircase to Zone C, then D, then to the landing. This suggests that Zones A, B, E and F are skipped by many visitors on their path through the room. Looking at the heat map reveals that Zone D, Freud's Begonia, encouraged the longest dwell time in comparison to the other zones in the room. This long dwell time can be attributed to the interesting placards in this zone, as well as the view of Freud's begonia plant and the view out the window.

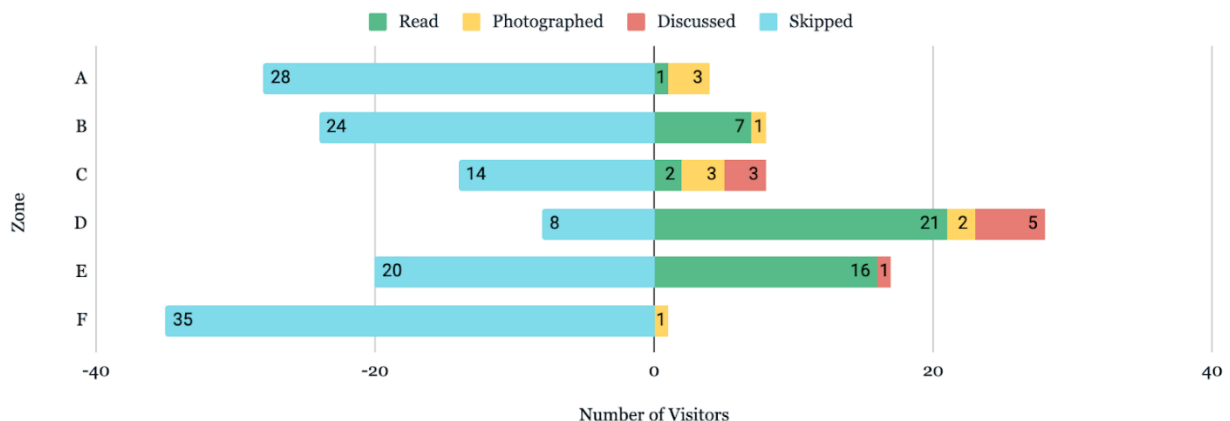


Figure 25: Number of visitors who skip or engage with the Half Landing.

The bar chart above (see Figure 25) proves that Zones A, B, and F are skipped the most on the Half Landing. Visitors may skip Zones A and B as they enter the Half Landing from the Hall staircase, as they might head directly to the horse head and then see the begonia. From there, they often head directly upstairs without checking what was on the other side of the horse. Zone F was the most often skipped because it is merely the balcony overlooking the Hall, and we observed it because we were curious if visitors would spend time looking at the architecture of the house. One other important observation to note from the bar chart is that Zone E, the room introduction label, was skipped by half of the visitors we observed. This display has lots of valuable information about the Half Landing, so it may be better to move it to a more visible location where it will garner more attention.

The next room in the museum is the Landing, which is entered by the staircase and includes the thresholds to the Anna Freud Room, the Video Room, and the Exhibition Room. The figure below (see Figure 26) shows the results from forty observations conducted from the Half Landing, where there was no interference with movements on the Landing. There are notable groups of paths between the Anna Freud Room, Video Room, and Exhibition Room; these are all pass throughs from each room to the next. Visitor paths through the rest of the Landing show a slightly stronger concentration around the perimeter of the room, though there are many lines that pass through the center of the space. The visitor paths also never stop at Zone B, suggesting that the display panel there is often missed.

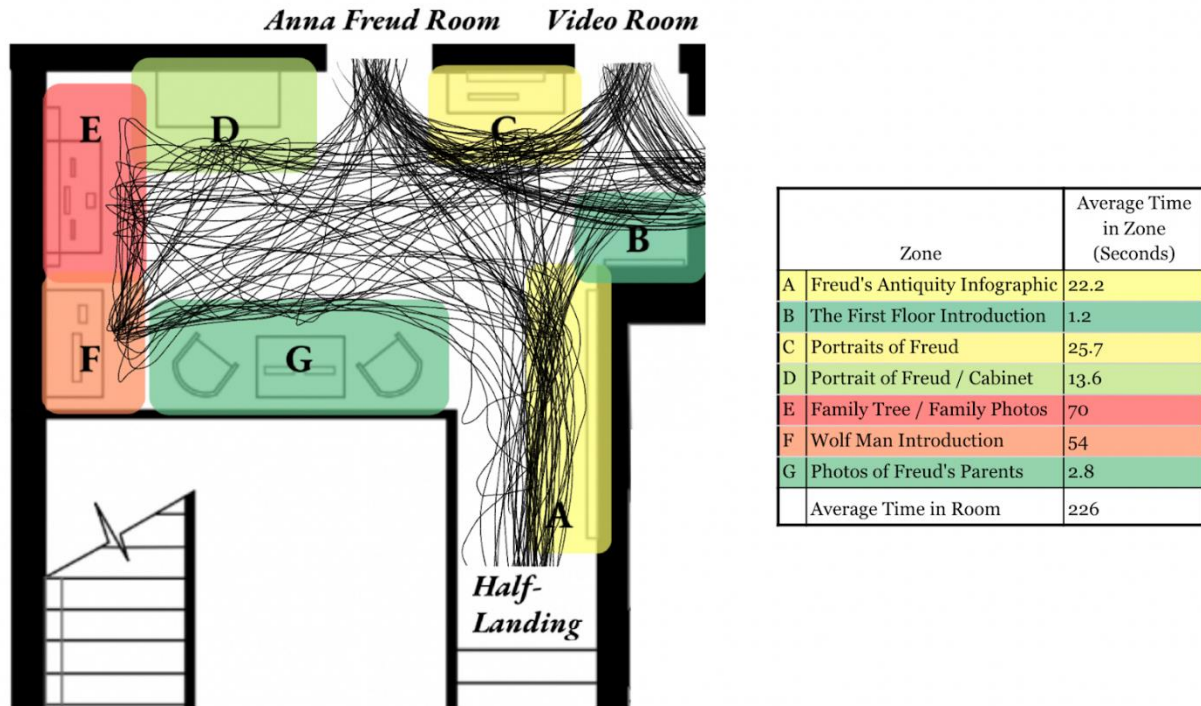


Figure 26: Overlaid heat and trace map of the Landing.

The heat map shows that Zone E promotes the longest dwell time, which is followed by Zone F. As seen in the bar chart below (see Figure 27), these zones also have the most engagement through reading and discussion. Zone A also has a similar amount of engagement but has a shorter dwell time; many visitors may stop and read for a short amount of time, but the infographic itself only describes the current exhibition, so it doesn't hold people's attention for long. Zone B is the most skipped zone, possibly due to its location in the corner and in front of the door, so almost everyone missed it on their way into the Exhibition Room.

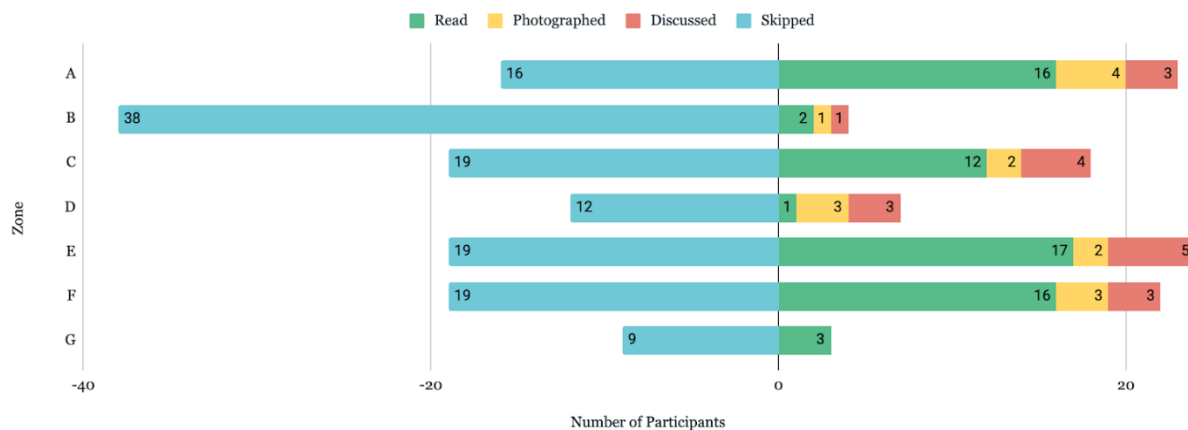


Figure 27: Visitor engagements with the Landing.

The last few notes we observed about the Landing include that it is one of the most trafficked areas in the museum, meaning visitors can often be found walking through between the First Floor rooms, coming upstairs for the first time, or leaving after seeing everything upstairs. That being said, almost everyone stops at the Landing at some point, and many stop in different areas each time they reenter the room. It is common for visitors to look at the Family Tree the first time they come to the Landing, then see the Salvador Dalí display after visiting one of the other rooms.

The Anna Freud Room is the next room suggested by the audio guide. We collected a total of forty observations for this room and a caveat with this room is that for a majority of the observations, the hall to the Learning Suite was open. This short hallway includes a toilet, a few displays, and the Learning Suite itself. The Learning Suite is a small room that is sometimes open to visitors, and it includes many of Anna Freud's belongings and a short video about her life. We did not observe the Learning Suite, as we were unable to see it from where we sat in the Anna Freud Room, but we continued to observe the rest of the room as normal and paused our stopwatch when the visitors entered the threshold to the hallway until they returned. We did, however, notice that visitors tend to spend a longer amount of time in the Learning Suite than in the Anna Freud Room.

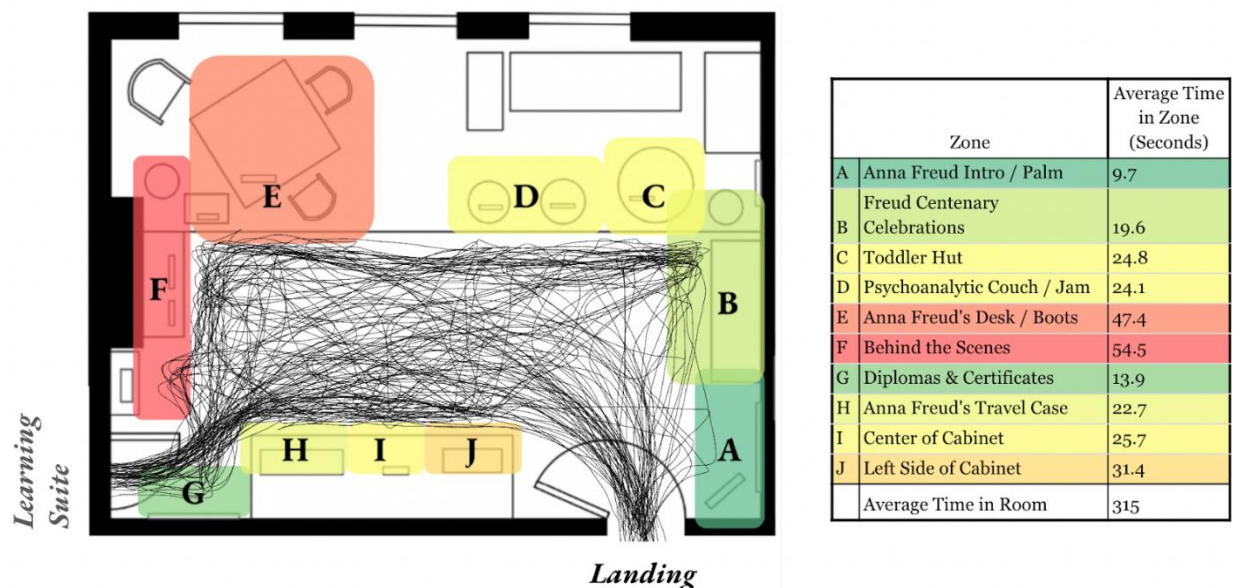


Figure 28: Overlaid heat and trace map of the Anna Freud Room.

The figure above (see Figure 28) shows the overlaid paths of all forty visitors as well as the heat map generated by their dwell times. The paths show a heavy concentration of lines

around Zones H, I, and J, which then leads to Zone G and the door to the Learning Suite; this was a common path for many visitors who visited the Learning Suite. The paths also show a darker grouping of lines around the perimeter of the room, as many traveled from Zones C to F consecutively. Another note about the paths in this room is that after visitors left the Learning Suite, they often left the Anna Freud Room immediately, even if they hadn't seen the rest of the room. This can be seen in the heavy grouping of lines between the Learning Suite and the door to the Landing.

As seen in the heat map, Zones F and E, Behind the Scenes and Anna Freud's Desk, had the longest dwell times in the room. Zone F has the most displays for visitors to read in the room, and it also includes a telephone that visitors can pick up and dial to hear Anna Freud's voice. In our time observing this room, however, we only saw two or three visitors actually use this interactive. Zone E also has a lot of objects for visitors to look at, including a typewriter with a letter from Anna displayed on it. Many visitors take time to read this letter and admire the desk. This is confirmed by the bar chart below (see Figure 29), which shows that Zones E and F had the most visitor engagements within the room.

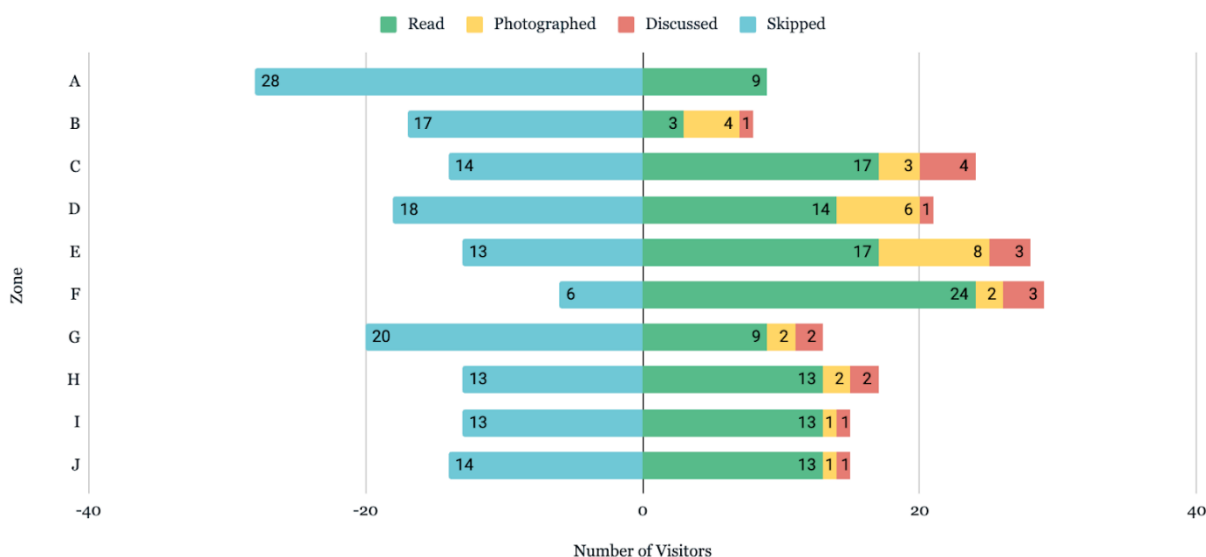


Figure 29: Engagements within the Anna Freud Room.

The bar chart also shows that Zone A is the most skipped in this room, which may be due to the fact that the observer was sitting very close to the display in this zone. Visitors may have wanted to avoid the observer, but the display itself is located in the corner closest to the entrance, so it is easy to miss. Visitors also tend to skip Zone B, which has a small video tucked in the

corner. This may be because they don't see the video or it is too hard to access and watch comfortably.

