

MUNICIPAL MUSEUMS IN CANADA: CONTEMPORARY DIRECTIONS

by

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## INTRODUCTION

### a. Background

The research toward this thesis reflects an interest in community museums in Canada as well as a belief in the importance of these institutions to their communities and in their potential for development. After initial background study on both local and community museums, municipal museums were identified for detailed study.

Within the growing body of knowledge on Canadian museums and museum work in Canada there had been much that was relevant to the organization, management and operation of municipal museums, but little that related to the distinct characteristics of these museums and to their organizational and financial relation to local government and to each other. As the research progressed the specific topic of "Municipal Museums in Canada: Contemporary Directions" was adopted.

Municipal museums are now the largest single group by governing authority, for of 655 museums surveyed in 1985 28.4% were under the auspices of municipal government (figure 1).<sup>1</sup> While this work deals directly with these museums that are owned and operated by municipal authorities, many of the findings and much of the content are nonetheless relevant to other museums. All museums are subject to local government laws and regulations, and many not governed directly by municipalities receive some municipal financial assistance. For example, a survey of major art-oriented museums in Canada showed that for the period 1981 to 1982 municipal governments provided from 5% to 40% of government grants to the operating budgets of these institutions. The six museums surveyed were the Montreal Museum of Fine Arts, the Art Gallery of Ontario, the Winnipeg Art Gallery, the Glenbow Museum, the Edmonton Art Gallery and the Vancouver Art Gallery.<sup>2</sup>

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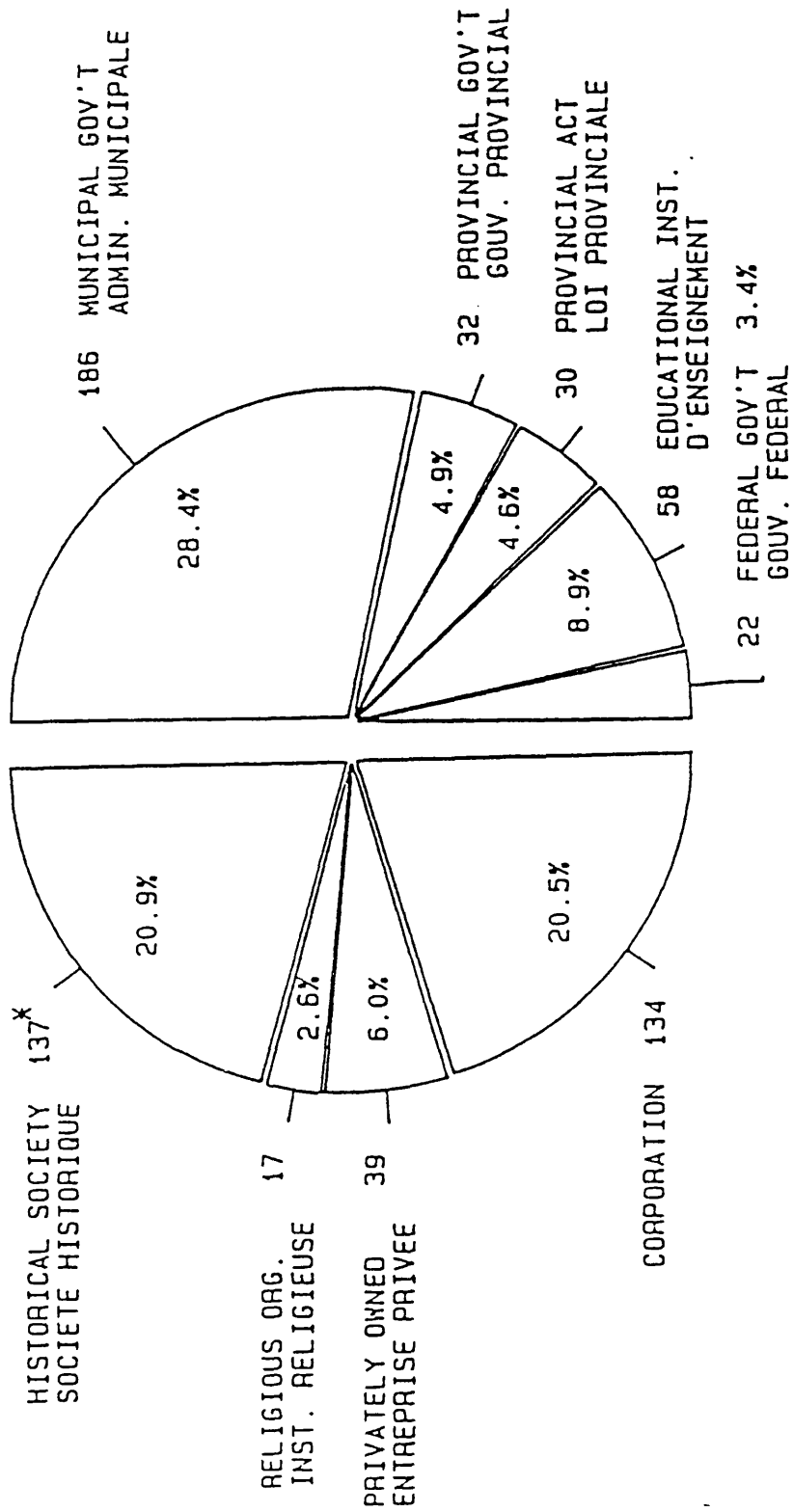
<sup>1</sup>National Museums of Canada, Consultations 1985, p. 2.

<sup>2</sup>Econosult Inc., Etude comparative de douze musées d'art au Canada et aux Etats - Unis (Montreal, May 1983).



Figure 1

DISTRIBUTION OF MUSEUMS BY GOVERNING AUTHORITY  
 REPARTITION DES MUSEES SELON L'ORGANISME DIRECTEUR  
 1982



N = 655

\* NUMBER / NOMBRE

Over the last two decades government involvement in museums has increased. With the centennial of Canada in 1967 many local governments obtained provincial and federal assistance towards centennial museum projects. Since 1972 the federal government, under its National Museums Policy of democratization and decentralization, has directly contributed to municipal museum development by funding the establishment and operation of national exhibition centres. The majority of these centres are operated by municipalities. They are usually located in smaller communities not normally served by museums and galleries. These centres were designed primarily to receive travelling exhibits circulated by the national museums as well as by other museums and galleries. Nonetheless, many centres have also undertaken collecting activities and have generated their own exhibitions.

Various provincial governments have also stimulated museum development at the municipal level through the provision of development and maintenance grants. Now, some observers in the cultural field speculate that the next wave of major investment in cultural agencies such as museums will be at the local government level.<sup>3</sup>

Following upon these developments, this study is thus a timely one, in examining the operation and management of municipal museums, identifying their relationship to local government, and assessing factors that affect their current state.

#### b. Objectives

The objectives of the thesis are:

To examine ideas and philosophies about municipal museums.

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<sup>3</sup>Tom Hendry, Paper presented at University of Toronto Museum Studies Symposium, April 1985.

To analyze the development of municipal museums in Canada.

To identify the operation of municipal museums within the local government structure.

To review and analyze the contemporary state of these museums.

### c. Definitions

The terms "museum", "municipal" and "municipal museum" are of particular importance to this work.

**Museum.** There are a number of contemporary definitions of museum.<sup>4</sup> For the purpose of this thesis the definition of a museum from the 1974 statutes of the International Council Of Museums (ICOM) was used:

A non-profit making, permanent institution, in the service of society and its development, and open to the public, which acquires, conserves, researches, communicates and exhibits, for the purposes of study, education and enjoyment, material evidence of man and his environment.