The Exhibition Room is the newest room in the museum, as the most recent exhibition opened in February 2023. We collected fifty total observations for this room. In the Exhibition Room, most visitor paths circle around the perimeter of the space, as seen below in Figure 30. Zone D, a display case themed around Gradiva, has the longest dwell time, and visitors spent a long time examining and looking at the phallic amulets and other depictions in the case. The zone with the second most dwell time was Zone F, another controversial zone which features Moses. The zone with the least dwell time is Zone G, which has acknowledgements and a hard copy of the archive collection for visitors to flip through.

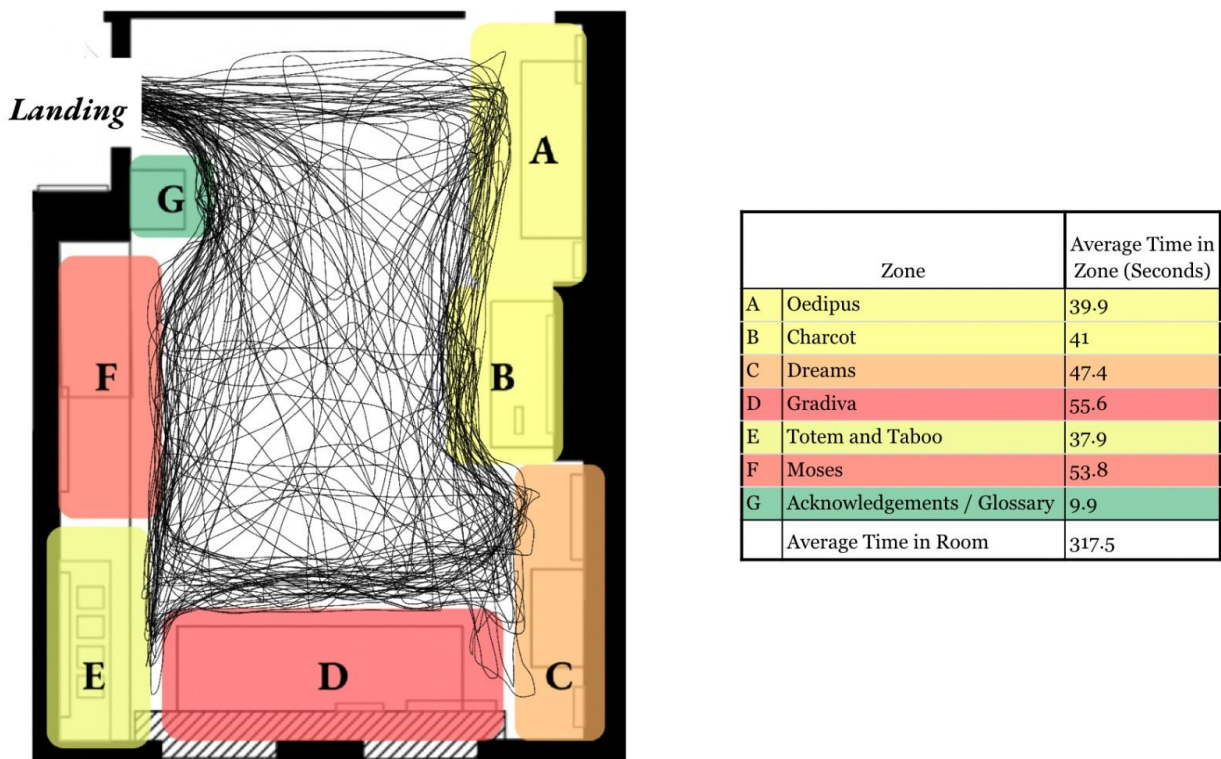


Figure 30: Visitor paths overlaid on the heat map of the Exhibition Room.

The bar chart below shows visitor engagements within the Exhibition Room (see Figure 31). The chart shows that Zone G is skipped the most and has the least number of engagements; this may be due to the fact that it is located right next to the door or that the table holding the book is below waist height, so it is easy to miss.

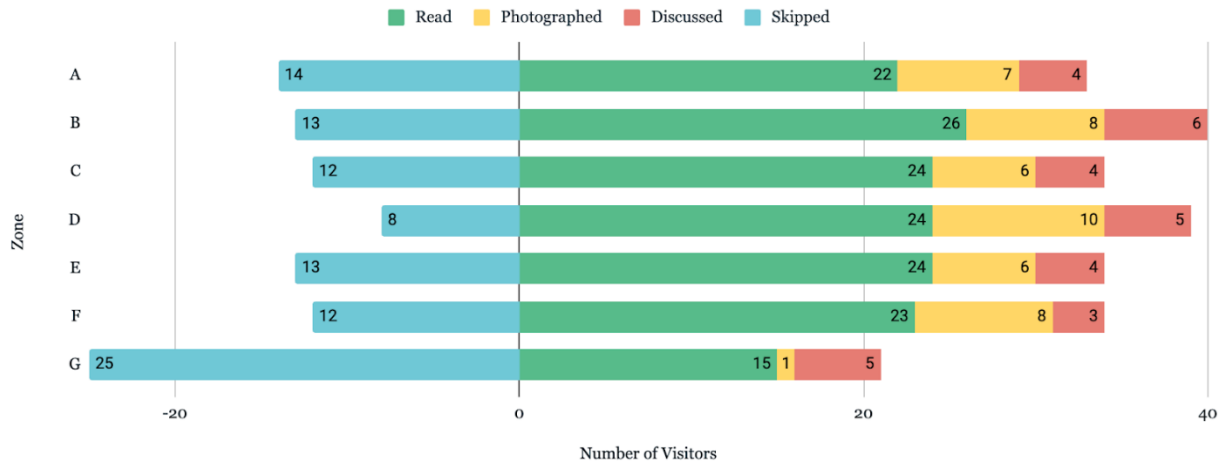
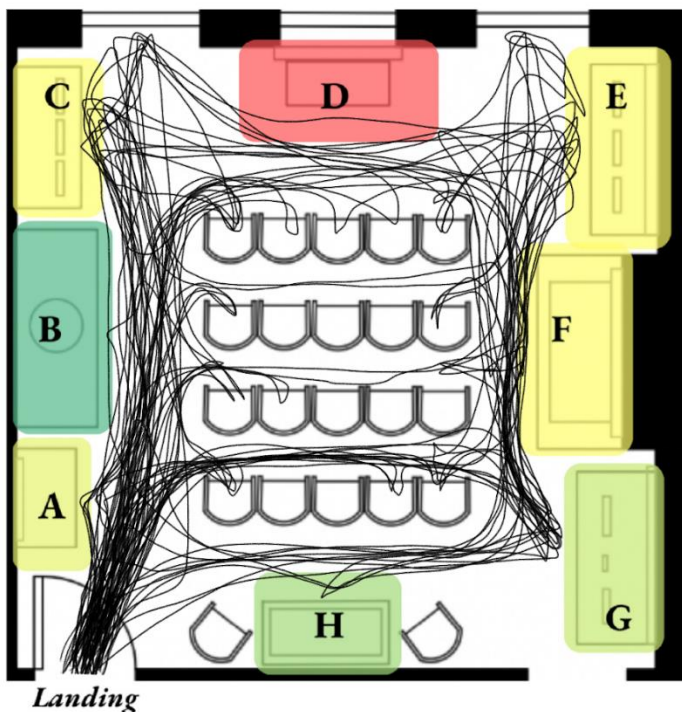


Figure 31: Visitor engagements in the Exhibition Room.

Zone B was the most engaging zone in the Exhibition Room but has a median dwell time in comparison to the other zones. This could point to the fact that visitors are very interested in this display, but it doesn't have as much text or content as some of the other zones in the room, so it doesn't take as long to read. Zone D is the most engaging and has the longest dwell time.

The last room we observed in the museum is the Video Room. This is one of the only places a visitor can sit during their visit in the museum, and it has a series of videos that play on repeat. These videos take about twenty to thirty minutes to watch all the way through.



Zone		Average Time in Zone (Seconds)
A	Psychoanalysis Painting	13.2
B	Bust of Sigmund Freud	0.5
C	Psychoanalysis of Dreams	17
D	Movies	436
E	Psychoanalysis of Dreams 2	22
F	A Life in Psychoanalysis	22.7
G	Psychoanalysis of Dreams 3	10.5
H	Timeline of Major Works	7.3
Average Time in Room		565.9

Figure 32: Visitor trace map overlaid on the heat map of the Video Room.

The diagram above (see Figure 32) shows the visitor paths of all forty visitors we observed in the Video Room. Most visitors watch at least part of the videos while in this room, but only some explore the exhibits on the exterior of the room. This can be seen from the very heavy grouping of lines near the door in comparison to all the lines around the perimeter of the room. These results can also be seen in the skipped section of the bar chart below (see Figure 33), which shows that while the video was only skipped by seven visitors, all the other zones in the room were skipped by over half of the visitors.

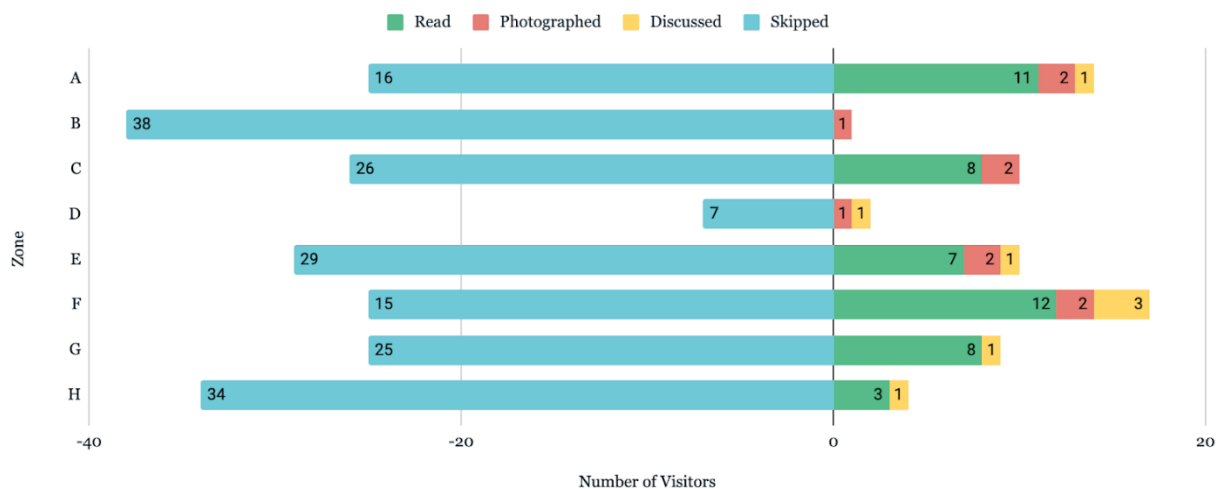


Figure 33: Bar chart showing engagements in the Video Room.

The chart shows that Zone D has little engagement due to the fact that there was nothing to read, but this is only because of the limitation of the spreadsheet. Besides the video, Zone F, which shows a timeline of psychoanalysis and a painting, is the most engaging display in the room. Zone A, which shows an interpretive painting of psychoanalysis, is the next most engaging display in the room. Zone H, which shows a timeline of Freud's major works, was the most skipped display in the room, as Zone B has nothing to read. This may be due to the location of the observer, which was close to this zone and may have deterred visitors from coming close.

Combined Findings from Full Museum and Individual Room Observations

Overall, we would like to compare the average times spent in each room in the museum. The average total time in the museum was calculated by adding all of the average times calculated from each room in the museum (see Figure 34). This led to an average time of about forty minutes in the museum. The Video Room had the longest average time spent in a room, at nearly ten minutes. The room with the next most amount of time was the study.

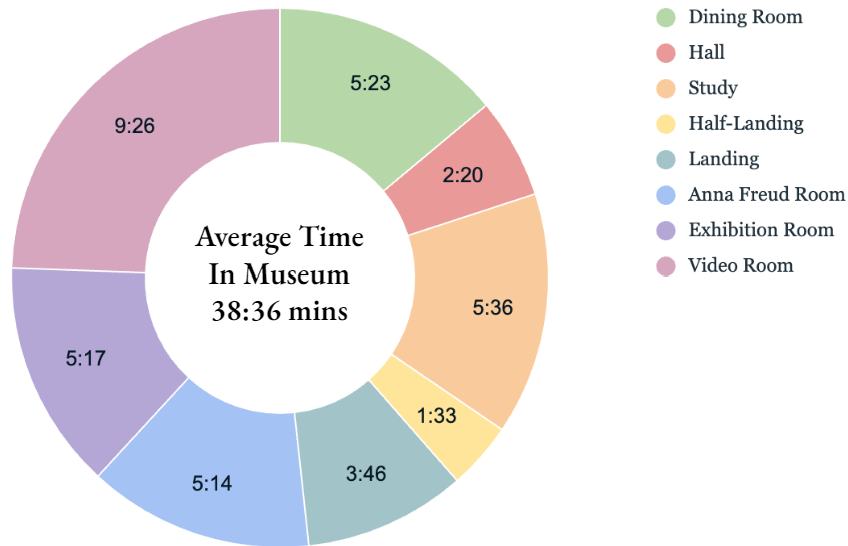


Figure 34: Doughnut chart showing the average times in each room in the museum.

Lastly, we wanted to compare some of the most engaging exhibits which also had the most dwell time throughout the museum to gauge visitors' interest as they look at each display. To do this, we plotted every visitor against how long they stayed at each exhibit for a selection of exhibits across the museum (see Figure 35). We chose Sigmund Freud's desk from the Study, Meet the Family from the Dining Room, Freud's Personal Possessions from the Hall, Gradiva from the Exhibition Room, the Family Tree from the Landing, and Anna Freud's Desk from the Anna Freud Room. The x-axis essentially represents all visitors, and each point along the line would be how long that specific visitor was at a display. For example, visitor 0 stayed at the Meet the Family exhibit for eight hundred seconds, where visitor 30 stayed at the same exhibit for only about one hundred seconds.

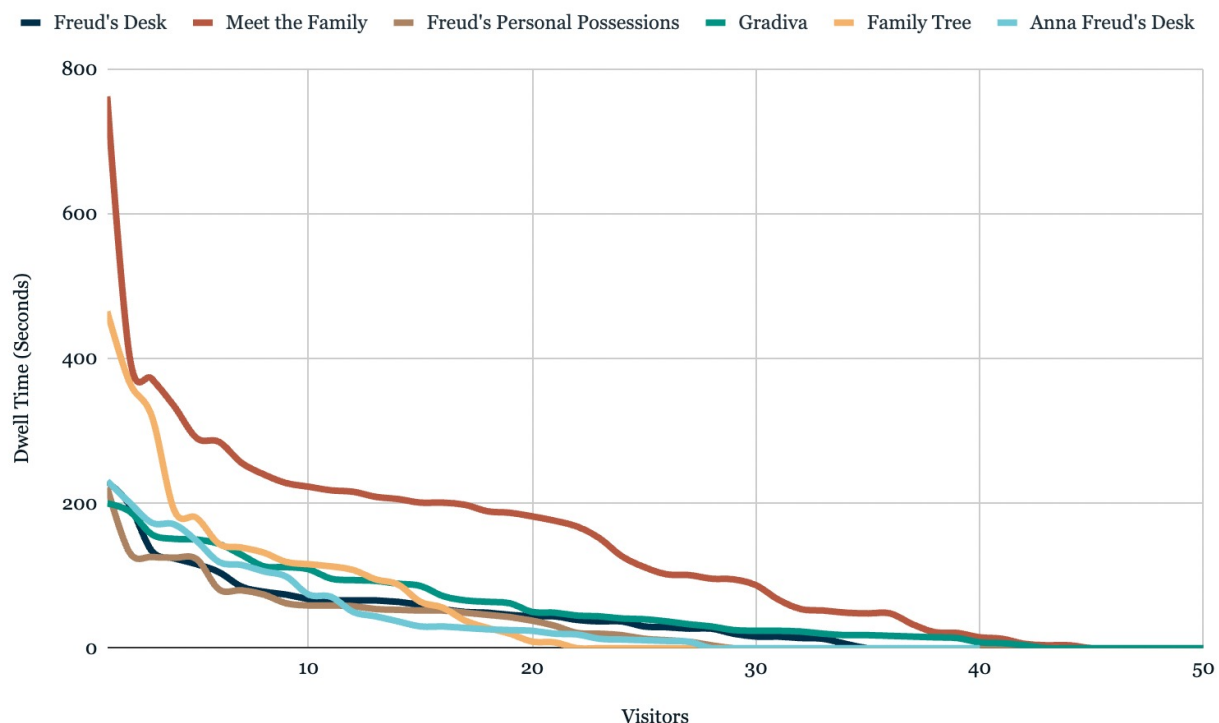


Figure 35: Decay graph showing how long visitors dwelled at the most popular exhibits.

It can be seen from the graph that the Meet the Family exhibit from the Dining Room holds visitors' interest for the longest of any exhibits in the museum, as guests spend a consistently longer time at this exhibit than the others in the rest of the museum. The Family Tree holds some visitors' interest for a long amount of time at the beginning, but it quickly averages out with the rest of the exhibits. This indicates that a few people found this to be very interesting, while most everyone else spent about the same amount of time there as the other exhibits. A surprising result from this decay graph is the fact that Sigmund Freud's desk holds interest for a shorter amount of time in comparison to a few others displayed in this chart. However, this may be due to the lack of reading provided at the exhibit, the number of other objects in the study that can attract visitors' attention, and the amount of crowding that can sometimes occur in the study.

4.2.2 Visitor Survey Findings

The team conducted visitor exit surveys throughout the duration of the project through a booklet that was placed in the Hall, and a QR code that was placed in the bathroom. We hoped to use the responses to these surveys to corroborate our findings from the visitor observations, and to point out any major patterns regarding peoples' experiences at the Freud Museum London.

Exit Surveys

From the exit survey that was distributed within the museum among visitors, our group found that of the sample of visitors that filled out our survey, a large portion (roughly 90%) had never been to the museum before. Something that was less surprising to us from our data was that most visitors' favorite room in the museum was the Study and their favorite exhibit was the psychoanalytic couch. Based on the museum's input and our own initial hypothesis, this data corroborated that the Study was the room visitors loved the most. However, the survey did display that other exhibits, such as The Wolf Man and Freud's personal possessions cabinet, were also well liked by our survey sample. The most interesting conclusion, however, is seen in Figure 36, where visitors were asked "When would you return to the Freud Museum London (Select all that apply)?" Of the 42 respondents surveyed, 27.9% stated that they would return to the museum to bring a friend with them and only 5.9% answered if entry was free or cheaper. Our group believed that the price of the museum would be more of a barrier to individuals returning to the museum, however, the data received from the survey contradicts this prior belief. An important item to note is that this question was asked on the second page of our paper copy of the survey, and 17.6% of people either skipped or did not fill out this question either because they chose not to or did not flip the survey over to see the other questions.

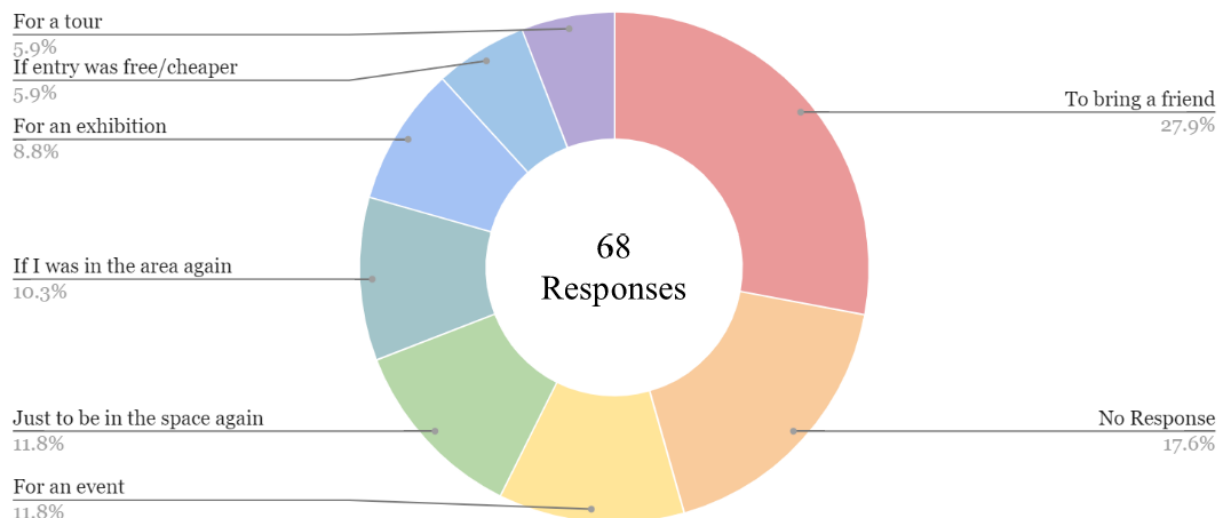


Figure 36: When visitors would return to the Freud Museum London.

Our group found the data from the question regarding how visitors heard about the Freud Museum London to be even more intriguing. Of the respondents, 27.7% had heard about the museum from a friend or relative, and even more interesting is that 6.4% of people heard about

the museum via Google Maps. Our survey did not include an option for Google Maps, however, quite a few individuals put as a response that they found the museum when they were on Google Maps, which is surprising (see Figure 39).

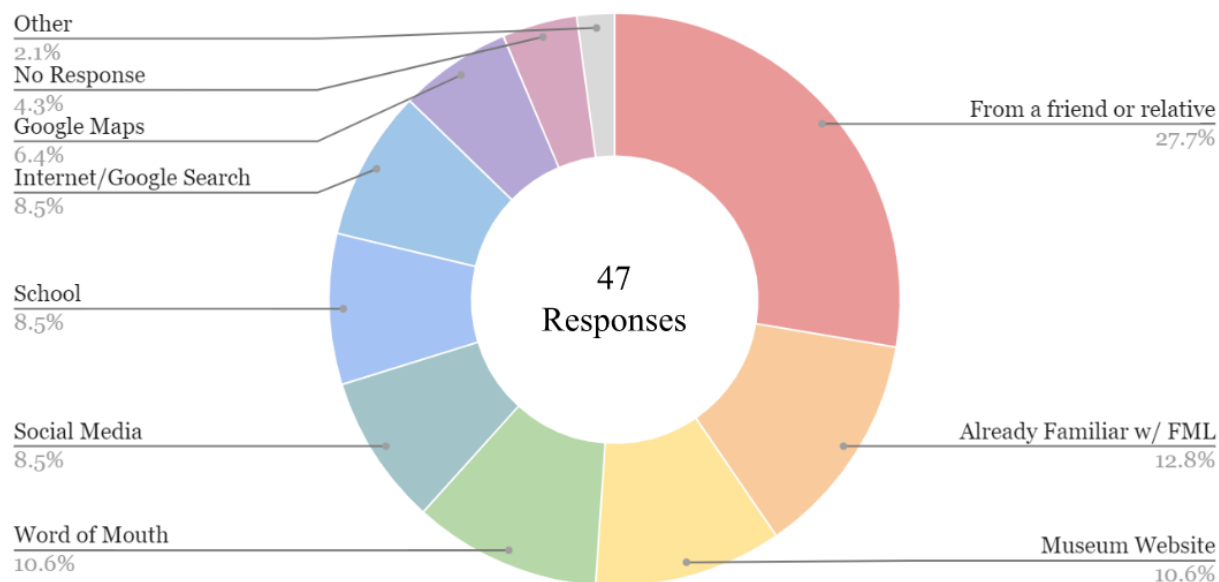


Figure 37: How visitors heard about the Freud Museum London.

The most valuable data provided from this survey, however, was the comments given from visitors in our “Other Comments” section. The overwhelming majority of survey respondents did not fill out anything in this space. However, some of these respondents who left comments found the museum to be “very emotional” and a place where they “endured intense feelings.” In addition to these, one individual wrote, “There should be a big discount for wheelchair users.” This comment is obviously in regard to the fact that the museum currently does not have a lift that grants access to the First Floor, which for those who are unable to climb the stairs can be disheartening and upsetting. Another interesting comment left by a visitor was about the Study, where they commented, “wish I could have looked more closely at some [collection of antiquities] in the study.” Currently the Study is preserved exactly as Freud left it and thus this means that certain cabinets containing Freud’s collection of antiquities are not visible to visitors.

Member Surveys

From the member survey that was distributed to the members of the Freud Museum London, we received forty-four total online responses. From the total online responses, twenty-

seven people answered the question regarding what other benefits members would like to see. Our team found that an overwhelming number of members want to see more events at the museum, as seen in Figure 38, which displays a word cloud of the members' responses to this question. While 37% of the twenty-seven people responded to the question with “events,” a large number still mentioned the term events in some fashion. Some members would like to specifically see more “exclusive events,” whereas others would like to see more “online events.” The consensus from these responses is that members generally want to see more events from the museum, however, some members certainly would enjoy events to be exclusive to them alone and possibly offered virtually as well for those who cannot travel to the museum.



Figure 38: Word cloud about benefits members would like to see in the future.

In addition to this data, our group found that most members, around 72%, signed up for the membership program in the first place because they wished to return to the museum from time to time for free. Similarly, members seemed to largely sign up for the museum’s membership program because they want to attend more events at the museum for a discount and want to see more exclusive events for members (See Figure 39). This pattern of want for more events is very clearly identified in the data in both Figure 38 and Figure 39 as respondents stated they signed up to be members’ because they wanted to attend more events and they would like to see future benefits consist of more events.

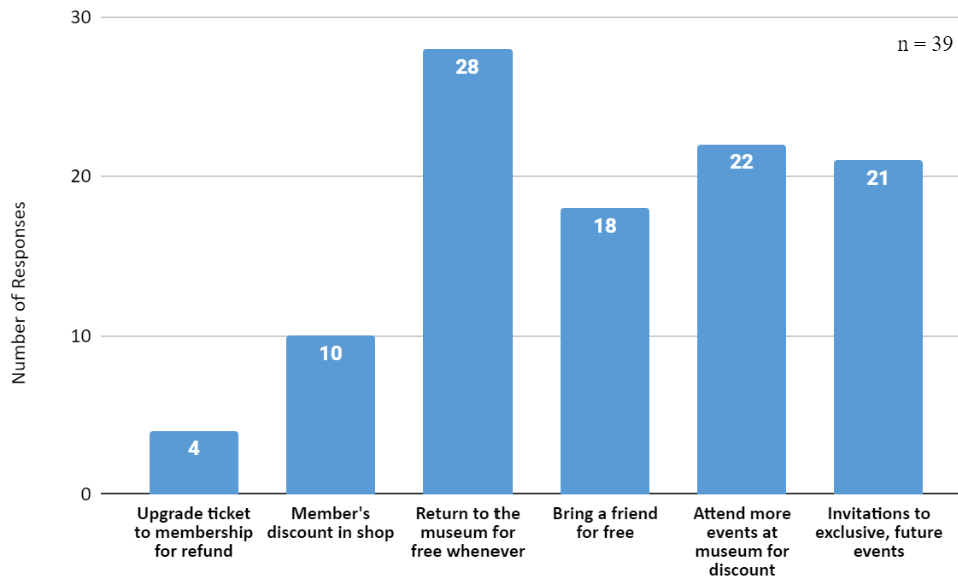


Figure 39: Reasons why members joined the membership program at the Freud Museum London.

4.3 FML Community Engagement Findings

Assessing local community engagement, as well as knowledge and awareness of the museum, took two approaches. The first approach our team took was to conduct interviews with local community groups to identify their thoughts and opinions on the Freud Museum London. Then, we similarly conducted interviews with local teachers in order to better understand how students and schools were currently engaging with the museum and the museum's learning sessions, and what could be offered to improve these further.

4.3.1 Local Community Groups & Teachers

Prior to our assessment, the group identified various local community groups, who could potentially benefit from a partnership or informal relationship with the museum, as well as, with the help of museum staff, local teachers who had previously taken and still do take students to the museum.

Engagement & Use of the Physical Space in the Museum

In terms of engagement with the museum itself, the HSoA has never invited a speaker from the Freud Museum London to give a talk or learning session of any kind nor have they brought any of their students to the museum. Although, they would be very interested in doing this in the future, so long as the session related to aspects of Freud's life and work that are not highlighted as much, such as Freud's carpets, his collection of African antiquities, or even his mouth cancer, which forced Freud to wear a prosthetic for his upper jaw. The HSoA expressed

interest in topics such as these because they are not as widely discussed as other aspects of Freud's life. Similarly, they feel as though their full-time students would be very interested in potentially going to the museum and could benefit from this experience. The only concern regarding this is ensuring that the visit is connected in some way to an art project the school, or individual student, is completing. They currently see FML as being too "overspecific," meaning you need to have a particular reason for visiting the museum; thus, the museum holding events, conducting projects, and offering visits that are tailored towards the interests of certain community groups would be ideal.

Some of the interactive elements that the teachers thought would be nice to see during the learning sessions include, analyzing a case study, possibly even one of Freud's own patients such as "The Wolf Man," or even analyzing paintings from a psychoanalytic perspective. One of the teachers mentioned that the Bedlam Psychiatric Museum utilizes the latter of these approaches by giving the students each a printout of a painting to analyze and discuss in the context of psychoanalysis. Similarly, having one of the learning sessions run or even briefly discussed by a psychotherapist would be interesting, especially for A level students and those studying psychology. However, even having a day where students are just able to meet and possibly openly discuss psychology with a therapist or expert in the field would be beneficial as some of the students are interested in potentially going into these fields but want to learn more from a first-hand source. Lastly, teachers believe that students would be very interested in the creation of a "young psychologist's club," however, joining such a program would depend on price, frequency of events and meetings, and if they could be offered virtually or hybrid.

The overall enjoyment of the students while visiting the museum is "a mixed bag." Some of the students are very intrigued by the museum, antiquities, and Freud's couch, however, some also find it boring after a little while. The teachers noticed that students found the museum interesting, especially the study, however, they are often tempted to sit on the "infamous couch." Some students disliked not being able to do this, and possibly having even a replica couch would be nice so that the students could feel as if they were Freud conducting his sessions with patients.

In regard to the physical space that is utilized for the learning sessions, school teachers found the space to not be very engaging, claiming that it was set up like a lecture-based seminar. They thought that setting up the room with roundtables or placing the chairs in a "horseshoe"

shape would provide more engagement from the students. This kind of setup for the room would allow for students to feel actively engaged in discussion and almost feel a part of the lesson. In addition to this, the room itself was dark and not ideal, as students began to doze off at times. While teachers found the learning sessions to be enjoyable for the students, they think that the sessions could be more engaging for the price being paid to attend as these sessions are costly and some form of interactives would be nice to keep the students actively engaged. However, they think that the speaker providing the content is great and is “open, engaging, and lets students ask questions.”

Accessibility

The largest barrier in regard to accessibility from the community standpoint is the price. The current price is not only “steep” but is off putting and could potentially impact repeat visitation from the perspective of the community groups. The HSoA said that the museum could consider offering children free and possibly even granting discounts to other vulnerable or at risk groups. Offering free admission, especially for local residents, is preferred, as other museums and heritage sites, such as Pitzhanger Manor, already do this. However, the main concern is that groups like HSoA see other museums and what they offer for free. Thus, the main significance, in terms of price, is trying to alleviate the price of admission in some form.