The ICOM definition recognizes the following types of institutions as museums: conservation institutes; exhibition galleries permanently maintained by libraries and archive centres; natural, archaeological and ethnographic monuments and sites and historical monuments and sites of a museum nature; institutions displaying live specimens, such as botanical and zoological gardens, aquaria, vivaria etc.; nature reserves; science centres; and planetaria.<sup>5</sup>

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<sup>4</sup>For example, "Museum Defined" in G. Ellis Burcaw, Introduction to Museum Work (Nashville: American Association of State and Local History, 1975), pp. 3-14 and Geoffrey Lewis, "The Term Museum and Related Words," Museum Studies Notes 1.1.0. (c), (Leicester, University of Leicester, 1984).

<sup>5</sup>Ibid., p. 3.

Museums can be categorized in different ways. In 1896 George Browne Goode defined a museum as an institution for the preservation of those objects which best illustrate the phenomena of nature and the works of man, and the utilization of these for the increase of knowledge and for the culture and enlightenment of the people.<sup>6</sup> He classified museums in two ways: by the character of their contents, and by the purposes for which they are founded.<sup>7</sup> Under the first category were grouped museums of art, history, anthropology, natural history, technology and commerce. Under the second category there were the museums of national, local, provincial, and city governments, as well as those college, school, professional or class museums, and museums or collections for special research owned by societies or individuals.

Paul Marshall Rea, writing in 1932, recognized the latter group of museums as a potential subject of study. "Instructive as the grouping of museums by subject matter is, it is even more instructive to group them by their forms of organization and support." He noted that the source of funds affects the direction and growth of museums.<sup>8</sup>

**Municipal.** The term "municipality" has several meanings in the Canadian usage. As a generic term it includes all types of local government. In the strict legal sense it denotes a locality, the inhabitants of which are incorporated. The use of the term is described by the Encyclopedia Canadiana:

While by definition the legal entity of local government is the municipal corporation, and the municipality is only a geographic area, the word

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<sup>6</sup>G. MacBeath and S. J. Gooding. eds., Basic Museum Management (Ottawa: Canadian Museums Association, 1969), p. 10.

<sup>7</sup>G. B. Goode, "On the Classification of Museums," Science, N.S. 3 (January 31, 1896): 154.

<sup>8</sup>Paul Marshall Rea, The Museum and the Community (Lancaster, Pa.: The Science Press, 1932), p. 6.

"municipality" is the one commonly used to refer to local governments in Canada.<sup>9</sup>

The term municipal and its derivatives are therefore used in this thesis to describe all levels and forms of local government. These include the upper tier of counties, regional districts and metropolitan and regional municipalities and the lower tier of cities, towns, villages, boroughs, rural municipalities and districts.

**Municipal Museum.** For the purpose of this study a municipal museum is defined as one which is owned and operated under a bylaw or directive of a municipal corporation. This definition encompasses all kinds of institutions within the ICOM definition of a museum that occur under municipal jurisdiction in Canada.

#### d. Methodology

A variety of research methods and sources were used to gather information. Museum studies literature was searched for references to the development of local, community and municipal museums in Britain, the United States of America and Canada. The literature on the sociology of communities, community education and community organization was reviewed for information that would aid in defining and understanding the role of such museums in society. Directories and reports were searched for data on the formation and development of these museums in Canada. Writings on the organization of local government in Canada were examined for information on the municipal structures within which these institutions exist. Relevant sources are footnoted in the text.

Unique data on current operation and management was collected directly from the museums themselves through a survey and case studies. Information on current developments

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<sup>9</sup>Encyclopedia Canadiana (Toronto: Grolier, 1975), 7, p. 201.

in municipal museums was gathered from museum newsletters and journals and from discussions with museum colleagues.

#### e. Organization

The main body of the thesis is organized into three parts.

Part I provides a synopsis of the development of municipal museums. Chapter 1 examines municipal museum ideas. Chapter 2 documents the rise of these museums in Canada. Chapter 3 describes the local government context within which they have developed. Chapter 4 identifies the peculiar organizational characteristics of municipal museums in Canada.

Part II presents and interprets an original study of the operation and management of contemporary municipal museums in Canada. Chapter 5 reviews the methods chosen for the study. Chapter 6 presents the basic results of the survey component of the study. Chapter 7 analyzes both the survey results and case study data on a regional basis. Chapter 8 studies the operation and management of individual museums.

Part III examines the implications of the findings for contemporary municipal museums in Canada. Chapter 9 reviews a number of issues currently affecting museums across the country and assesses their impact on municipal museums. Chapter 10 highlights current developments specific to municipal museums. In Chapter 11 the overall findings on the municipal museum phenomenon are synthesized. Chapter 12 assesses the possible impact of this study on municipal museums in Canada.

The work is supported by appendices and a select bibliography.

## PART I. THE DEVELOPMENT OF MUNICIPAL MUSEUMS IN CANADA

### 1. MUNICIPAL MUSEUM PRINCIPLES

#### 1.1 Museum Ideas

A museum whose sole purpose is to get and store material forfeits its right to exist in America today. It must be a live institution, - not a storehouse. It must study, exhibit, and interpret its possessions. This is the museum idea expressed in different ways on the occasion of the establishment of some of the leading museums of America. Plainly, the museum idea in America is one of service to the people.<sup>1</sup>

An examination of the literature on museums presents a variety of viewpoints on the idea of the museum. Such ideologies are based on systems of ideas that have evolved from varied museum traditions in relation to the development of society. These ideas are derived from a review of the recorded facts, opinions and arguments about museums. From this information the components of municipal museum ideas and principles are identified. This examination is influenced by both sociology and museology, by the idea of community on the one hand and the purpose and role of the museum on the other, as reflected in the literature.

Perusal of the writings on museums indicates a dearth of information on Canadian municipal museums. For this reason the literature search included related types of museum, not necessarily municipal, grouped under the categories of community, civic and municipal (table 1.1). These types of museum are related to the municipal museum form by either their historical development or their aims and objectives. They are not exclusive types, for any one museum might be classified under a number of categories.

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<sup>1</sup>"The Museum Idea," Editorial, Museum Work 3, 1 (June 1920): 2.

Table 1.1  
A Listing Of Some Types of Museums

Category	Type
Community	Local Museum
	Community Museum
	Neighbourhood Museum
	Ecomuseum
Civic	Civic Museum
	City Museum
	Town Museum
	Village Museum
	County Museum
Municipal	Municipal Museum
	Public Library Museum

## 1.2 The Community Museum Idea

An understanding of the concept of community is integral to the identification of the idea of the community museum. However, as Miller and Wook state, community is a concept that is difficult to define:

Perhaps no concept in social science is as cloudy or confused as the concept of community. A considerable amount of empirical study and theoretical material has failed to provide an adequate definition.<sup>2</sup>

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<sup>2</sup>Harry L. Miller and Roger R. Wook, Social Foundations of Urban Education (Hinsdale, Illinois, 1970), p. 371.



Hillery, a sociologist, identified ninety-four different definitions.<sup>3</sup> The complexity of community is reflected in the use of the term to cover both the physical location or locale and the common identity and social interaction of a group of people. Nonetheless, because of its geographically identifiable nature the community has been the object of extensive study by sociologists. In a classic study Park described these integral parts when he stated:

Community is a visible object - one can point it out - define its territorial limits and plot its constituent elements, its populations and its institutions on maps.<sup>4</sup>

The museum represents the community in part because its territory can be identified and its activities characterized by artifacts. These objects have uses, functions and meanings that represent the community on a symbolic level. This use of artifacts also distinguishes the museum from other institutions in the community.

The relationship of community and museum is embodied in concepts of the local, community and neighbourhood museums and ecomuseums.<sup>5</sup>

The geographical territory, whether it be called the area, the location or the locale, is an important aspect of the concept of community. The first type of museum to represent this idea was the local museum.

This kind of museum is characterized by a local collection - one that is associated with the characteristics and traditions of a particular locale. This term "local collection" was often used to refer to a group of local things gathered together, such as specimens or works of art. In 1863 the Wimbledon Museum Committee stated that no object was

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<sup>3</sup>G. Hillery, "Definitions of Community," Rural Sociology, 12 (1955).