Another barrier towards visiting the museum for some community groups is the intellectual accessibility of the content being provided. Local community groups, like HSoA, see the museum not only as “overspecific” but being niche in a way, as the content discussed is often tailored to the psychoanalytic community and not to other interested groups. Thus, it is often hard for those groups not interested in psychoanalysis or a part of that community to relate to content when they do not understand certain terminology. The most important thing to do is to make sure that the content being provided is intellectually accessible to target groups in some ways. Some local teachers believed that the learning sessions were extremely informative, however, they didn’t feel like they were necessarily tailored to the students, in that they tended to be a “information overload” and very “lecture-based.”

Chapter 5: Conclusions and Recommendations

5.1 Conclusions

Since the onset of the COVID-19 pandemic, museums have seen a significant change in how they operate. Some museums, like the Freud Museum London (FML), have moved their audio guide, which used to be on museum issued devices, into the digital realm via personal devices; thus dealing with the concerns over the contamination of the audio guides, while also allowing for the audio guide to be updated and maintained more easily. While this is a prime example of a helpful change since the pandemic, not everything has been as easy to reassess. Museums have always engaged with the local communities in their vicinity; however, since the pandemic decreased international tourism, many museums lost a substantial amount of their visitor base. As a result, museums, such as the Freud Museum London, have reassessed their needs and seen that greater involvement and a well-built connection with the local Hampstead community is important. The local community of Hampstead serves as a convenient source for the museum to pull visitors and increase engagement within the museum and its programs.

The Freud Museum London has prioritized bringing visitors back to the museum, as most appear to view their trip to the museum as a one-time pilgrimage. Likewise, the museum wishes to not only enhance the experience for visitors but also improve its involvement with the local community in Hampstead. Throughout our research, we identified several strategies that the Freud Museum London could employ to improve their visitor engagement, community involvement, and visitor appeal. We concluded that the most important and worthwhile experience a museum can offer a visitor is by providing them with consistent accessibility, such as access to all floors or large print guides for all placards, and strong engagement throughout the visit, whether this be through interactive elements or some other means. Increasing involvement and engagement in the museum is all about making the visitor experience as easy and invigorating as possible through interactives, story-telling, and even the general layout of the museum itself. The same goes for local community engagement, however, the priority is to make connections and build a network to strengthen not only the message of the museum, but its image, status, and offerings.

5.2 Recommendations

After collecting and analyzing our findings, the team has produced several recommendations for the Freud Museum London that we believe will aid them in their efforts moving forward. We have organized these recommendations into four categories based on the topic of the recommendation: improving engagement/changes to the space, increasing involvement with the local community, encouraging repeat visitation, and addressing accessibility and the preservation of the historic house.

These recommendations range from simple to complex changes, with some being fully formed ideas and others being general suggestions regarding issues we believe the Freud Museum London should consider more in the future. We understand that some of our ideas may be difficult or even impossible for the Freud Museum London to implement; however, we believe that it is best to make the suggestions anyway and let the FML staff choose what pieces of our advice they wish to follow.

Improving Engagement/Changes to the Space

The Freud Museum London's current set-up appeals to a very specific audience of Freud and psychoanalysis fans. If the FML wishes to reach a broader audience, then we recommend that they integrate interactive displays into the museum. These interactive elements should be immersive and relevant; the best interactive exhibits we have seen at other museums are the ones that made us feel as if we were really there in the past living in the house. Some potential interactive displays for the Freud Museum London could be a solve-it-yourself fake psychoanalysis case in the video room or a replica couch in the hall or study that guests could sit in. Additionally, it is vital for the museum to be cautious when implementing these interactive elements. If they are not careful, the interactive exhibits could detract from the space by being too large, too stylistically off putting, or thematically distracting.

The team has also noticed that there is a distinct lack of direction in many of the museum's rooms, given that there are a lot of random and inconsistent visitor paths. To resolve this, the team recommends that the Freud Museum London implements center objects and gateway objects into the rooms. The center objects, which can either be displays or seating, could act as a way to direct the visitors around the rooms. Most of the museum rooms are empty in the center, which causes guests to cut across the space and skip exhibits; if there were an object in the center of the rooms, people would naturally want to walk around the entire space. The

gateway objects would act as a way of drawing people into each space. It is common for visitors to walk straight through a room or to skip them completely; thus, incorporating gateway objects that catch peoples' eyes as they walk into the space could increase visitor retention. These gateway objects could come in the form of interactive displays or any of the more eye-catching exhibits. An example of how center and gateway objects can affect a space and the circulation within it can be seen in Figure 40. In this image, the yellow circle represents a gateway object that is within eyesight of people outside of the exhibition room. Then, the center object is represented by the bench in the middle of the room. This object forces visitors to follow a path around the exterior of the space, as seen by the path described by the arrow in the image. The center object being a seat also allows guests to sit down for a moment, which they cannot do in many locations within the museum.

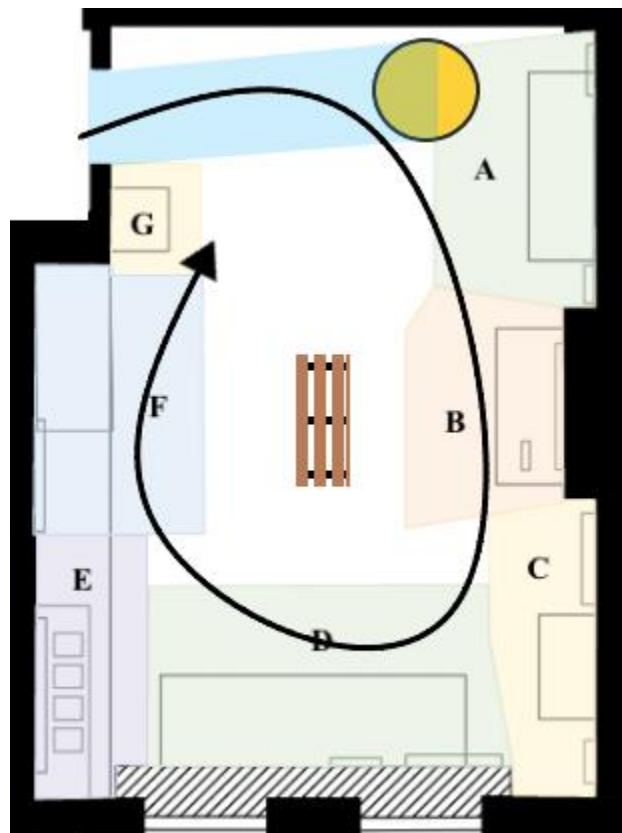


Figure 40: Proposed Exhibition Room with added gateway and center objects.

It is evident through the Freud Museum London's advertisements that they believe the psychoanalytic couch and study in general are the most marketable items in the museum. Although this is true, the team has found that several other objects are worth promoting, as well. Specifically, many visitors were attracted to and spent more time viewing the dining table in the

Dining Room, the Wolf Man painting, the family tree, the Oedipus exhibit, Anna Freud's desk, and Sigmund Freud's closet of belongings. Furthermore, many of these exhibits appeal to slightly different audiences than the couch and Study. The Freud Museum London could potentially reach communities such as artists, women in science, and general historians if they were to market these exhibits alongside the advertisements they already do.

[Increasing Involvement with the Local Community](#)

Through speaking with local schools, libraries, and heritage house museums, the team concluded that collaborating and forming bonds with other local establishments is immensely beneficial to a museum. Creating a network of local businesses that support and promote each other is an easy way to advertise a business and establish connections within the local community. The team recommends that the Freud Museum London continues strengthening the bonds it already has, and that it seeks to form new collaborations moving forward. We believe that building relationships with local establishments and working with them on community projects will greatly improve the way that the museum is viewed by the local community. Additionally, when we were contacting local schools, libraries, and museums, we found that they almost all seemed very enthusiastic about supporting our project and the Freud Museum London. We are confident that the rest of the community would love to work with the Freud Museum London if asked.

The team also found that interacting directly with the local community is just as important as collaborating with other local businesses. We recommend that the Freud Museum London considers some strategies we saw used at other heritage house museums. These strategies include opening the garden to the public and allowing the community to congregate and potentially plant there, providing free admission or concessions to local community members, and discussing broader topics in the museum (such as the rest of the family, the house itself, or some of Freud's influences). Opening the garden could make the Freud Museum London a community hub in the Hampstead area, free admission could encourage the local community to come to the museum even if they do not care about Freud or psychoanalysis, and discussing broader topics would make the museum more intellectually accessible to local visitors that may not know as much about Freud and psychoanalysis. Implementing these strategies would require substantial changes to the museum and would necessitate more targeted research if they were to be seriously considered.

Encouraging Repeat Visitation

Through our research, the team found very little information on how to increase repeat visitation. It seems to be an issue that remains unresolved in small museums and heritage homes, with most visitors to these museums exploring and experiencing the whole museum in one attempt. Still, we recommend that the Freud Museum London continue to rotate exhibitions several times a year, and if the museum does introduce interactive displays, it would be beneficial to the museum if it were to change these displays occasionally as well. Also, the museum should try to promote the new exhibits and exhibitions even more than they already do. The Freud Museum London uses their website and social media pages effectively, but the museum may reach a larger audience if it were to collaborate with more popular social media accounts.

The team also noticed that the membership program at the Freud Museum London has been particularly successful given the number of members nearly doubling in the past year. We recommend that the Freud Museum London continues to use the membership recruitment strategies it currently uses because the other museums we spoke with have not been as efficient in garnering new members. Mainly, we recommend that the Freud Museum London keeps offering the upgrade ticket option and the bring a friend perquisite as these seem to be the most appealing factors to potential members.

The one aspect of the Freud Museum London that members seemed to agree needed some improvement was their events. Museum members are very interested in attending more events at the Freud Museum London. This could include members only events, events that are open to the public, and virtual events for overseas members. The team recommends that the Freud Museum London holds events whenever possible, both to appease the museum members, and the guests that do not wish to return to the museum but would return for an event that they are specifically interested in. Also, introducing more events that appeal to more groups is very helpful for reaching audiences that may not normally attend a Freud Museum London event. Notably, the staff at the Hampstead School of Art stated that many of their students would likely be interested in attending the upcoming event (4 May, 2023): *Drawing at the Freud Museum*.

Accessibility and the Preservation of the Historic House

It was very apparent through the staff interviews and exit survey that the accessibility of the Freud Museum London needs to be improved. However, the team recognizes that there is no

easy solution for the Freud Museum London due to the building's Grade 1 status and limited space. Thus, we recommend that the museum investigates the potential of adding a lift, though we do not expect it to be possible. To make up for the lack of lift, we recommend that the museum adds seating options throughout the museum and either an interactive display or handout on the ground level that shows the exhibits on the upper floor. These elements will not completely counteract the lack of lift, but they will hopefully make the experience a little better for those with limited mobility.

The team also identified a lack of direction through the museum as a problem. We recommend that the museum address this by adding a digital map that calls out some of the notable exhibits. The goal with this map would be to ensure that people do not accidentally miss rooms or important exhibits. We also believe that the map should be digital because a big physical map could take away from the space, and pamphlets use a lot of paper and tend to get dropped on the floor. The team has developed a rudimentary map that the Freud Museum London could use as a starting place if they choose to create a map of their own (see Figure 41). This map includes stars on each of the most exhibits that the team noted as the most popular during our observations.

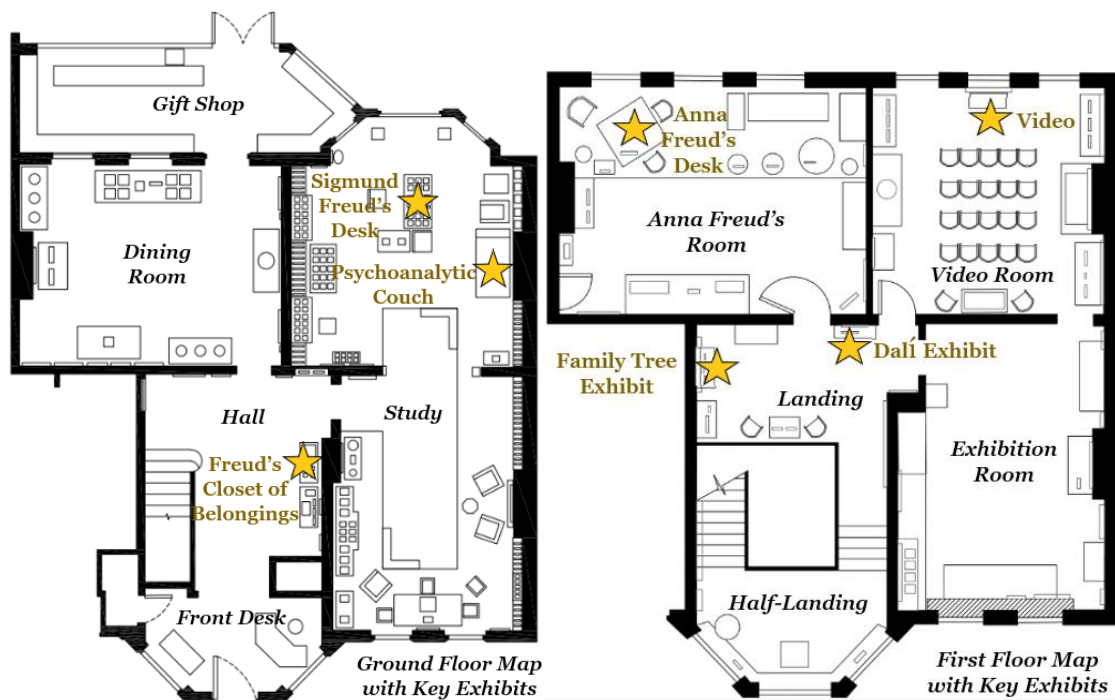


Figure 41: Floor map with the most popular exhibits highlighted.

One other consideration that the Freud Museum London should make is to add a cafe to the museum. The staff seem to be in agreement that a cafe would be great for the museum and several community groups voiced their agreement. The team recommends that the Freud Museum London looks into implementing a cafe, though we acknowledge that there is very little space for one at the moment. Still, we think that a seasonal pop-up cafe in the garden could be an option, or potentially the front desk room could be used as a cafe as well.

References

- Barrios Toledo, A., Duffy-Proenetis, J., Gao, Y., and Song, Y. (2018). Evaluating the China and South Asia gallery at the British Museum. Retrieved from Worcester Polytechnic Institute Electronic Projects Collection: <https://wp.wpi.edu/london/projects/2018-projects-summer/british-museum/>
- Bitgood, S. (2013). Attention and value: keys to understanding museum visitors. Walnut Creek: Taylor & Francis Group. Retrieved from <http://ebookcentral.proquest.com/lib/wpi/detail.action?docID=1187037>
- Bowen, John T., and Shiang-Lih Chen. "The relationship between customer loyalty and customer satisfaction." *International Journal of Contemporary Hospitality Management*, vol. 13, no. 5, Jan. 2001, pp. 213–17, <https://doi.org/10.1108/09596110110395893>.
- Borough of Camden (2021). Camden equality profile. *camden.gov.uk*.
<https://opendata.camden.gov.uk/Equality/Camden-Equality-Profile-LATEST/3nud-hvn5>
- Brida, J. G., Disegna, M., & Scuderi, R. (2014). The behaviour of repeat visitors to museums: review and empirical findings. *Quality & Quantity*, 48(5), 2817–2840.
<https://doi.org/10.1007/s11135-013-9927-0>
- "Camden Council | Open Data | Open Data Portal." *London Borough of Camden*, <https://opendata.camden.gov.uk/>.
- Cherry, K. (2022, October 19). Gardner's theory of multiple intelligences. *Verywell Mind*.
<https://www.verywellmind.com/gardners-theory-of-multiple-intelligences-2795161>
- Cherry, K. (2022, August 29). Sigmund Freud's psychoanalytic theories of women. *Verywell Mind*. Retrieved February 1, 2023, from <https://www.verywellmind.com/how-sigmund-freud-viewed-women-2795859>
- Cherry, K. (2022, November 14). Sigmund Freud's psychoanalytic theories in psychology. *Verywell Mind*. Retrieved February 1, 2023, from

<https://www.verywellmind.com/freudian-theory-2795845#toc-freuds-theory-of-psychosexual-development>

Cherry, K. (2022, May 20). The Oedipus complex: one of Freud's most controversial ideas. *Verywell Mind*. Retrieved February 1, 2023, from <https://www.verywellmind.com/what-is-an-oedipal-complex-2795403>

Dierking, L. (1991). Learning theory and learning styles: an overview. *Current Issues in Museum Learning*, 16(1), 4–6, <https://www.jstor.org/stable/40478871?sid=primo&seq=3>.