<sup>4</sup>R. E. Park, Human Communities (Glencoe, Illinois: The Free Press, 1952), p. 182.

<sup>5</sup>For a definition of ecomuseum see p. 18.

to be received into the museum unless found within a radius of five miles of the parish church.<sup>6</sup> An 1888 article in a popular British magazine advised that local museums should show the history of the district and its inhabitants.<sup>7</sup>

The type of collections suitable for the local museum was discussed at some length in the early museum literature in both Britain and North America. Writing in 1893, George Payne described a model local museum as one which would contain objects illustrating geology, mineralogy, botany, entomology and archaeology of the district.<sup>8</sup> In Britain this idea of the local collection, containing all things that have been found in the locality, was promoted by some as more desirable than the general collection.<sup>9</sup> Another view emphasized that local collections must be arranged to tell a story and that a mere assemblage of objects does not in itself constitute a museum.<sup>10</sup> By 1918 the local collection was characterized as a kind of artifactual dictionary:

The principle function of the chief museum of any town is to be local - that is, an index of the available material in its own particular district - historical, artistic, industrial, scientific.<sup>11</sup>

In America Laurence Vail Coleman, writing in 1939, acknowledged that the approach to local collections would differ according to the type of museum. For example:

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<sup>6</sup>J. Toynbee, Hints on the Formation of Local Museums, Wimbledon Museums Committee (London: Robert Hardwicke, 1863).

<sup>7</sup>"Hints About Local Museums," Popular Science Monthly (Dec. 1888): 280.

<sup>8</sup>George Payne, "Local Museums," The Antiquary 27 (1893): 241-245.

<sup>9</sup>J. W. Bund, "Local Museums," Museums Journal, 5, 4 (1905): 105-110.

<sup>10</sup>F. A. Bather, "Local Museums, General and Particular," Museums Journal, 16, 12 (June 1917), 262.

<sup>11</sup>L. P. W. Renouf, "Local Museums and Their Role in National Life," Museums Journal 18 (1918): 181.

In science, a local museum shows the plan of nature, using local forms as illustrations.<sup>12</sup>

He also noted that in the history field many museums are local and that in the art field local collecting means very little yet. However, the potential for future developments in this latter regard was noted.

It is in the field of local history that both local museums and local collections continued to develop in North America. Their focus was on the geographical aspect of community as Guthe observed in 1959: "As a rule the small history museum is concerned with the story of a city, town, county or restricted geographic area."<sup>13</sup>

Another notion is that of the local museum serving to connect the community with the world that exists beyond the locality. This has been described in a third world context as:

The local museum is the most direct and active contact which the community has with the outer world. It is also the means of informing the stranger of the ancient history of the district. These two functions raise the local museum to the level of a world cultural institution, and as such it must be in a position to meet its commitments effectively and with diligence.<sup>14</sup>

Viewed through the literature the local museum idea is thus closely related to the geographical and territorial concepts of area, location, time and place. A local museum deals with the physical and social characteristics of the locale by developing a collection that represents a particular

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<sup>12</sup>Laurence Vail Coleman, The Museum in America, Vol. 2 (Washington: American Association of Museums, 1939).

<sup>13</sup>Carl E. Guthe, The Management of Small History Museums (Nashville: American Association of State and Local History, 1959) p. 22.

<sup>14</sup>Grace Morley, "Worldwide Aspects of the Local Museum," ICOM News 14 (February - April 1961): 3.

perception of the locality and its past, interpreting the community to its residents and to outsiders. This type of museum is typically found in a society where the focus of community is on the identifiable aspects of area or locale.

In our contemporary society, where the emphasis of community is often on social relations rather than on locality, the community museum is more likely to be found than the local museum. While all museums reflect to some extent the nature of their communities, this discussion focuses on the institution that calls itself a community museum.

An early view of the community museum was presented by J. C. Dana in 1921. He saw taking the museum to the community as the fourth stage in museum development, taking place after collection, research and exhibition:

Museum participation means that the museum staff enters into the problems of the community.<sup>15</sup>

In acknowledging the ad hoc way in which most museums had developed he recommended that museums should make an effort to determine the requirements of the community:

No careful study seems to have been made of what a given community will use, will enjoy, will profit from and will cheerfully support in the form of a museum. Nearly all museums have grown haphazard, or in accordance with preconceived ideas of donors, trustees and curators.<sup>16</sup>

These ideas form a significant philosophy about the community museum and its role in serving the public.

A decade later in 1932, in his work on the small community museum, W. N. Berkeley did not define the concept

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<sup>15</sup>Joseph Cotton Dana, A Small American Museum: Its Efforts Towards Public Utility (Newark, New Jersey: The Newark Museum Association, 1921).

<sup>16</sup>Ibid., p. 145.

of the community museum. The museum he proposed for small cities, towns, and even villages, is also referred to as a general public museum.<sup>17</sup> He did, however, point out the advantage of having civic officials among the members of the Boards of these museums, to establish points of contact between the museum and the municipality.<sup>18</sup> It was suggested that the ex-officio members of the board might include the mayor or city manager, the president of the city council, the alderman of the ward in which the museum is located, and the superintendent of City Schools.

Twenty-one years after Dana suggested that the community museum must enter into the problems of the community, the role of the museum in social change was documented in detail by Low. Prior to this the main focus of much of the museum literature was on practice, not philosophy. By exploring the theme of the museum as a social instrument Low discovered that many museums started with social goals but the demands of the activity of collecting soon dominated:

One could find a definition for most museums if one started with a dynamic force in the cultural life of the community and went down the list to a collection of buttons - most would be closer to the buttons.<sup>19</sup>

The gradual evolution of the idea of the community museum and its social role is also reflected in the increase in the numbers of such museums, especially in North America, as observed by Carl Guthe in 1957:

Today the small community museums, many of which have been organized in the decade following World War II, far outnumber the larger, well-known and economically sound museums. Each is a local expression of a deep-seated, but vague, nationwide

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<sup>17</sup>W. N. Berkeley, The Small Community Museum (Lynchburg, Virginia: The J. P. Bell Co., 1932), p. 13.

<sup>18</sup>Ibid., p. 28.

<sup>19</sup>Theodore Low, The Museum as a Social Instrument (Washington: American Association Of Museums, 1942).

recognition of the educational and cultural opportunities offered by community museums.<sup>20</sup>

In 1958 Stephan F. De Borhegyi acknowledged the functions of a community museum as being the same as other museums: preservation, advancement of knowledge and education. However, it was emphasized that this type of museum should also be a source of community pride and a place for inspiration. He described a community museum as serving "either a small (generally agricultural) community or a large (industrial) community."<sup>21</sup> This description of a community museum also reflects earlier descriptions in the literature of local museums.

As more community museums have been established their role in society has continued to evolve. A 1973 manual on beginning such a museum described both the community and the provocation for the establishment of community museums. "In some cases the community is as small as a few square blocks: in others it encompasses an entire city. But the motivation of those who run community museums is the same: to use art as a means of improving the life of the community."<sup>22</sup>

Churches and public schools were the first institutions to participate in community education. Such education is defined as "the process that achieves a balance and a use of all institutional forces in the education of all the people of a community."<sup>23</sup> However, as their social role has evolved, community museums have increasingly become involved with education. A recent study of the role of the museum and art gallery in community education has further defined this phenomenon as:

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<sup>20</sup>Carl E. Guthe, So You Want a Good Museum - A Guide to the Managment of Small Museums (Washington: The American Association of Museums, 1957 and 1973), p. i.

<sup>21</sup>Stephan F. De Borhegyi, "The Modern Museum and the Community," Clearing House for Western Museums, Special Publication No. 1, 1958. Norman, Oklahoma, p. 1.

<sup>22</sup>Foundation for the Arts, Beginning a Community Museum (Washington, 1973), p. 7.