Dilenschneider, C. (2019, April 24). Same people, more visits: what growing repeat attendance means for cultural organizations. *Colleen Dilenschneider*. <https://www.colleendilen.com/2019/04/24/same-people-more-visits-what-growing-repeat-attendance-means-for-cultural-organizations-data/>

Falk, J. H. (2006). An identity-centered approach to understanding museum learning. *Curator: The Museum Journal*, 49(2), 151–166. <https://doi.org/10.1111/j.2151-6952.2006.tb00209.x>

Fortnum, J., & Ricketts, M. (2017). Freud Museum: audience research report. *Audience Agency*, 1-61. <https://drive.google.com/file/d/18l-L8EwDg4JdlurEIl6LF-bah3x0V5BL/view?usp=sharing>.

Fontanella, C. (2019). *The 15 best demographic examples & questions to use in your next survey*. (n.d.). Retrieved February 9, 2023, from <https://blog.hubspot.com/service/survey-demographic-questions>.

Freud, S. (1925). *The psychical consequences of the anatomic distinction between the sexes*.

Holmqvist, Kenneth, et al. *Eye Tracking: A Comprehensive Guide to Methods and Measures*. OUP Oxford, 2011. https://books.google.co.uk/books?hl=en&lr=&id=5rIDPV1EoLUC&oi=fnd&pg=PT23&ots=x6yOUslmO&sig=YgeP3nAltFcnfgdc0JCuTNaeCs&redir_esc=y#v=onepage&q&f=false

- Lei, L., & Liu, D. (2021). *Conducting sentiment analysis* (1st ed.). Cambridge University Press.
<https://doi.org/10.1017/9781108909679>
- Martin, J., & Jennings, M. (2015). Tomorrow's museum: multilingual audiences and the learning institution. *Museums & Social Issues*, 10(1), 83–94.
<https://doi.org/10.1179/1559689314Z.000000000034>
- Munro, E. (2013) “‘People just need to feel important, like someone is listening’: recognising museums’ community engagement programmes as spaces of care.” *Geoforum*, vol. 48, pp. 54–62., <https://doi.org/10.1016/j.geoforum.2013.04.008>.
- Museum Definition*. (n.d.). International Council of Museums. (2022, August 24). Retrieved February 2, 2023, from <https://icom.museum/en/resources/standards-guidelines/museum-definition/>
- Ng, W., Ware, S. M., & Greenberg, A. (2017). Activating diversity and inclusion: a blueprint for museum educators as allies and change makers. *Journal of Museum Education*, 42(2), 142–154. <https://doi.org/10.1080/10598650.2017.1306664>
- Pilcher, K. (2023) What do visitors want? <https://drive.google.com/file/d/1St8uuT1eplvLE-1jvJdQjvVpWaQJZWCP/view?usp=sharing>
- Pilcher, K. (2023) “Membership data.”
<https://drive.google.com/file/d/1dSj4dIprgcT3ykTjiK4MrZzQ27Qtns7n/view?usp=sharing>.
- Price, Allison M., et al. “Can interpretive graphics influence visitor behavior in an exhibit space?” *Journal of Interpretation Research*, vol. 23, no. 1, 2018, pp. 47–56,
<https://doi.org/10.1177/109258721802300104>.
- Reitstätter, L., et al. (2020) “The display makes a difference: a mobile eye tracking study on the perception of art before and after a museum’s rearrangement.” *Journal of eye movement research*, vol. 13, no. 2, <https://doi.org/10.16910/jemr.13.2.6>.

Tröndle, M., Greenwood, S., Bitterli, K., & van den Berg, K. (2014). The effects of curatorial arrangements. *Museum Management and Curatorship*, 29(2), 140–173.

<https://doi.org/10.1080/09647775.2014.888820>

“Visit Us.” (2018). *Freud Museum London*, <https://www.freud.org.uk/visit/>

Yalowitz, S. S., & Bronnenkant, K. (2009). Timing and tracking: Unlocking visitor behavior.

Visitor Studies, 12(1), 47-64. 10.1080/10645570902769134. Retrieved from

<http://www.tandfonline.com/doi/abs/10.1080/10645570902769134>

Appendices

Appendix A: Who Were Sigmund & Anna Freud?

Who was Sigmund Freud?

Sigmund Freud was a psychologist who revolutionized the field of psychology with his research into psychoanalysis. Freud conducted other research in various areas such as the human psyche, psychosexual development, the Oedipus complex, and the interpretation of dreams. Theories such as those related to the human psyche discuss how an individual's personality is divided into 3 parts: the id, the ego, and the superego. Freud classified the id as the unconscious location of a person's basic primitive urges, or a source of libidinal energy (Cherry, 2022). To Freud, the ego was the part that dealt with reality and satisfied the demands of the id, so long as those lascivious desires or wants were safe and socially acceptable (Cherry, 2022). Finally, the superego was the component that possessed all a person's higher morals through which they acquired from their family and society (Cherry, 2022). This theory, combined with his analysis into the difference between the conscious and unconscious mind, were some of the first to discuss the human psyche in this way and helped Freud with his research into psychoanalysis.

However, Freud was not just known for his pioneering study into psychoanalysis and the theories associated with it. Freud was also known for his more controversial and critiqued theories in psychosexual development. Freud believed that children developed over time through what Freud termed, "psychosexual stages," of which there are five: oral stage, anal stage, phallic stage, latent stage, and genital stage (Cherry, 2022). Freud felt that a person's life was filled with tension and sexual desires, thus one developed throughout their lives according to these five stages. Freud felt that those people who progressed through the stages normally would end up with healthy personalities, however, sometimes certain "fixations" led to obsessions (Cherry, 2022). For example, a fixation in the oral stage could be that a child never grows out of sucking on their fingers and continues to do so, or is over-dependent on it (Cherry, 2022). Like this theory, Freud created the concept of the Oedipus complex in 1899, however, the term was never formally used until 1910 (Cherry, 2022). The Oedipus complex stems from the Greek myth of Oedipus, who after being abandoned as a child, he killed his father, the king and later married his mother. Parallel to this myth, Freud believed that as children grow up their sexual desires are repressed, or kept away from conscious thought, yet those feelings still play a role in the child's

behavior (Cherry, 2022). Thus, as children are brought up, they begin to develop feelings of desire for the parent of the opposite sex, as they believe they are competing with the same-sex parent (Cherry, 2022). These psychosexual development theories have been heavily criticized to this day, however, one of the biggest critics was Carl Jung, a Swiss psychiatrist who worked with Freud. Jung agreed with Freud on a great many things, but he did not believe that libido and sexual desire influenced the human personality as much as Freud did.

One more controversial theory that Freud possessed was that regarding the Electra complex, which is the exact opposite of the Oedipus complex. The Electra complex, or penis envy, stated that as girls grew up, they were very close to their mothers early on but later began to hate their moms and blamed them for not possessing male reproductive organs (Cherry, 2022). It was only later in a woman's development that she would emulate her mother as she feared losing her and her affection (Cherry, 2022). Freud's views on women created a great deal of controversy during his own life and carried over into the present day as Freud once said in one of his papers, "Women oppose change, receive passively, and add nothing of their own (Freud, 1925)." Some of Freud's viewpoints regarding female psychology have been critiqued greatly by descendants of his and people like Karen Horney, a German psychoanalyst, whose theories like that of "womb envy" attempted to rebut Freud's views (Cherry, 2022).

Overall, while many of Freud's theories were controversial and have received a large amount of criticism, his intellectual work contributed vastly to the study of psychology. Some of his works such as *Studies on Hysteria* (1895), introduced utilizing psychoanalysis as a form of treatment for mental illnesses (Cherry, 2021). Other famous works by Freud include, *The Interpretation of Dreams* (1900), *The Psychopathology of Everyday Life* (1901), and the *Introduction to Psychoanalysis* (1920). These works are where most of Freud's theories, including some controversial ones, were written about. While not all of Freud's theories are accepted to this day, it is hard to overlook the groundbreaking research and study that Freud completed in the field of psychology. His work created the modern-day form of talk and psychoanalytic therapy that we know and many of us utilize to this day.

Who was Anna Freud?

Anna Freud, the daughter of Sigmund Freud, was a fellow psychoanalyst who resided in the Freud home located in Hampstead until her passing in 1982. More importantly, Anna continued her father's study in psychoanalysis and became the founder of child psychoanalysis.

Anna's research into child psychoanalysis led her to expand upon types of internal defenses that one utilizes to protect itself (Cherry, 2020). This research was a continuation of her father's research into defense mechanisms and was discussed more in her published work, *The Ego and the Mechanisms of Defense* (1936). Her work in the field of child psychoanalysis, primarily centered around the notion that the symptoms experienced by children are not only related to their developmental stages in childhood but are also staunchly different from adults (Cherry, 2020). Her dying wish was for the home to be converted into a museum; this occurred in 1986, four years after her passing (Pilcher K., personal communication, March 13, 2023).

Appendix B: Museum of the Home Interview Questions

Informed Consent: We are a group of students from Worcester Polytechnic Institute (WPI) in Worcester, Massachusetts (MA). We are conducting evaluative research on community and visitor engagement in collaboration with the Freud Museum London. This interview will take roughly 15 to 30 minutes, however, your participation in this interview is completely voluntary and you may withdraw at any time today or until publication. With permission, we would like the opportunity to quote your responses for our research. This is completely optional and if you do not wish, we will not disclose, nor will any names or other identifying information appear in our research reports or publication. If you would like, we can provide you with a copy of your responses and our results to review prior to the publication of our research. Our notes and recordings (if applicable) will be securely stored and disposed of in June 2023 in line with UK GDPR 2018. The findings of this research will be published on the WPI website and publicly presented.

If you have any further questions or concerns, you may contact our team at gr-lond23freud@wpi.edu, or our advisors Dominic Golding at golding@wpi.edu, Laureen Elgart at lelgert@wpi.edu, & Sarah Riddick at sriddick@wpi.edu. You may also find the Freud Museum London's [privacy policy](https://www.freud.org.uk/privacy-policy) on their website, www.freud.org.uk.

- 1) What are your primary roles as the Director of Audiences at The Museum of the Home and how long have you worked in that position?
- 2) We are aware that the Museum of the Home has undergone significant changes in recent years, could you tell us about what exactly those changes were?
 - a) What were the museum's primary goals and guiding principles that influenced these changes?
 - i) Have the renovations been successful in reaching these goals? Why or why not?
- 3) Through the recent renovations, what strategies have you employed to deepen engagement with visitors? (i.e., interactive elements such as touch screens, audio, etc.)
 - a) What impact have these had on visitor engagement at The Museum of the Home?
 - b) What strategies would you say have been the most effective in increasing visitor engagement at your museum?

- 4) How has The Museum of the Home attempted to engage with the local community?
 - a) Does your museum hold any events, galas, expos, etc. currently?
 - i) If so,
 - (1) What events do you hold?
 - (2) Have you seen any impacts on community involvement or visitor retention through these events?
 - ii) If not,
 - (1) What events would you like to hold as a museum?
 - (2) What impacts do you think these events could have on the museum in terms of visitor retention and community involvement?
 - b) Does your museum have many programs or general collaborations with local community groups such as schools, libraries, or interest groups?
 - i) If so,
 - (1) What kinds of programs and collaboration does The Museum of the Home do?
 - (2) What effect have these programs and collaborations had on The Museum of the Home in regard to its connection with the community?
 - ii) If not,
 - (1) Would you like to? Why or why not?
 - (2) What programs and collaborations do you think could be helpful to The Museum of the Home?
 - c) Are there any other ways that The Museum of the Home engages with the local community that you'd like to share?
 - d) Which methods have been the most effective at connecting with the local community?
- 5) Do you find that The Museum of the Home gets a lot of repeat visitors, or is the museum viewed as more of a one-time experience?
 - a) How do you, as a museum, foster repeat visitation?
 - i) What strategies have you used that really worked well?
 - ii) What strategies did not?
 - b) What are your thoughts on the current membership program at The Museum of the Home? (i.e., do you think the current membership program has been effective in garnering new members)

- i) What strategies have been most successful in terms of encouraging/incentivizing people to become members?
 - ii) What other strategies would you like to put forth to encourage people to become members?
 - iii) In terms of your membership program, how would you describe the composition of your membership? (i.e., what type of visitors become members).
- 6) How has your museum approached the issue regarding the tradeoff between accessibility and the preservation of the museum?

Appendix C: Dickens Museum Interview Questions

Informed Consent: We are a group of students from Worcester Polytechnic Institute (WPI) in Worcester, Massachusetts (MA). We are conducting evaluative research on community and visitor engagement in collaboration with the Freud Museum London. This interview will take roughly 15 to 30 minutes, however, your participation in this interview is completely voluntary and you may withdraw at any time today or until publication. With permission, we would like the opportunity to quote your responses for our research. This is completely optional and if you do not wish, we will not disclose, nor will any names or other identifying information appear in our research reports or publication. If you would like, we can provide you with a copy of your responses and our results to review prior to the publication of our research. Our notes and recordings (if applicable) will be securely stored and disposed of in June 2023 in line with UK GDPR 2018. The findings of this research will be published on the WPI website and publicly presented.

If you have any further questions or concerns, you may contact our team at gr-lond23freud@wpi.edu, or our advisors Dominic Golding at golding@wpi.edu, Laureen Elgert at lelgert@wpi.edu, & Sarah Riddick at sriddick@wpi.edu. You may also find the Freud Museum London's [privacy policy](https://www.freud.org.uk/privacy-policy) on their website, www.freud.org.uk.

- 1) The Dickens Museum has participated in several WPI projects in the past, what kinds of information/recommendations have you found the most useful throughout these projects?
 - a) What are some of the effects that WPI projects have had on your museum in the short/long term?
- 2) As a museum with a very specific focus, do you find you get a lot of repeat visitors, or not that many?
 - a) How do you as a museum foster repeat visitation?
 - i) What strategies have you used that really worked well?
 - ii) What strategies did not?
 - b) What kinds of people do you find revisit the museum most often?

- 3) What are some methods that the Dickens Museum has implemented to better engage with the local community? Do you host any events that bring in community members?
 - a) What kinds of programs or general collaborations does the Dickens Museum do with local community groups such as schools, libraries, businesses, or interest groups?
 - i) What effect have these programs and collaborations had on the Dickens Museum in regards to its connection with the community?
 - ii) What other programs and collaborations do you think could be helpful to the Dickens Museum?
 - b) Are there any other ways that the Dickens Museum engages with the local community that you'd like to share?
- 4) We saw online that you have a membership program here at the Dickens Museum, what incentives are there for people to sign up to be a member?
 - a) What strategies have been most successful in terms of encouraging/incentivizing people to become members?
- 5) How has your museum approached the issue regarding the tradeoff between accessibility and the preservation of the museum as a heritage house/site? (i.e. adding a lift, signage, and interactives/displays to the walls)

Appendix D: Keats House Interview Questions

Informed Consent: We are a group of students from Worcester Polytechnic Institute (WPI) in Worcester, Massachusetts (MA). We are conducting evaluative research on community and visitor engagement in collaboration with the Freud Museum London. This interview will take roughly 15 to 30 minutes, however, your participation in this interview is completely voluntary and you may withdraw at any time today or until publication. With permission, we would like the opportunity to quote your responses for our research. This is completely optional and if you do not wish, we will not disclose, nor will any names or other identifying information appear in our research reports or publication. If you would like, we can provide you with a copy of your responses and our results to review prior to the publication of our research. Our notes and recordings (if applicable) will be securely stored and disposed of in June 2023 in line with UK GDPR 2018. The findings of this research will be published on the WPI website and publicly presented.