<sup>23</sup>Maurice F. Seay & Associates, Community Education: A Developing Concept (Midland, Michigan: Pendell Publishing Co., 1974), p. 3.

the arousal of civic consciousness and the creation of a sense of belonging: the spreading of knowledge and understanding of what the needs and problems are and how to identify them; how people themselves can be enabled to determine their needs, and what the possibilities and alternatives are for remedying those conditions on both long-term and short-term bases; the assistance needed to bring about participation in the action necessary to formulate a plan and then carry it out.<sup>24</sup>

A community is made up of a number of smaller communities called neighbourhoods. "Neighbourhood" is another term that has a number of meanings. It can refer to an area with certain physical properties, a set of human activities or relationships, or a setting in which these activities and relationships occur. Some neighbourhoods are clearly identifiable by either geographic or administrative boundaries or by distinctive ethnic or social characteristics. Others are difficult to identify, particularly in rapidly changing urban areas. In such areas one sociologist has outlined the alternative means of identification:

1. To see how the people themselves identify an area.
2. To see how a given group uses the facilities in an area.
3. To assess how people feel about an area.<sup>25</sup>

It is in these urban areas that neighbourhood museums have emerged. One of the first was the Anacostia Neighbourhood Museum, set up by the Smithsonian Institution in 1967 in a predominately black slum area of Washington. Anacostia was

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<sup>24</sup>A. F. Chadwick, The Role of the Museum and Art Gallery in Community Education (Nottingham: University Of Nottingham, 1980), p. 57.

<sup>25</sup>Suzanne Keller, "Neighbourhood Concepts in Sociological Perspective," in Cities, Communities and the Young, ed. J. Raynor and J. Harden (London: Kegan and Paul and Open University, 1973), p. 153.

based on the idea of the museum as a social instrument. It developed as a centre providing exhibits dealing with the African heritage of the blacks, the local history of Anacostia, and current urban and black problems.<sup>26</sup> It has also served as a cultural arts centre with workshops, library and other related activities for the community.<sup>27</sup> The neighbourhood museum idea has been promoted by discussion of this project in the museum literature.

In 1967 the Brooklyn Children's Museum opened a neighbourhood facility called MUSE in the Bedford Stuyvesant section of Brooklyn, New York. This experimental museum, located in an inner-city community, has served as a model for the development of other neighbourhood museums. In 1969 the museum sponsored a seminar on such museums. The agenda included the reasons for having a neighbourhood museum, the problem of defining its nature and function in relation to the community it is to serve, the kinds of exhibits and programs it might have, the physical space it is to occupy, as well as the role of the community in establishment, operation and funding.<sup>28</sup> One of the conclusions of the proceedings was:

that what is needed before any inner-city program can be successful is an entirely new way of thinking about museums and the public they serve. The role of neighbourhood museums will fall into place only when there is a new definition of the museum and its function in society.<sup>29</sup>

This new thinking about museums, as responding to the needs of their public as well as their collections, poses a significant philosophy about museums.

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<sup>26</sup>John R. Kinard, "The Neighbourhood Museum as a Catalyst for Social Change," Museum 148 (1985): 218.

<sup>27</sup>Edward P. Alexander, Museums in Motion (Nashville: American Association of State and Local History, 1979), pp. 223-224.

<sup>28</sup>Emily Dennis Harvey and Bernard Friedberg, eds., A Museum for the People, (Cambridge, Massachusetts: Acanthus Press, 1971), p. vii.

<sup>29</sup>*Ibid.*, p. ix.



Another example of a neighbourhood museum is the Casa Del Museo in Mexico City. This museum was also set up in a deprived area to cater for marginal citizens on the edge of social, economic and political development. The purpose of this institution was to raise the sights of the inhabitants above and beyond the slum where the museum is located, to create common interests and to weld a community together.

All of these institutions are community museums, established in particular neighbourhoods to address the unique social character and needs of each area. This type of museum has an important role to play in effecting social change through community education and development. While such museums have not been established on a widespread basis, the documentation of the idea has perhaps stimulated other museums to reach out to inner city audiences, from within traditional museum structures.

An extension of the community museum idea is found in the ecomuseum. This is defined as an institution which manages, studies and exploits the entire heritage of the community, including the whole natural environment and cultural milieu as a vehicle for public participation in community planning and development. In this concept, as originally developed in France, the participation of the community is essential:

An ecomuseum is conceived, set up and operated by a public authority in collaboration with the population. The public authority acts through the experts, facilities and resources it provides; the population through its active forces, regardless of generation, in accordance with its aspirations, knowledge and faculties of approach.<sup>30</sup>

This type of museum has also been called a fragmented museum, operating as it does from various locations within a specified territory. In Canada the idea of the ecomuseum as a territory museum been applied in Quebec. An example of such a

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<sup>30</sup>The Ecomuseum, Paris, April 20, 1977.

museum is the Haute-Beauce Museum and Regional Interpretation Centre located in Haute-Beauce, a remote rural Appalachian plateau in Quebec, Canada.<sup>31</sup> The major functions of this ecomuseum is: to acquire and present objects that recall local traditions, industries and conditions; to use modern museum techniques to teach visitors about the region and the people; to mount exhibitions designed to heighten the sense of self-worth and dignity of the entire population and also help promote the historical, social and economic life of the region; to develop museum-oriented school programmes; and to provide meeting space for programmes and events that the community wants and needs, that give life to the museum, or that contribute to the definition and dissemination of the social, cultural and economic realities of the region.<sup>32</sup>

A similar approach has been adopted in La Maison du Fier-Mond, located in an old fire station in Montréal, Quebec. Here area residents have formed committees to apply the ecomuseum approach to establishing a museum to chronicle and preserve the history of the district.<sup>33</sup> This goal is being encouraged by Heritage Canada, whose director sees the ecomuseum approach as the logical extension of the preservation work now underway in Canada.

The idea of these museums may provide a model for similar developments in Quebec and the remainder of Canada. Despite its promotion as a new type of museum, the ecomuseum still reflects the traditional functions of collecting, educating and interpreting inherent in all local and community museums.

It is a challenge for all community museums to remain relevant to the societies which created them. A recent article by the founding director of the Anacostia Museum has referred to the new types of museums, in particular the neighbourhood museum and the ecomuseum, as being more

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<sup>31</sup>Shelia Stevenson, "The Territory as Museum: New Museum Directions in Quebec," Curator, 25 1 (1982): 5-16.

<sup>32</sup>John R. Kinard, "The Neighbourhood Museum as a Catalyst for Social Change," Museum, 148 (1985): 223.

<sup>33</sup>Jacques Dalibard, "What is an Ecomuseum?", Canadian Heritage (October - November 1984).

sensitive and responsive to the diverse needs of the members of society, allowing for the participation of groups in developing their traditional culture and maintaining a dialogue with the community.<sup>34</sup>

In its various forms the community museum is a contemporary institution. While it has its origins in the idea of the local museum, its functions are evolving along with the development of the concept of community to include not only the documentation of the collective memory but also community development, education and participation.

In the society of today the community museum has an important and essential role to enact in preserving the concept and identity of the community or neighbourhood. Although the loss of community has been a major theme in contemporary social criticism, the museum is expanding its role in preserving and interpreting the locality.<sup>35</sup> The new types of museums developing in response to this function - the neighbourhood museum and the ecomuseum - are closely related to preserving and extending the traditional concept of community as location, locale and territory.

### 1.3 The Civic Museum Idea

The term "civic" can relate to a citizen, citizenship or a city. The major types of museums related to this concept are the civic, city, and county museum. The civic museum could be a museum that belongs to the civic authority, a museum about citizens and citizenship, a city or other civic entity, or a museum which combines aspects of these concepts.

In 1906 a plan for the development of a civic museum or exhibition was presented to the Sociological Society, London, by Patrick Geddes.<sup>36</sup> It proposed a museum which would

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<sup>34</sup>Ibid.

<sup>35</sup>D. H. Wrong, Skeptical Sociology (London: Heinemann, 1977), p. 71.