If you have any further questions or concerns, you may contact our team at gr-lond23freud@wpi.edu, or our advisors Dominic Golding at golding@wpi.edu, Laureen Elgert at lelgert@wpi.edu, & Sarah Riddick at sriddick@wpi.edu. You may also find the Freud Museum London's [privacy policy](https://www.freud.org.uk/privacy-policy) on their website, www.freud.org.uk.

- 1) We saw that you have a variety of different interactives in the museum. When did you add them and how have they affected visitor engagement at the museum?
- 2) Given Keats House's focus, who do you find visits the museum most (what are the main demographics)?
 - a) Does Keats House have a lot of families visiting the museum?
 - i) What strategies do you employ, or want to employ, to keep children interested while visiting your museum?
- 3) What are some methods that Keats House has implemented to better engage with the local community?
 - a) Does your museum hold any events, galas, expos, etc. currently?
 - i) If so,

- (1) What events do you hold?
- (2) Have you seen any impacts on community involvement or visitor retention through these events?
- ii) If not,
 - (1) What events would you like to hold as a museum?
 - (a) What impacts do you think these events could have on the museum in terms of visitor retention and community involvement?
- b) What kinds of programs or general collaborations does Keats House do with local community groups such as schools, libraries, businesses, or interest groups?
 - i) What effect have these programs and collaborations had on Keats House in regards to its connection with the community?
 - ii) What other programs and collaborations do you think could be helpful to Keats House?
- c) Are there any other ways that Keats House engages with the local community that you'd like to share?
- d) Which methods have been the most effective at connecting with the local community?
- 4) Do you find that Keats House gets a lot of repeat visitors, or is the museum viewed as more of a one time experience?
 - a) How do you, as a museum, foster repeat visitation?
 - i) What strategies have you used that worked especially well?
 - ii) What strategies did not?
 - b) We couldn't find a Keats House membership program when we looked online, are there any particular reasons that the museum has refrained from implementing a membership program?
- 5) We noticed that your museum offers free admission to visitors who are 18 or under, and visitors that are from the local community. Do you offer any other special discounts at Keats House (for example: students, elderly, or veterans)?
 - a) Do you find these discounts to be beneficial for the museum?
 - b) What metrics do you use to define who qualifies for the local tickets?

- c) We also noticed that Keats House gives discounts to NT members and takes part in the National Arts Pass. Would you say that aligning yourselves with these programs has been beneficial to the museum? In what ways would you say it has or has not?
- 6) How has your museum approached the issue regarding the tradeoff between accessibility/engagement and the preservation of the museum as a heritage house?

Appendix E: Freud Museum London Staff Interview Questions

Informed Consent: We are a group of students from Worcester Polytechnic Institute (WPI) in Worcester, Massachusetts (MA). We are conducting evaluative research on community and visitor engagement in collaboration with the Freud Museum London. This interview will take roughly 15 to 30 minutes, however, your participation in this interview is completely voluntary and you may withdraw at any time today or until publication. We will not disclose, nor will any names or other identifying information appear in our research reports or publication. If you would like, we can provide you with a copy of your responses and our results prior to the publication of our research. Our notes and recordings (if applicable) will be securely stored and disposed of in June 2023 in line with UK GDPR 2018. The findings of this research will be published on the WPI website and publicly presented.

If you have any further questions or concerns, you may contact our team at gr-lond23freud@wpi.edu, or our advisors Dominic Golding at golding@wpi.edu, Laureen Elgert at lelgert@wpi.edu, & Sarah Riddick at sriddick@wpi.edu. You may also find the Freud Museum London's [privacy policy](https://www.freud.org.uk/privacy-policy) on their website, www.freud.org.uk.

- 1) Can you tell us a little bit about your role here at the Freud Museum London? How long have you worked here and why did you choose FML?
- 2) In your role at the museum, have you employed any strategies to encourage deeper engagement within the museum?
 - a) How effective would you say that these methods have been? And which methods have been the most successful at engaging museum guests?
 - b) Do you have any ideas for new methods that the FML could use to make the museum more engaging to visitors?
- 3) In your role at the museum, have you engaged with the local community and if so how?
 - a) What kinds of opportunities, if any, do you see your role having to improve engagement with the local community?

- b) Do you have any ideas or suggestions on how the FML as a whole can improve engagement with the local community?
- 4) Are there any major or common visitor critiques that you have noticed during your time at the FML?
- 5) How important is the Freud Museum London's status as a heritage house to you?
 - a) How do you value preserving the building's heritage factor versus increasing accessibility (adding signs, an elevator, etc.) or adding onto the building (cafe, more space, etc.).
- 6) What are your thoughts on the current membership program? (i.e., do you think the current membership program has been effective in garnering new members)
 - a) What incentives would you add to the membership program to increase membership?
- 7) Are there any events, galas, expos, etc. that the Freud Museum conducts currently? If so, what kind of events are they? If not, what events would you like to hold as a museum?
- 8) Do you have any other comments?

Appendix F: Complete Observation Protocols

Overview:

We split our observations into two categories: individual room observations and full museum observations. We chose to do our observations this way because of the closed-off nature of the rooms in the Freud Museum, which made it so we could not see into multiple rooms at a time. Individual room observations involved observing dwell time, visitor paths, and visitor interactions within the room being observed. Full museum observations examined the order of the rooms visitors chose to enter when they visited the museum. These two observations, when combined, gave us a sense of how a visitor moves throughout the entire museum and gave us more insight into how they move within each room and interact with the displays.

To collect data for each room:

Initial Goals:

- We hoped to collect at least 50 observations for each room.
- The goal of these observations was to assess visitor paths through each room and to gain an understanding of which exhibits or displays visitors spend the most time looking at within each room. We also wanted to assess the amount of time visitors spend in each room. This gave the museum a better understanding of what visitors are more interested in and how to arrange their displays to show what visitors might be missing.

General Protocol:

- To avoid overcrowding, a single team member was stationed in the room being observed.
 - The point of observation was located in a discreet area that did not block the view of any exhibits. To avoid skewing any data, we occasionally moved where we were located in the room.
- When a visitor crossed the threshold of the room, the observer started a stopwatch.
 - The thresholds for each room were predetermined, and a reference guide is attached in the pages below.
- A floor map of the room was used to trace the visitor's path. These floor maps were developed ahead of time by the team, and can be viewed below (see Basic Floor Maps and Zone Maps).
 - The observer traced the path of the visitor by drawing the path on the floor plan.

- We used the lap feature on our stopwatch to measure the dwell time at each stop.
 - A visitor stop is defined by Serrell as “a visitor's stopping with both feet planted on the floor and head or eyes pointed in the direction of the element for 2 to 3 seconds or more” (as cited in Yalowitz & Bronnenkant, 2009).
- We noted on the map each place that the visitor stops by drawing a dot at the stop point. This dot was numbered to match the lap number on the stopwatch.
- We recorded the full amount of time spent in the room in a table, along with all the visitor stops and stoppage time. The visitor stops were recorded in the table next to the nearest zone of stoppage.
 - The zones specified can be viewed on our zone maps on the pages below.
- We also made note of any visitor interactions within each zone. These interactions included taking a picture, reading a display, and discussing what they see with another person.
 - All of these were noted in our observation tables. If a visitor performed any of the interactions noted above, we checked the checkbox in our table under the zone it occurred in.
- When visitors returned to zones within the room, we summed the total amount of time spent in each zone in the table.

To collect tracking data throughout the entire museum:

Initial Goals:

- We hoped to collect at least 50 observations for the purposes of this study.
- The goal of this observation was to see the order of the rooms the visitors choose to enter.
 - We were limited by the closed-off nature of each room in the museum, so it was difficult for us to see into more than one room at a time. For this reason, we assessed dwell time and visitor paths in each room individually, and then looked at the path through the rest of the museum separately.

Protocol:

- Only one team member did this observation at any given moment so as to not crowd the half-landing. We alternated between observing dwell time and paths through individual rooms and paths through the museum.

- We sat on the half landing to be able to see both floors of the museum.
- The tracking started from the threshold of the dining room into the hall.
 - We could assume that all visitors entered through the store, since that is the entrance to the museum. The store leads directly to the dining room and the dining room is the only pathway into the rest of the museum.
- Once every 5th visitor crossed the threshold into the hall, we began tracing their path through the museum.
 - To randomize the sample, we observed every 5th visitor that crossed the threshold into the hall. This number was determined during the first few days of observations after assessing the amount of people coming into the museum.
 - The order of the rooms the visitor entered was recorded on a spreadsheet, and each room was numbered according to the floor maps and key we have below.
 - We only traced the order of the rooms each visitor goes into for the purposes of these observations, as we collected dwell times and paths within the rooms as the second aspect of our observations.

Other Considerations:

- We collected observations for every day of the week. This ensured more accurate data because guests may behave differently depending on the day of the week.
- If it was a slow day in the museum, we observed every visitor that crossed the thresholds, but when it was busier, we did every third or fifth visitor (depending on how busy it was).
- We put up a sign announcing that visitor observations are occurring, and provided an opportunity for guests to opt out by wearing a pin or sticker.
- For observations of groups or pairs, we observed only the group leader. This person was designated at the start of the observation. We also made note of the group size on our tables.
- For rooms with multiple thresholds, we focused on the paths from one threshold at a time.
 - For instance, visitors sometimes walked past the half landing on the way up the stairs, and then stopped and looked at the landing on the way down.

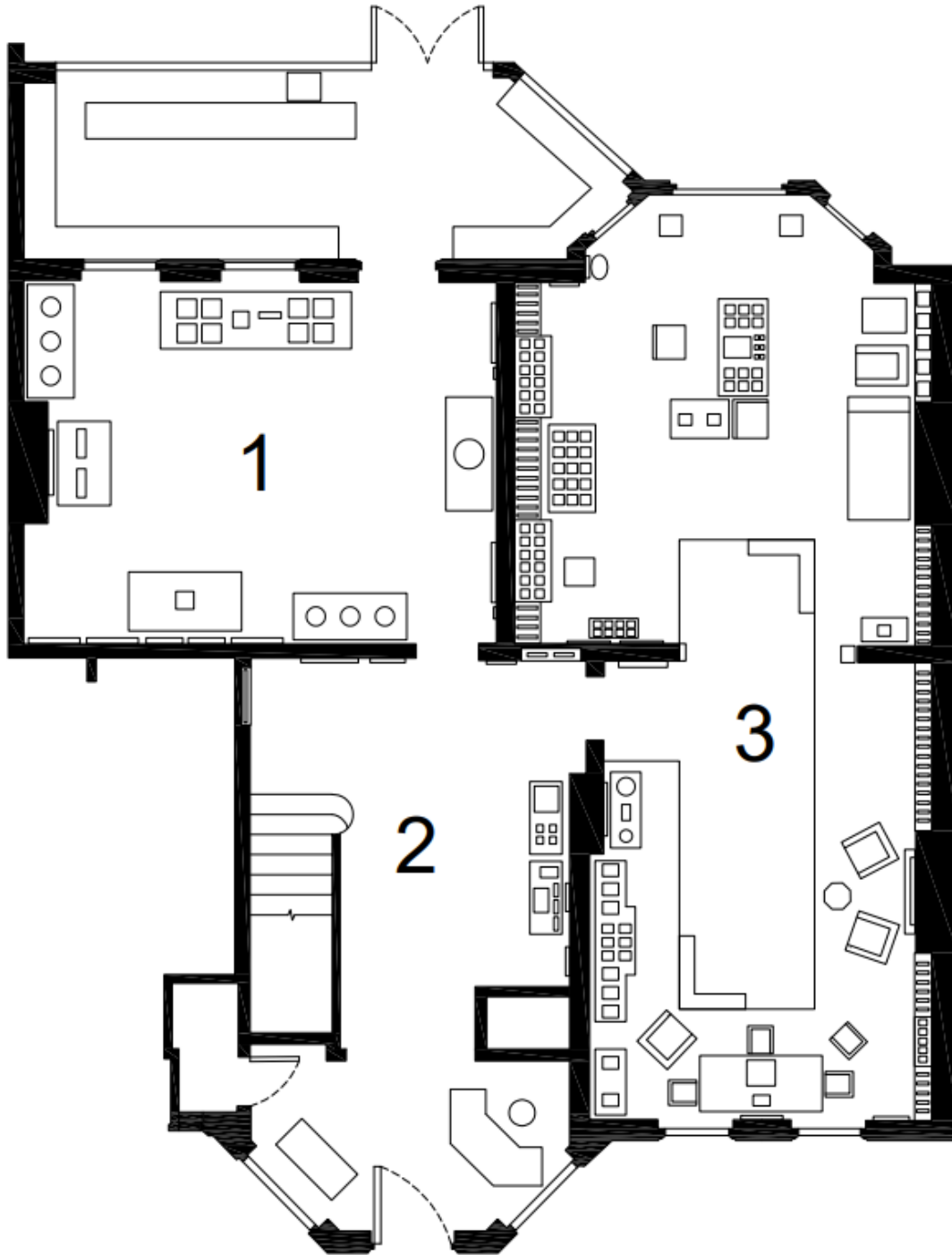
- We hoped that by tracking the order of the rooms that visitors choose to enter, we could understand which rooms get skipped over, whether upon entering or exiting.
 - This data answered the question of how visitors initially move through the spaces that have multiple rooms attached (the hall and the landing).

Changes after pre-testing:

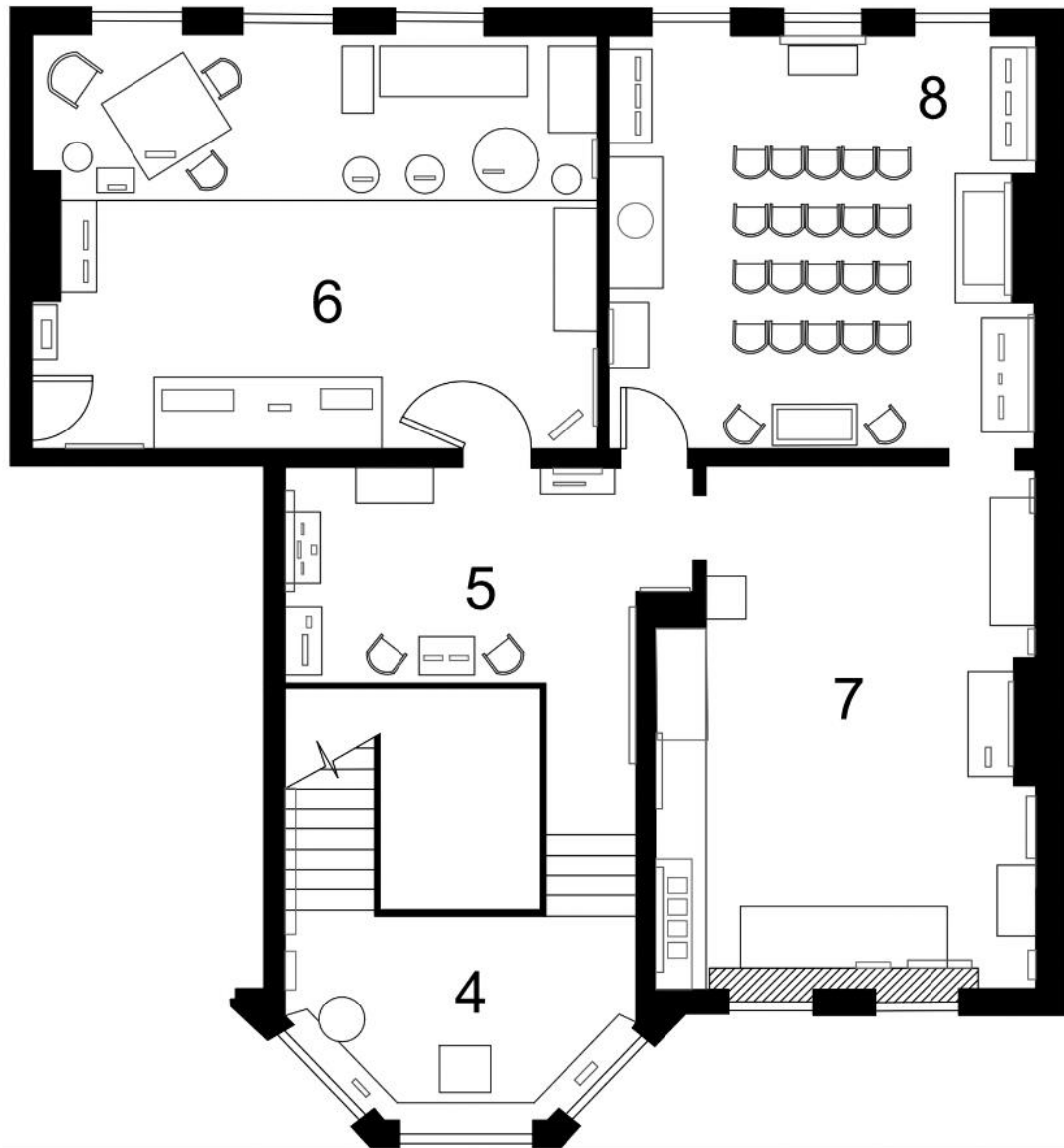
- Some zones were so close we did not have to double-lap on the stopwatch, we just made sure to mark down the number of the lap on the floor map
- We collected 10 observation points for our pretest of the full museum observations. From these observations we decided to track a visitor's full journey through the museum, including which rooms they entered more than once. Before, we were only tracking their initial path through the museum, and recording the order in which they first enter the rooms.

Basic Floor Maps:

Ground Floor:



First Floor:



Threshold Guide:

Dining Room:



Hall:



Study:



Half-Landing:



Landing:



Exhibition Room:



Video Room:



Anna Freud Room:



Zone Maps:

Ground Floor:



Ground Floor Key:

Room #	Exhibit	Zone Label	Exhibits in Zone
1	A	0.1A	Meet the Family
1	B	0.1B	Dresser 1/Dining Room & Conservatory/Freud Photograph
1	C	0.1C	House and Psychoanalysis Introduction Labels
1	D	0.1D	Historic Photos/Dresser 2
1	E	0.1E	Museum Introduction Label/Dresser 3
1	F	0.1F	Nine Views of Austria Painting
1	G	0.1G	Dresser 4
1	H	0.1H	Mt. Fuji Painting
2	A	0.2A	Water Wheel Painting/Hall Introduction
2	B	0.2B	Freud as a Refugee
2	C	0.2C	Info Station/Villa d'este Painting
2	D	0.2D	Freud's Personal Possessions
2	E	0.2E	Recessed Wall Shelf/Moses with the Tablets of Law Placard
3	A	0.3A	Gradiva Art/Sigmund Freud Study Introduction
3	B	0.3B	Cabinet 1/Cabinet 2/Table with Artifacts/Cabinet 3
3	C	0.3C	Oval Table/Stone Hieroglyphic Tablets/Head Busts 1/Freud Desk/Study Info Display (Desk Side)
3	D	0.3D	Head Busts 2/Freud's Psychoanalytic Chair
3	E	0.3E	Freud's Psychoanalytic Couch/Study Info Display (Desk Side)
3	F	0.3F	Shelf 1/Egyptian Mask/Freud Head Bust
3	G	0.3G	Shelf 2
3	H	0.3H	Family Sitting Area/Fireplace
3	I	0.3I	Shelf 3/Image of Man & Woman w/ Boulder
3	J	0.3J	Anna Freud's Table/Mask on Table
3	K	0.3K	Cabinet 4/Cabinet 5/Study Info Display (Fireplace Side)
3	L	0.3L	Cabinet 6/Egyptian Vase

First Floor:



First Floor Key:

Room #	Zone	Zone Label	Exhibits in Zone
4	A	1.4A	Staircase at Berggasse 19, Vienna Image
4	B	1.4B	Mirror
4	C	1.4C	Arthur Couch Quote Placard/Shelf 1
4	D	1.4D	Selene Horse Recreation
4	E	1.4E	Freud's Begonia/Shelf 2
4	F	1.4F	Half Landing Introduction
5	A	1.5A	Freud's Antiquity Info Graphic
5	B	1.5B	The First Floor Introduction
5	C	1.5C	Portraits of Freud by Salvador Dalí
5	D	1.5D	Portrait of Sigmund Freud/Artifact Cabinet
5	E	1.5E	Family Tree/Family Photographs
5	F	1.5F	Wolf Man Introduction/Painting
5	G	1.5G	Photos of Freud's Mother & Father/Chairs
6	A	1.6A	Anna Freud Introduction/Palm Tree Painting
6	B	1.6B	Parochial Chest/Yo-Fi Photo/Freud Centenary Celebrations
6	C	1.6C	Toddler Hut/Desk
6	D	1.6D	Anna Freud's Psychoanalytic Couch/Chair & Jam in the Doughnut
6	E	1.6E	Anna Freud's Writing Table/Boots
6	F	1.6F	Behind the Scenes/Anna Freud Room Intro/Tablet/Make a Note of Anything/Doggerel for Freud
6	G	1.6G	Anna Freud's Travel Case/Left Side of Glass Case
6	H	1.6H	Japanese Travel Chest
6	I	1.6I	Right Hand Side of Glass Case
6	J	1.6J	Anna Freud's Certificates/Diplomas/Awards
7	A	1.7A	Oedipus
7	B	1.7B	Charcot

7	C	1.7C	Dreams
7	D	1.7D	Gradiva
7	E	1.7E	Totem and Taboo
7	F	1.7F	Moses
7	G	1.7G	Acknowledgements and Glossary Handout
8	A	1.8A	Psychoanalysis Painting
8	B	1.8B	Bust of Sigmund Freud
8	C	1.8C	Psychoanalysis of Dreams Examples
8	D	1.8D	Movies
8	E	1.8E	Psychoanalysis of Dreams Examples
8	F	1.8F	A Life in Psychoanalysis
8	G	1.8G	Psychoanalysis of Dreams Examples
8	H	1.8H	Timeline of Major Works

Appendix G: Freud Museum London Evaluative Short Exit Survey Questions

Informed Consent: We are a group of students from Worcester Polytechnic Institute (WPI) in Worcester, Massachusetts (MA). We are conducting evaluative research on community and visitor engagement in collaboration with the Freud Museum London. This survey will take roughly 5 minutes, however, your participation in this interview is completely voluntary and you may withdraw at any time. We will not disclose, nor will any names or other identifying information appear in our research reports or publication. The data we collect will be securely stored and disposed of in June 2023 in line with UK GDPR 2018. The findings of this research will be published on the WPI website and publicly presented.

If you have any further questions or concerns, you may contact our team at gr-lond23freud@wpi.edu, or our advisors Dominic Golding at golding@wpi.edu, Laureen Elgert at lelgert@wpi.edu, & Sarah Riddick at sriddick@wpi.edu. You may also find the Freud Museum London's [privacy policy](https://www.freud.org.uk/privacy-policy) on their website, www.freud.org.uk.

General Feedback Questions:

All of the questions below are multiple choice. Please circle your responses. Also, please note that some questions may prompt you to provide multiple answers for the multiple choice questions.

- 1) Have you visited the museum before?
 - a) Yes, in the last 12 months.
 - b) Yes, in the last 3 years.
 - c) Yes, more than 5 years ago.
 - d) No, this is my first visit.
- 2) How did you travel here today (circle all that apply)?
 - a) Car
 - b) Bus
 - c) Train
 - d) On foot

- e) Coach
- f) London Overground
- g) London Underground/DLR
- h) Taxi/Rideshare
- i) Bicycle
- j) Motorcycle
- k) Other (please specify):
i) _____.

3) How did you hear about the Freud Museum London?

- a) From a friend or relative
- b) Museum website
- c) Social media
- d) Word of Mouth
- e) Already familiar with the Freud Museum
- f) Other (please specify):
i) _____.

4) What were your motivations for visiting the museum today? (circle all that apply)

- a) Academic
- b) Interest in psychoanalysis
- c) Interest in Sigmund Freud
- d) Interest in Anna Freud
- e) Always been meaning to visit
- f) Interest in historic home
- g) Other (please specify):
i) _____.

5) What was your *main* motivation for visiting the museum today (circle one)?

- a) Academic
- b) Interest in psychoanalysis
- c) Interest in Sigmund Freud
- d) Interest in Anna Freud
- e) Always been meaning to visit

- f) Interest in historic home
 - g) Other (please specify):
 - i) _____.
- 6) How would you rate your experience at the Freud Museum London?
- a) Very dissatisfied
 - b) Dissatisfied
 - c) Neither satisfied nor dissatisfied
 - d) Satisfied
 - e) Very satisfied
- 7) Please indicate how strongly you agree/disagree with each of the following statements:
- a) "I see the Freud Museum primarily as a heritage house."
 - i) Strongly disagree
 - ii) Disagree
 - iii) Neither agree or disagree
 - iv) Agree
 - v) Strongly Agree
 - b) "I see the Freud Museum primarily as a museum."
 - i) Strongly disagree
 - ii) Disagree
 - iii) Neither agree or disagree
 - iv) Agree
 - v) Strongly Agree
- 8) What was your favorite room in the museum?
- a) Dining Room
 - b) Study
 - c) Hall
 - d) Half Landing
 - e) Landing
 - f) Anna Freud's Room
 - g) Video Room
 - h) Exhibition Room - Freud's Antiquity

i) Other (please specify):

i) _____.

9) Which exhibit or display was your favorite? (circle one only)

- a) Sigmund Freud's psychoanalytic couch
- b) Sigmund Freud's desk
- c) Freud Family tree
- d) Home movies shown in Video Room
- e) Anna Freud's psychoanalytic couch
- f) Anna Freud's desk
- g) Freud's Antiquity (Exhibition Room)
- h) Freud as a Refugee
- i) Freud's coat & personal possessions cabinet
- j) Pentelic Marble Copy of the Selene Horse
- k) The Wolf Man
- l) Other (please specify):

i) _____.

10) Did you use the Freud Museum audio guide during your visit to the museum?

- a) Yes
- b) No, skip to question 12.

11) How would you rate the information provided by the audio guide?

- a) Very poor
- b) Poor
- c) Average
- d) Good
- e) Excellent

12) When would you return to the Freud Museum London? (circle all that apply)

- a) For an exhibition
- b) For an event
- c) For a tour
- d) To bring a friend
- e) Just to be in the space again

- f) If I was in the area again
- g) If entry was cheaper/free
- h) Never
- i) Other

13) Are you a member of the Freud Museum London?

- a) Yes, skip to question 17.
- b) No

14) Would you consider purchasing a membership to the museum? (circle yes or no and please indicate the reasons why you would or would not consider purchasing a membership)

- a) Yes
 - i) Please indicate all the reasons you might consider purchasing a membership
 - (1) I would like to upgrade my ticket to a membership for a refund.
 - (2) I would like a member's discount in the shop.
 - (3) I would like to return and bring a friend.
 - (4) I would like to attend more events at the museum.
 - (5) I would like discounts to exclusive events in the future.
 - (6) I would like to purchase an under-26 membership.
- b) No
 - i) Please indicate all the reasons you would not consider purchasing a membership .
 - (1) I do not believe it is worth the money.
 - (2) I do not wish to return to the museum.
 - (3) I am not interested in attending future events or offerings with the museum.
 - (4) I live too far away.

15) Are you currently signed up for the museum's E-Newsletter?

- a) Yes, skip to question 17.
- b) No

16) Will you sign up for the museum's E-Newsletter after your visit to the museum?

- a) Yes (circle all reasons why)
 - i) I would like to stay updated with future museum events and exclusives.
 - ii) I am interested in other museum offerings.
- b) No (circle all reasons why not)

- i) I am not interested in hearing from the museum in the future.
- ii) I will not be near the Freud Museum.
- iii) I am not interested in attending virtual events with the Freud Museum.

17) How often do you travel to London? If from London, select 'I am from London' and skip to question 20.

- a) I am from London (skip to question 20)
- b) First time
- c) Several times a week
- d) Once a week
- e) Several times a month
- f) Once a month
- g) Several times a year
- h) Once a year
- i) Less than once a year

18) Why are you visiting London presently?

- a) Visiting for work
- b) Visiting friends/family
- c) Tourist / Vacation
- d) Other (please specify):
 - i) _____.

19) What other attractions have you attended in London?

- a) Museums
- b) Landmarks
- c) Shows / Musicals / Cinema
- d) Heritage house
- e) Festival
- f) Other (please specify):
 - i) _____.

20) Other Comments: Do you have anything else you would like to add regarding your experience and visit to the museum?

Demographic Questions:

We are asking for this information in order to understand more about the profile of visitors to the museum. Please select 'prefer not to answer' if you would like to skip any of these questions. All of these questions below are completely optional.

21) What gender do you most closely identify as?

- a) Male
- b) Female
- c) Prefer not to say.
- d) Other (please specify):
 - i) _____.

22) What is your age?

- a) 18-25
- b) 26-35
- c) 36-45
- d) 46-55
- e) 56-64
- f) 65+
- g) Prefer not to answer.

23) What ethnicity do you most identify with?

- a) White or Caucasian
- b) Black, Black British, Caribbean, or African
- c) Hispanic or Latino
- d) Asian or Asian British
- e) Mixed or Multi-ethnic groups
- f) Other (please specify):
 - i) _____.
- g) Prefer not to say.

24) What country do you currently reside in? (circle one)

- a) England
- b) Scotland
- c) Wales

- d) Northern Ireland
- e) Ireland
- f) United States of America (USA)
- g) Canada
- h) Brazil
- i) Portugal
- j) Argentina
- k) Spain
- l) Italy
- m) France
- n) Germany
- o) Austria
- p) Japan
- q) Prefer not say.
- r) Other (please specify the country):
 - i) _____.

25) What is the highest degree or level of education you have completed?

- a) Postgraduate degree/academic qualification
- b) Degree & Professional/Vocational equivalents
- c) Other Higher Education below degree level
- d) A levels/vocational level 3/AP examinations
- e) GCSE/ O levels/vocational level 1&2/ high school diploma
- f) Trade apprenticeship
- g) No formal qualifications
- h) Prefer not to say

26) What is your current employment status?

- a) Paid part-time employment
- b) Paid full-time employment.
- c) Self-employed.
- d) Looking for paid work.
- e) Retired.

- f) Volunteering.
- g) In education / training.
- h) Prefer not to say.
- i) Other (please specify):
 - i) _____.

Appendix H: Freud Museum London Member Survey

Informed Consent: We are a group of students from Worcester Polytechnic Institute (WPI) in Worcester, Massachusetts (MA). We are conducting evaluative research on community and visitor engagement in collaboration with the Freud Museum London. This survey will take roughly 5 minutes, however, your participation in this interview is completely voluntary and you may withdraw at any time. We will not disclose, nor will any names or other identifying information appear in our research reports or publication. The data we collect will be securely stored and disposed of in June 2023 in line with UK GDPR 2018. The findings of this research will be published on the WPI website and publicly presented.