<sup>36</sup>Patrick Geddes, "A Suggested Plan for a Civic Museum", Social Papers, 3 (1907): 197-240.

develop civic consciousness by illustrating the city and its various roles. Taking London as an example, an outline was presented for the development of such a museum (table 1.2). This type of museum was portrayed as a civic laboratory working towards the betterment of cities. This thought reflects that of early sociologists who saw the city as a laboratory for the study of society. Geddes also proposed that the city of the future be represented in the museum. He argued that this futuristic approach would bring the museum more fully and vitally into the life and education of the community.<sup>37</sup>

Table 1.2

Views of London from "A Suggested Plan for A Civic Museum (Or Civic Exhibition) and its Associated Studies", 1906

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Westminster (in local interests)  
 London Town  
 London County  
 London sub-capital (English)  
 London Capital (British)  
 London Metropolis (Imperial)  
 London (English - speaking)  
 London (European)  
 London (World - City)

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Viewed within a historical perspective, Alma Wittlin has suggested that the Geddes proposal appeared fruitful in several ways. It had a definite purpose and was addressed to a certain group of people, the town-dwellers, and especially to the inhabitants of a particular locality. She also noted that it aimed to develop a civic sense and consciousness - to

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<sup>37</sup>Patrick Geddes, "The Museum and the City," Museums Journal, 7, 11 (May 1908): 371-379.

serve as an incentive to action.<sup>38</sup> In this latter regard the proposal was perhaps ahead of its time in promoting the museum as a vehicle of community education.

A 1932 survey of museums in Canada recommended the establishment of civic museums devoted to the history, science and natural resources of the surrounding districts in municipalities of over 30,000 population.<sup>39</sup> A continued emphasis on the civic ideal as related to museums is reflected in the publication of The Civic Value Of Museums.<sup>40</sup> This work did not deal specifically with civic museums; rather it focused on the educational role of all museums. In much the same way as the proponents of rate-funded museums had perceived museum functions in nineteenth century Britain, Adams called for the development of museums into "powerful instruments for the potential enlightenment of the general public."<sup>41</sup> More recently Chadwick's study of the role of the museum and art gallery in community education has referred to the arousal of civic consciousness and the creation of a sense of belonging as part of such education.<sup>42</sup>

While the city has definite physical and administrative boundaries the city museum may interpret the city and other geographical and subject areas. It may or may not be supported by the city that it represents. Nonetheless, all city museums have civic functions, either mandated or assumed, in documenting and communicating the collective heritage of the city and its citizens.<sup>43</sup>

City museums have gradually emerged parallel to the development of nineteenth and twentieth century cities. For

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<sup>38</sup>Alma S. Wittlin, The Museum, Its History and Tasks in Education (London: Routledge and Kegan Paul, Ltd., 1949).

<sup>39</sup>H. A. Miers and S. F. Markham, A Report on the Museums of Canada (Edinburgh, T. and A. Constable Ltd., 1932).

<sup>40</sup>T. R. Adams, The Civic Value of Museums, (New York: American Association for Adult Education, 1937).

<sup>41</sup>Ibid., p. vi.

<sup>42</sup>A. F. Chadwick, The Role of the Museum and Art Gallery in Community Education (Nottingham: University of Nottingham, 1980), p. 57.

<sup>43</sup>Town and village museums have experienced a similar development on a smaller scale.

example, in Vancouver the museum of the Art, Historical and Scientific Association founded in 1889 was by 1905 known as the City Museum.<sup>44</sup> However, in the United States a 1924 description of municipal libraries, museums and other educational activities observed that:

Publicly supported science and art museums are not very numerous in American cities. A few cities have established such museums in connection with their public libraries, and others conduct one or more museums independent of other municipal departments or agencies.<sup>45</sup>

In 1939 Coleman observed that city museums in the United States were rare. He noted the existence of three such institutions, the Museum of the City of New York, the Municipal Museum of the City of Baltimore and the Denver Museum.<sup>46</sup> A quandary regarding the identification of city museums was noted:

Many public museums that are not controlled by cities do, however, occupy city-owned buildings. This leads to confusion regarding the status of museums that are commonly, though incorrectly, supposed to be under city control.<sup>47</sup>

By 1955 it was reported that 37% of the museums in American cities were operated by civic governments. In the case of those that were not directly operated, cities were frequently contributing to their maintenance.<sup>48</sup>

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<sup>44</sup>Vancouver Museums and Planetarium Association, Annual Report, (Vancouver, 1984).

<sup>45</sup>C. Maxey, An Outline of Municipal Government (Garden City, New York: Doubleday, 1924), p. 302.

<sup>46</sup>Laurence Vail Coleman, The Museum in America, Vol. 2 (Washington: American Association of Museums, 1939), p. 243.

<sup>47</sup>Ibid., Vol. 3, p. 493.

<sup>48</sup>Charles M. Kneier, City Government in the United States (New York: Harper, 1957), p. 29.

A 1967 report by Leonard Outhwaite on the future of museums questioned the lack of a definition of city museums:

The use of the term "City" in this place was not otherwise defined or described, and a number of city museums were given. Thus, the uninformed reader is left to suppose that these were institutions wholly created, owned, administered, and supported by city governments.<sup>49</sup>

In analyzing city museums Outhwaite found that there was hardly one that conformed to this definition. The report described a variety of circumstances under which these museums were created and operated:

Most of these institutions have in fact been formed by private individuals and associations who have contributed most to the contents of the museum, and subsequently were taken over by the city, because the city was able to supply funds for a part of the annual maintenance of the institution. In some cases the city has merely supplied the building and the land in which the museum is housed, and a museums association of private citizens still supplies the contents and the management.<sup>50</sup>

These museums thus reflect the philosophies of the founders as well as of the civic bodies that are involved in operating them. The problem with the term "city museum" was summed up by Outhwaite as follows: "The varieties of behavior that are included in this classification of city museums are so diverse as to make the term almost unusable."<sup>51</sup> This observation crystallizes the problem of identifying municipal museum principles.

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<sup>49</sup>Leonard Outhwaite, Museums and the Future, (New York: Institute of Public Administration, 1967), p. 9-10.

<sup>50</sup>Ibid.

<sup>51</sup>Ibid.

The idea of the county as a territorial unit of government for administrative, judicial and political purposes was transplanted from Britain to North America in colonial times. This political structure is reflected in the development of the county museum. It is interesting to note that the county museum holds many parallels with the local and community museum types, in both development and operation. One British author described a county museum as:

a central institution in which the numerous historical documents and objects of interest connected with the county might not only be preserved from destruction, but also made available for study and reference.<sup>52</sup>

This same author proposed that these museums might have a significant role to play in the area of technical education relating to agricultural chemistry and geology, dairy-farming, fruit-growing: "... some of the funds devoted by the county to the purposes of technical education might most profitably assist in the formation and maintenance of the County Museum ...."<sup>53</sup> Like other civic museum types, the county museum has an important role to play in the education of its community.

The civic museum idea therefore encompasses a variety of types of museums: the museum interpreting the city, the city museum, and the county museum. Like the local museum and the community museum, the important purpose of the civic museum is the creation of a sense of belonging for the local citizens. These types of museums may or may not be operated directly by municipal authorities. The following section will examine in detail the concept of the municipal museum directly operated by local government.

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<sup>52</sup>Charles Madely, "District Museums: A Suggestion to County Councils," Museums Journal, 4 (1904): 117-124.

<sup>53</sup>Ibid.



#### 1.4 The Municipal Museum Idea

The concept of a museum maintained directly by local government taxation, a municipal museum, was not promoted before the nineteenth century, as observed by Sir William Henry Flower in 1898:

The idea that the maintenance of a museum was a portion of the public duty ... of any municipal institution had, however, nowhere entered into the the mind of man at the beginning of the last century.<sup>54</sup>

In Britain one of the early municipal museums was the Guildhall Museum, established by the Corporation of London in 1826 as:

a place for the reception of such antiquities relating to the City of London and the suburbs as may be procured or presented to this Corporation.<sup>55</sup>

Other municipal museums were established by local government authorities in Britain under the Museums Acts of 1845 and 1850. These rate-funded museums were created by transferring existing society collections to the corporation, as in Sunderland (1846), Warrington (1848) and Leicester (1849), by the corporation taking over a private collection, and setting up its own act as at Liverpool (1853)<sup>56</sup>, or by the establishment of a museum on the corporation's own initiative, for example at Salford (1849), Birmingham (1867) and Exeter (1868). The philosophy behind these moves is reflected in the report that the Sunderland Natural History and Antiquarian Society made on the transference of their

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<sup>54</sup>Sir William Henry Flower, Essays on Museums, 1898 (Reprint Freeport, New York: Books for Libraries Press, 1972), p. 6.

<sup>55</sup>Max Hebditch, The Museum of London, (London: The Museum of London & Thames and Hudson, 1985).

<sup>56</sup>Liverpool had its own act because the conditions of the bequest required administration under trustees which was not authorized under the Museums Acts of 1845 and 1850.

museum to the corporation stressing the importance of town museums as means of popular improvement.<sup>57</sup>

The concept of public museums in connection with libraries was also embodied in the Museums Act of 1850. Thomas Greenwood promoted this idea:

Even on the grounds of being economical investments, every municipality should possess its Museum and Free Library.<sup>58</sup>

This theme of the economy and benefits of establishing museums in connection with libraries recurs throughout the museum literature.<sup>59</sup> In Canada the idea was promoted as early as 1893 by James Bain.<sup>60</sup> By 1899, when Dr. A. B. Meyer visited the U.S.A., many public libraries and museums were operated together:

In the United States a sharp distinction cannot always be made between libraries and museums since many of the latter also include collections of art and science.<sup>61</sup>

He also noted that the increase in public museums was not keeping pace with the increase in the number of libraries, "although it has often been recommended that a small popular museum be attached to each public library."<sup>62</sup>

<sup>57</sup>Report of the Committee of the Natural History and Antiquarian Society on Transferring Their Collection to the Corporation. (Sunderland, 1846).

<sup>58</sup>Thomas Greenwood, Museums and Art Galleries (London: Simpkin, Marshal & Co., 1888), p. viii.

<sup>59</sup>For example, C. Adler & M. Medlicott, "Museums in Connection with Public Libraries," Proceedings of the American Library Association (1898), 95-97.

<sup>60</sup>James Bain, "Museums, Art Galleries and Lectures in Connection with Public Libraries," Report of the Commissioner of Education U.S.A., (1892-1893).

<sup>61</sup>A. B. Meyer, "Studies of the Museums and Kindred Institutions of New York City, Albany, Buffalo and Chicago with Notes on Some European Institutions," Report of the United States National Museum, (1903): 321.

<sup>62</sup>Ibid., p. 324.

The idea of libraries as initial homes for museums continued to be promoted. This may have been related to a perception of these institutions as having similar roles in educating the community. A 1903 description of a small museum experiment in one library concluded: "That the union of library and museum is not only feasible but mutually profitable and advantageous. That by properly using home talent it is possible with a small expenditure of money, to build up a museum in connection with every library in the state."<sup>63</sup>

By 1937 Berkeley observed the potential for an increased number of museums being established by libraries:

There is at present, a well defined tendency to consider the public library as an appropriate and feasible point of departure for a museum movement, and there seems to be but little doubt that there will be an increasing number of library-museum projects, launched in the not too distant future.<sup>64</sup>

The author described the advantage of such an arrangement as being located in a place already visited by both adults and children and one with a clear identity as an educational institution.

The direct municipal support of museums was encouraged by the concept of rate-funded museums that originated in Britain with the Museums Acts of 1845 and 1850. This type of support was subsequently promoted by a number of authors. Writing in 1907 Dorsay indicated that if the museum can stimulate the imagination of the people then it would receive this public support.<sup>65</sup>

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<sup>63</sup>M.D. Conklin, "The Union of Library and Museum," Public Libraries, 8, 2 (1903): 49.

<sup>64</sup>W.N. Berkeley, The Small Community Museum (Lynchburg, Virginia: The J. P. Bell Co., 1932), p. 38.

<sup>65</sup>George Amos Dorsay, "The Municipal Support of Museums," Proceedings, American Association of Museums 1 (1907): p. 131- 133.

In 1932 Paul Marshall Rea described the municipal museum as representing the idea of the public museum carried to an extreme. "This type is owned and operated as a department of the municipal government. It represents advanced thought in that it plans to put the whole burden of expense upon all people through taxes."<sup>66</sup> Rea recognized that one disadvantage of the municipal museum was a lack of access to the private support that independently incorporated museums had successfully combined with municipal appropriations.

By 1939 Laurence Vail Coleman described municipal museums as public museums controlled by cities, either directly or through boards appointed by political authorities. Other kinds of city controlled museums referred to were museums sponsored by schools, libraries or other city-controlled institutions.<sup>67</sup>

The St. Louis Museum of Fine Arts, founded in 1879, changed its name to City Art Museum and became a municipal museum in 1909. A 1946 article suggests the effect of this transition in citing this institution as a model for the municipal support of museums:

Forty years ago St. Louis demonstrated that by the will of the people an art museum could take place in a metropolitan community as a full-fledged municipal institution whose function and means of support could be as public as a school, a library, or a water works; in other words as a real civic factor, in the precise sense of the phrase.<sup>68</sup>

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<sup>66</sup>Paul Marshall Rea, The Museum and the Community, (Lancaster, Pa.: The Science Press., 1932).

<sup>67</sup>Laurence Vail Coleman, The Museum in America, Vol. 3. (Washington: American Association of Museums), 1939, p. 493.

<sup>68</sup>T. Rathborne, "The Museum as a Civic Factor," Art in America (October 1946): p. 227.

The creation of municipal museums was thus often related to financial requirements. As Parr observed in 1946, this situation was common:

Since we have no system of support for local institutions of this kind, the only public funds available are those derived from local taxation. ...dependence upon public funds seems inescapable, if the museums are to advance at all.<sup>69</sup>

Parr did not, however, recommend that museums be established and operated directly by municipalities; rather he suggested that a separately incorporated and self-supported organization function as an operating agency under annual contract with the community for the proper conduct and maintenance of a museum at public expense.

The problem ... is to find a happy form of alliance between the authorities of local government and those responsible for funds and personnel more broadly dedicated to the general advancement of science and civilization.<sup>70</sup>

The municipal museum idea is thus clearly related to local government funding and museum provision. It is also closely tied to the geographical concepts of the locality in representing a city, town or other district with the powers of local self-government.

### 1.5 A Summary of Municipal Museum Principles

The preceding review of the literature has revealed a variety of ideas reflected in the municipal museum and its related forms. These ideas stem from the concepts of the museum and the community as well as from both civic and municipal ideals. They form the components of systems of

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<sup>69</sup>Albert Eide Parr, "Trends and Conflicts in Museum Development," Museum News, 10 (November 15, 1956): 5.

<sup>70</sup>Ibid.

ideas about municipal museums and could provide a framework for the articulation of municipal museum principles.

The museum idea is that of the museum as an institution that exists to collect, document, preserve and communicate the identity of a specific area or location. This may be a community or a neighbourhood, or a civic or municipal entity such as a city, a town or a county. The community idea embodies the dual concept of the community as representing the geographical territory (be it the locale, area, location or place) and also the lives and social relations of the people who live in the community. The civic concept reflects the ideals of furthering civic aims and objectives, preserving the civic identity as well as educating citizens by interpreting civic history and functions. This idea includes the representation of particular civic entities, such as cities, towns, villages and counties. The municipal idea is that of institutions supported by the municipality through tax revenues.

A basic principle is that of the municipal museum as an institution that has an important role to play in community education and development and in improving the quality of life. Another principle is that of the municipal museum supported by municipal tax revenues and provided as a service for the public.