If you have any further questions or concerns, you may contact our team at gr-lond23freud@wpi.edu, or our advisors Dominic Golding at golding@wpi.edu, Lauren Elgert at lelgert@wpi.edu, & Sarah Riddick at sriddick@wpi.edu. You may also find the Freud Museum London's [privacy policy](https://www.freud.org.uk/privacy-policy) on their website, www.freud.org.uk.

- 1) How long have you been a member?
- 2) Why did you sign up to be a member? (Select all that apply)
 - a) I wanted to upgrade my ticket to a membership for a refund.
 - b) I wanted a member's discount in the shop.
 - c) I wanted to return to the museum for free from time to time.
 - d) I wanted to bring a friend with me for free.
 - e) I wanted to attend more events at the museum with discounts on tickets.
 - f) I wanted invitations to exclusive events in the future.
- 3) What was the main reason for you to sign up to be a member?
 - a) I wanted to upgrade my ticket to a membership for a refund.
 - b) I wanted a member's discount in the shop.
 - c) I wanted to return to the museum for free from time to time.
 - d) I wanted to bring a friend with me for free.
 - e) I wanted to attend more events at the museum with discounts on tickets.
 - f) I wanted invitations to exclusive events in the future.

- 4) What other benefits would you like to see as part of your membership?
 - a) Short answer
- 5) How likely are you to continue your membership next year?
 - a) Very unlikely
 - b) Unlikely
 - c) Unsure
 - d) Likely
 - e) Very likely
- 6) Please explain why you will or will not continue your membership?
 - a) Short answer
- 7) How many times have you visited the Freud Museum London in the past year?
 - a) I haven't visited the museum in the past year.
 - b) 1 time
 - c) 2 times
 - d) 3 times
 - e) 4 times
 - f) 5 or more times
- 8) Please indicate how often in the past year you have taken advantage of the following member benefits?
 - a) Free visits
 - i) Never
 - ii) Rarely
 - iii) Sometimes
 - iv) Often
 - v) All the time
 - b) Brought a friend (free)
 - i) Never
 - ii) Rarely
 - iii) Sometimes
 - iv) Often
 - v) All the time

- c) Discount in shop
 - i) Never
 - ii) Rarely
 - iii) Sometimes
 - iv) Often
 - v) All the time
 - d) Discounted tickets for events
 - i) Never
 - ii) Rarely
 - iii) Sometimes
 - iv) Often
 - v) All the time
 - e) Attended an exclusive event such as a Private View or the Annual Party
 - i) Never
 - ii) Rarely
 - iii) Sometimes
 - iv) Often
 - v) All the time
- 9) How many of the Monthly Freud Museum E-Newsletters did you read in the past year?
- a) What topics are of most interest to you?
 - i) (add list based on feedback from Katie or the editor of the newsletter)
 - b) What else would you like to see in the E-Newsletter?
 - c) What would you like to change about the E-Newsletter?
- 10) Would you like to receive more Members-Only emails with news and offers in your inbox?
- a) Yes
 - b) No
- 11) Please indicate how often you would prefer to receive an E-Newsletter in your inbox?
- a) Never
 - b) Every 6 months
 - c) Every 2 months
 - d) Once a month

- e) Biweekly
 - f) Weekly
 - g) Other
- 12) Do you read Athene - the Freud Museum annual magazine? (Yes/No)
- i) *If no, skip to question 13.*
- 13) What types of articles or topics would you like included in 'Athene' - the Freud Museum annual magazine?
- 14) What types of events or offerings would you like to see more of?
- 15) How likely would you be to recommend a Freud Museum Membership to a friend?
- a) Very Unlikely
 - b) Unlikely
 - c) Neutral
 - d) Likely
 - e) Very Likely
- 16) Please explain why you would/would not recommend a membership to a friend or relative?
- 17) Do you follow our social media? If so, which platforms? (Facebook, Twitter, Instagram, etc.)
- a) Facebook
 - b) Twitter
 - c) Instagram
 - d) TikTok
- 18) How often do you check our social media platforms?
- a) Every day
 - b) Every week
 - c) Every two weeks
 - d) Every month
- 19) How satisfied are you with our social media platforms?
- a) Very Unsatisfied
 - b) Unsatisfied
 - c) Neutral
 - d) Satisfied
 - e) Very Satisfied

20) Would you like to share any additional thoughts about how the museum can encourage more memberships or encourage more visitors to come back? Or if you have any other suggestions for us, please let us know.

Thank you so much for taking part in our survey.

We remain incredibly grateful to you for supporting the Freud Museum with Membership.

Appendix I: Local Community Group Interview Questions

Informed Consent: We are a group of students from Worcester Polytechnic Institute (WPI) in Worcester, Massachusetts (MA). We are conducting evaluative research on community and visitor engagement in collaboration with the Freud Museum London. This interview will take roughly 15 to 30 minutes, however, your participation in this interview is completely voluntary and you may withdraw at any time. We ask that you allow us to quote you by name, but if preferred we can anonymize your responses. We will not disclose, nor will any names or other identifying information appear in our research reports or publication. Our notes and recordings (if applicable) will be securely stored and disposed of in June 2023 in line with UK GDPR 2018. The findings of this research will be published on the WPI website and publicly presented.

If you have any further questions or concerns, you may contact our team at gr-lond23freud@wpi.edu, or our advisors Dominic Golding at golding@wpi.edu, Laureen Elgert at lelgert@wpi.edu, & Sarah Riddick at sriddick@wpi.edu. You may also find the Freud Museum London's [privacy policy](https://www.freud.org.uk/privacy-policy) on their website, www.freud.org.uk.

- 1) Have you ever visited the Freud Museum London? (Yes/No)
 - a) If yes,
 - i) How would you rate your experience visiting the museum?
 - ii) Did you have a favorite part, if so, what was it?
 - iii) Did you have anything you dislike about the museum?
 - b) If no,
 - i) What factors have kept you from visiting the museum until this point?
 - ii) Would you ever consider visiting the museum in the future, why or why not?
- 2) Have you ever taken members of your group to the Freud Museum?
 - a) If yes,
 - i) Was this something people from your group seemed interested in attending? Why or why not?
 - ii) Did the experience feel worthwhile overall? Both on your end and for other members of the group. What made it worthwhile or not worthwhile?

- iii) Was there anything that the Freud Museum could have done to make the experience better in any way? If so, what would you have liked to be different?
 - b) If no,
 - i) Has the Freud Museum ever reached out to your group to offer anything like this?
 - (1) If yes,
 - (a) What factors led your group to deny this offer?
 - (2) If no,
 - (a) Is this something that your group would be interested in? Why or why not?
 - (b) Do you think factors such as free admission, a tour, or transit would be important to your decision? Which factors and why?
- 3) Have you ever invited speakers from the museum to talk with your group?
 - a) If yes,
 - i) What was the purpose of the event where the talk happened?
 - ii) What was the focus of the talk given?
 - iii) How would you rate the talk, both in terms of actual quality, and in terms of its ability to reach the audience present?
 - iv) Do you think that these talks would be appreciated by general members of the community? Or just people in the museum/psychoanalysis fields?
 - b) If no,
 - i) Is this something you would ever be interested in? If so, what kinds of talks do you think your group would appreciate hearing from the Freud Museum?
 - ii) We know that the Freud Museum is always interested in offering talks and speaking with the community, but do you think that the Freud Museum feels approachable in this sense? Do you feel comfortable asking the Freud Museum for favors or collaboration?
- 4) How could the Freud Museum London get people in this community group more interested in their museum?
 - a) What kinds of displays would be particularly engaging to your members?
 - b) What kinds of activities or events would your members be interested in?
 - c) What kinds of benefits do you think your members would be interested in? (discounts for admission, discounts for events, invitations to tours and/or events, etc.)

- 5) How could the Freud Museum London improve community engagement and outreach?
 - a) What methods does your group use to interact with the community? (events, programs, collaborations, etc.)
 - i) What methods have you found most effective for drawing in the local community?
 - ii) What methods have you found most effective for engaging the local community?

Appendix J: Local Teacher Interview Questions

Informed Consent: We are a group of students from Worcester Polytechnic Institute (WPI) in Worcester, Massachusetts (MA). We are conducting evaluative research on community and visitor engagement in collaboration with the Freud Museum London. This interview will take roughly 15 to 30 minutes, however, your participation in this interview is completely voluntary and you may withdraw at any time. We ask that you allow us to quote you by name, but if preferred we can anonymize your responses. We will not disclose, nor will any names or other identifying information appear in our research reports or publication. Our notes and recordings (if applicable) will be securely stored and disposed of in June 2023 in line with UK GDPR 2018. The findings of this research will be published on the WPI website and publicly presented.

If you have any further questions or concerns, you may contact our team at grlond23freud@wpi.edu, or our advisors Dominic Golding at golding@wpi.edu, Laureen Elgert at lelgert@wpi.edu, & Sarah Riddick at sriddick@wpi.edu. You may also find the Freud Museum London's [privacy policy](https://www.freud.org.uk/privacy-policy) on their website, www.freud.org.uk.

- 1) What subjects do you teach at [*insert school name here*], and to what age groups do you teach?
 - a) How long have you been teaching?
- 2) Have you, personally, ever visited the Freud Museum London?
 - a) If yes,
 - i) Briefly, how was your experience?
 - b) If no,
 - i) Are you familiar with what the Freud Museum London is?
 - (1) If yes,
 - (a) Would you ever consider visiting? Why or why not?
- 3) Has your school ever organized a trip to the Freud Museum London?
 - a) If yes,
 - i) Did the students enjoy their visit to the Freud Museum London?
 - ii) Did the students seem to learn much from their visit to the Freud Museum London?

- (1) What do students talk about when they think about their visit, or when you were leaving the museum?
- iii) What aspects of the museum were most engaging to the students?
 - (1) Do students learn from looking around the house?
 - (2) Do students learn more from the learning session before they explore the house?
- iv) How does the learning session at the Freud Museum fit into your curriculum?
 - (1) What do you want your students to get out of this visit?
 - (a) Is that achieved, and how could it be improved?
 - (2) How suitable was the room that the learning session was located in?
 - (a) Was the lighting suitable?
 - (b) Were there any aspects that made it an uncomfortable learning environment for students?
 - (c) What could be better about the space the learning sessions were located in?
- v) What were some of the main complaints that the students had about the museum itself?
- vi) What are some complaints that you, as a teacher, have regarding the Freud Museum and your trip?
- vii) What are some ways that the museum could be more engaging to students outside of the talks/tours by staff members?
- b) If no,
 - i) Is that something that you're interested in organizing in the future? Why or why not?
 - (1) Do you think that the experience would be worthwhile to your students given the topics they study? Why or why not?
 - (2) Do you think that the Freud Museum London would be an engaging experience for the students? Why or why not?
 - ii) Does the school itself see a trip to the Freud Museum as a worthwhile experience for the students? Why or why not?
- 4) Are there any events you think the Freud Museum could hold that would be both relevant to your students and engaging?
 - a) There is interest in starting a "young psychologist's club", is that something students might be interested in joining?

- 5) Have you ever taken a school trip to a different museum?
- a) If yes,
 - i) What was the best experience you've had on a school trip to a museum?
 - (1) What aspects of the museum were most engaging to the students?
 - ii) What was the worst experience you've had on a school trip to a museum?
 - (1) What about this school trip made it the worst experience.
 - (2) What were some of the main complaints that the students had about the museum?
 - b) If no,
 - i) *Move on*
- 6) As a teacher, are there any strategies you have found to be strongest for engaging students in the classroom?
- a) Can you imagine how these strategies may be repurposed into a museum setting?

Appendix K: Street-Intercept Survey for Local Residents

Informed Consent: We are a group of students from Worcester Polytechnic Institute (WPI) in Worcester, Massachusetts (MA). We are conducting research on community and visitor engagement in collaboration with the Freud Museum London. This survey will take roughly 5 minutes, however, your participation in this interview is completely voluntary and you may withdraw at any time. We will not disclose, nor will any names or other identifying information appear in our research reports or publication. The data we collect will be securely stored and disposed of in June 2023 in line with UK GDPR 2018. The findings of this research will be published on the WPI website and publicly presented.

If you have any further questions or concerns, you may contact our team at gr-lond23freud@wpi.edu, or our advisors Dominic Golding at golding@wpi.edu, Laureen Elgert at lelgert@wpi.edu, & Sarah Riddick at sriddick@wpi.edu. You may also find the Freud Museum London's [privacy policy](https://www.freud.org.uk/privacy-policy) on their website, www.freud.org.uk.

Screener Questions:

- 1) Do you live in the Camden area?
 - a) If answered no to question 1, do not survey.
 - b) If answered yes to question 1, proceed with the survey.

Survey Questions:

- 1) Have you heard of the Freud Museum London? Yes/No
 - a) If no,
 - i) Do you know who Sigmund or Anna Freud was?
 - ii) Would you consider visiting the Freud Museum London, a heritage home museum detailing the lives and works of psychoanalysts Sigmund and Anna Freud? Yes/No
 - iii) What would encourage you to visit the Freud Museum London?
 - b) If yes,
 - i) Have you ever been to the Freud Museum London? Yes/No
 - (1) If yes,

- (a) When did you visit the Freud Museum London?
- (i) Past 6 months
 - (ii) 6-12 months ago
 - (iii) 1-3 years ago
 - (iv) 3+ years ago
- (b) How would you rate your experience at the Freud Museum London? on a scale of 1-10 (with 10 being great, and 1 being bad)?
- (i) Very poor
 - (ii) Poor
 - (iii) Acceptable
 - (iv) Good
 - (v) Very Good
- (c) How many times have you visited the Freud Museum London in the past 3 years?
- (i) 1
 - (ii) 2
 - (iii) 3
 - (iv) 4+
- (d) How likely are you to return to the Freud Museum London in the next year?
- Would you ever revisit the Freud Museum London? Yes/No
- (i) very unlikely
 - (ii) unlikely
 - (iii) neutral
 - (iv) likely
 - (v) very likely
1. If very unlikely, unlikely, or neutral
 - a. What is the main factor that prevents you from wanting to revisit the Freud Museum London?
 - i. I do not feel that there is anything left for me to do or see at the Freud Museum London.
 - ii. I do not believe the Freud Museum London is worth the price.

- iii. I do not wish to travel to the Freud Museum London.
- iv. I did not enjoy my visit to the Freud Museum London.
- v. Other, please specify.

2. If likely or very likely

- a. What would be your motivations for revisiting the museum?
(select all that apply)
 - i. I could not experience the whole museum in one visit.
 - ii. I enjoyed the museum so much that I need to revisit it.
 - iii. I wish to attend special events and exhibitions.
 - iv. I wish to visit the museum shop.
 - v. I wish to show the museum to a friend.
- b. What would be your *main* motivation for revisiting the museum
(select one)?
 - i. I could not experience the whole museum in one visit.
 - ii. I enjoyed the museum so much that I need to revisit it.
 - iii. I wish to attend special events and exhibitions.
 - iv. I wish to visit the museum shop.
 - v. I wish to show the museum to a friend.
 - vi. Other, please specify

(2) If no,

- (a) As a member of the local community, how do you perceive the FML?
 - (i) Very positively
 - (ii) Positively
 - (iii) Neutral
 - (iv) Negatively
 - (v) Very Negatively
- (b) Would you ever consider visiting the FML?
 - (i) Why? (Short answer)
 - 1. If you were to visit the museum, what would you expect?
 - (ii) Why not? (Short answer)
 - (iii) Is your answer affected by the fact that admission costs £14? Yes/No

2) Have you ever been to a museum focused on a historical figure?

a) If yes,

i) Which museum? _____

3) Have you ever been to a heritage house?

a) If yes,

i) Which heritage house? _____