Other ideas, not revealed in detail by the literature review, may exist in the minds of the founders, municipalities, board members, staff, volunteers and public of municipal museums.<sup>71</sup> These could include a number of the beliefs outlined from the literature. In addition to the current trend towards a belief in the social benefits of museums to the community, as revealed by the development of new types of responsive institutions, other beliefs may include the social and economic benefit of the museum as a tourist centre.

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<sup>71</sup>The perceptions of staff members are reflected in the study of municipal museums outlined in Part II.

A number of principles are thus reflected in a variety of forms of museums governed by municipalities that may include the local museum, the community museum, the neighbourhood museum, the ecomuseum, the civic museum, the city museum and the county museum. However each museum is developed not only according to the traditions articulated in this chapter but also as a result of local needs and circumstances. While all municipal museums are carrying out similar functions in collecting and interpreting, the way in which these functions are implemented will vary according to the particular form of museum, the community in which it is situated and the resources that are available to it.

This chapter has identified a number of long established ideas about municipal museums. Having examined some of the ideas and the principles behind the institution, how has this type of museum emerged in Canada?

## 2. THE RISE OF MUNICIPAL MUSEUMS IN CANADA

### 2.1 The Early Museum Tradition

The first museums in Canada were established for educational purposes. In 1816 Dr. McCulloch established a collection to illustrate his lectures at Pictou Academy in Pictou, Nova Scotia. The use of collections for teaching reflected the Scottish education that McCulloch and other science professors who came to Canada had received. Influenced by European centres, this education focused on lectures and examinations. The teaching of natural history required a natural history cabinet or museum containing the rocks, minerals, plants, fossils and animals discussed in lectures and texts. Other teaching collections were established in the same way. At the University of New Brunswick in Saint John, Professor James Robb established such a natural history collection in the 1850s.<sup>1</sup> During this period what is credited to be a first in the world, the Educational Museum, was established in Toronto in 1857.<sup>2</sup> The museum's founder, Egerton Ryerson, the Chief Superintendent of Education for the Province of Ontario, saw it as part of the same kind of popular education that was then being promoted in England.

The Scottish influence was also reflected in the establishment of scientific societies and institutes such as the Literary and Natural History Society of Montreal (1824) and the Natural History Society of Montreal (1827); both eventually developed museum collections. From these beginnings societies continued to establish museums throughout the century, e.g. the Niagara Historical Society Museum, Niagara-on-the-Lake, Ontario (1896), and the Mirimachi Natural History Society, Chatham, New Brunswick (1897).

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<sup>1</sup>R.A. Jarrell, "Science Education at the University of New Brunswick," Acadienesis, II, 2 (1973): 55-59.

<sup>2</sup>B. R. Andrews, "Museums of Education," Teachers College Record, IX, 4(1905):9.



The Mechanics Institute movement, the outcome of a number of influences in England and Scotland during the late eighteenth and early nineteenth centuries, also prospered in Canada. It reflected the need for the training of skilled workers, the growing popular interest in science and scientific education, the provision of popular education and the working class movement for practical and economic reform. Institutes were formed at York (Toronto) in 1830, at Halifax and Quebec in 1831 and later at London, Montreal, Hamilton, Amherstburg, Niagara and other locations. Their aims were primarily educational.

It is known that the London Mechanics Institute operated a museum from 1835 to 1877. The Halifax Institute included a museum from the first, reflecting its objectives that included the collection of models, drafts, specimens, and books of references. Other institutes with museum collections included the Pictou Literary and Scientific Society, the Saint John Mechanics Institute, and the Saint John's Mechanics Institute of Newfoundland.

Following upon the success of their British counterparts in sponsoring of public exhibitions, the Canadian institutes held their own exhibitions. As Hudson observed in 1851,

The managers of the Canadian Mechanics Institutes endeavor to instill into the minds of their members a regard for the great principles of the arts and they seem to impress upon the thousands who visit their exhibitions, the importance of the study.<sup>3</sup>

The Toronto Mechanics Institute held such exhibitions in 1848, 1849, 1850, 1851, 1861, 1866 and 1868. The Hamilton and Gore Mechanics Institute sponsored a series of exhibitions during the 1850s.<sup>4</sup>

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<sup>3</sup>J. W. Hudson, The History of Adult Education (1851), p. 219.

<sup>4</sup>Patrick Keane, "The Museum in the Context of Early Canadian Adult Education," Gazette, 12, 1-2 (1981):41-42.

Another significant aspect of institute activity was the formation of libraries. In Ontario the Provincial Educational Department contributed towards these libraries by giving small grants proportionate to the amount contributed by members. By 1886 the number of annual grants given was 125.<sup>5</sup> It is not known whether these small libraries in the mechanics institutes of the towns and villages of Ontario also contained museum materials.

The Canadian Institute, founded in Toronto in 1849, lobbied for the formation of a provincial museum, as seen in the address of its president in 1900:

The Dominion Government at Ottawa and each province, at its city of chief importance should have a museum belonging to and supported by the people.<sup>6</sup>

The initial museum collections in Canada thus resulted from the dedication of individuals to education and science in a practical form. Collections were also to result from government interests in exploring, developing and promoting the economic potential of the colonies. Surveys to explore geological and mineralogical potential were carried out and exhibits of natural resources at international exhibitions were encouraged.

In New Brunswick Dr. Abraham Gesner had been appointed provincial geologist in 1838 and from 1842 to 1846 he operated a museum in Saint John, New Brunswick, which exhibited the geology of New Brunswick and Nova Scotia. By 1846 the ownership of the collection had been transferred to the Mechanics Institute. In the Province of Canada William Logan was appointed director of the Geological Survey of Canada in 1842. The following year he opened a museum in Montreal in

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<sup>5</sup>James Bain, "Brief Review of the Libraries of Canada," Library Journal 12 (September - October 1887): 406-409.

<sup>6</sup>E. Walker, "Canadian Surveys and Museums," Proceedings, Canadian Institute, n.s., (February 1900), p. 48.

order to place tangible results of the survey before the public and the government.

The economic interests of the colonial governments in Canada, which included the Province of Canada, Nova Scotia, New Brunswick and Newfoundland, led them to send exhibits to international exhibitions. At the Great Exhibition in London in 1851, government support of exhibits was based on the promotion of natural resources as well as on attracting suitable emigrants. In London the mineral exhibit organized by Mr. Logan of the Geological Survey was considered by the jurors to be superior to all others. This success encouraged the government of the Province of Canada to continue supporting the survey and its museum as did subsequent successes of the mineral displays at the Paris Universal Exhibition in 1855 and at the second London exhibition in 1862.

Nova Scotia also exhibited in 1862, the government having appointed Dr. Honeyman, a keen naturalist with a Scottish education, to organize the exhibit. After the exhibition he petitioned the government for the establishment of a provincial industrial and educational museum. Two years later a second petition was successful and measures to found such a museum were taken. Space was to be provided in the new provincial building and funds for collections purchase were allocated. After the 1867 exhibit in Paris Dr. Honeyman purchased the natural history collections from the provincial exhibitors. These, along with collections bought from the now defunct Mechanics Institute Museum, became the nucleus of a provincial museum in Halifax. Dr. Honeyman was appointed Curator in 1868. The new Museum brought together collections formed for educational and economic purposes, as reflected by the first permanent exhibit, an educational exhibit that traced the development of the industrial resources of the province.<sup>7</sup>

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<sup>7</sup>C. B. Ferguson, "Nova Scotian Institute of Science," Bulletin of the Public Archives of Nova Scotia, 18 (1963): 7.

## 2.2. The Emergence of Municipal Museums

In 1883 the legislature of the Province of Ontario passed an Act authorizing the establishment of rate funded libraries, museums and art galleries. A decade later none of the municipalities had utilized the Act to establish museums. However, the economy of developing museums and art galleries in connection with public libraries was being promoted. The librarian of the Toronto Public Library was able to say:

It is evident we are drifting in the direction of combined libraries, museums and art galleries or both and the combination is gradually approving itself for its educational and refining influences.<sup>8</sup>

However, in 1897 a survey of museums in Canada still did not list any rate-funded museums.<sup>9</sup> By 1911 a few museums reported receiving municipal funds. The Museum of the Natural History Society of New Brunswick in Saint John received \$200 annually from the city. The Art, Historical and Scientific Association of Vancouver received \$1,000 annually from the city council. The Museum of the Mirimachi Natural History Association, Chatham, New Brunswick, was receiving an annual appropriation of \$50 from the county.<sup>10</sup> Despite the absence of rate funded museums from the survey listings, it is known that in 1896 or 1897 the town council of Peterborough, Ontario established the Victoria Museum.<sup>11</sup>

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<sup>8</sup>J. Bain, "Museums, Art Galleries and Lectures in Connection with Public Libraries", Report of the Commissioner of Education U.S.A. (1892-1893): 858.

<sup>9</sup>H. Ami, Report on the State of the Principle Museums in Canada and Newfoundland Report of the 67th meeting of the British Association for the Advancement of Science, Toronto 1897 (1897), p. 62-74.

<sup>10</sup>E. Howarth and H. M. Platnaur, A Directory of Museums in Great Britain and Ireland together with a Section on Indian and Colonial Museums, (London: The Museums Association, 1911).

<sup>11</sup>David Scott, The Peterborough Centennial Museum: Guidelines for Planning (September 1978), p.7.

A 1928 British report on American museum work, which included some museums in Quebec and Ontario, gave some insight into the status of municipal commitment to museums at that time: "Museums in America seem rarely to have been established by municipalities and are scarcely ever financed so exclusively from local rates and taxes as is the custom here."<sup>12</sup> The report also observed that no generally recognized basis of municipal support had ever evolved and that "most museums receiving help from the rates have their grants determined either by supposed needs or by the attitude of the town council towards museum work."<sup>13</sup>

By 1932 when Miers and Markham surveyed museums in Canada the municipal funding situation had only slightly improved. In the prairie provinces of Alberta, Manitoba and Saskatchewan they observed: "Comparatively little has been done by the provincial governments or the municipalities to provide a museum service."<sup>14</sup> The situation was similar in larger cities across the country:

As yet in neither Montreal, nor Hamilton, nor London is there any visible sign that the civic authorities are even aware of the importance of museums so that the combined civic museum effort of the four does not equal in either energy or finance, that of some of the smaller towns of the U.S.A. or Great Britain.<sup>15</sup>

Seven museums were, however, identified as being owned and operated by cities or counties and administered by a committee or subcommittee of the civic authority. The report pointed out: "The great advantage of a municipal or county museum is that it can become an object of pride to the citizens as their own possessions."<sup>16</sup>

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<sup>12</sup>E. E. Lowe, A Report on American Museum Work (Edinburgh: Carnegie United Kingdom Trustees, 1928), p.12.

<sup>13</sup>Ibid.

<sup>14</sup>H.A. Miers and S.F. Markham A Report On The Museums Of Canada, (Edinburgh: T. and A. Constable Ltd., 1932), p.6.

<sup>15</sup>Ibid., p.7.

<sup>16</sup>Ibid., p.26.

Of the 125 museums surveyed only a score received their main support from local taxes. This led Miers and Markham to recommend the establishment of civic museums devoted to history and science and the natural resources of the city and surrounding districts, in towns of 30,000 or over in population.

By 1938 there was still no apparent increase in the numbers of municipal museums. The Dominion Bureau of Statistics listed nine museums and three galleries that were receiving municipal funds. In addition three of the city museums now reported having full time staff: Dundurn Castle Museum, Hamilton, Ontario; Colborne Lodge (Howard House), Toronto; and Vancouver City Museum, Vancouver, B.C.<sup>17</sup>

Some insights into arguments against the adoption of city controlled museums were given by Coleman in his 1939 survey of museums in America.<sup>18</sup>

Much has been said against municipal control, and there is no indication at present that museums will ever be city operated in large numbers. A museum run as part of a city government or under commissioners that the mayor or city council appoints is likely to be occupied too much of the time in holding its own against new administrators that do not know Joseph.

At the close of World War II a number of museums that had been inactive since the 1930s were revived.<sup>19</sup> A sign of the growing maturity of museums in Canada was the establishment in 1947 of the Canadian Museums Association. In the same year a group of local citizens in Woodstock, Ontario, established the Oxford Museum. This initiative was jointly supported by the

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<sup>17</sup>Museums in Canada (Ottawa: Dominion Bureau of Statistics, 1938).

<sup>18</sup>L.V. Coleman, The Museum in America (Washington: American Association of Museums, 1939).

<sup>19</sup>C. and G. Guthe, The Canadian Museum Movement (Ottawa: Canadian Museums Association, 1958).





Illustrations 2.1 and 2.2 Opening of the Oxford Museum,  
Woodstock, Ontario, 1947



city and the county. At the opening the founders declared that the museum was seen as a test case to inaugurate the idea of the local museum in Ontario (illustrations 2.1 and 2.2).

The desire of citizens to establish museums as well as sufficient populations to support them were major factors in the increasing numbers of municipalities operating museums. Martin Baldwin, of the Art Museum of Toronto, commented that "A city of 30,000 could support a museum but one of 10,000 probably could not."<sup>20</sup> In 1949 the quasi-official Historical Society that had been formed by the City of Toronto to maintain Fort York was succeeded by the formally established Toronto Civic Historical Committee.<sup>21</sup> The city provided the committee with an operating budget of \$3,000 for 1949. The duties of the committee were:

to act on behalf of the Corporation of the City of Toronto to supervise and control all matters of an historical nature within the municipality, with a view to proper preservation and display of all historic sites, buildings, monuments, objects and documents.<sup>22</sup>

In 1951-52 the Dominion Bureau of Statistics reported 18 out of 185 museums under municipal control. Thirteen of these institutions were in Ontario, two were in British Columbia and Nova Scotia, Quebec and Saskatchewan each reported one. Of the 62 institutions that supplied financial information they reported contributions of 29.6% federal, 25.2% provincial, 26.5% municipal, 2.4% endowments and 16.3% other sources.<sup>23</sup> In Ontario the first five provincial grants to municipally owned and operated museums were made in 1953. By 1957 this

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<sup>20</sup>M. Baldwin, "The Field, Objects, the Building, Exhibition Space," Journal Royal Architectural Institute of Canada 41 (February 1949).

<sup>21</sup>Toronto Historical Board, 1985 Annual Report (Toronto, December 1986).

<sup>22</sup>Shirley McManus, History of the Toronto Civic Historical Committee 1949 - 1960 and the Toronto Historical Board, 1960 - 1985 (Toronto, January 31, 1986).

<sup>23</sup>Museums and Art Galleries 1951 - 1952 (Ottawa: The Queens Printer, 1955).



funding programme had been placed on a statutory basis. In 1958, when Guthe surveyed museums in Canada, municipal museums formed an important group of government-funded museums along with national and provincial museums. "A third group of museums receives its entire support from the annual appropriations of local government units, cities or counties or both."<sup>24</sup> In assessing the state of Canadian museums Guthe also made the following observation:

One of the most encouraging aspects of the Canadian museum movement is the interest in museums shown by all levels of government, and the consideration given museums and galleries in the Royal Commission on the National Development in the Arts and Science. It is surprising to find that 103, slightly more than two thirds of the museums we visited received assistance from one or more units of government through appropriation of tax funds.<sup>25</sup>

The 1958 Centennial of British Columbia was the first of a number of celebrations to make additional funds available for museums. The provincial centennial committee gave community project grants on the basis of sixty cents per capita to be matched by the applicants. Municipal museums such as Boundry Museum, Grand Forks, and Surrey Museum, Surrey were by this means established in 1958.

In 1958, provincial legislation was passed enabling the City of Toronto to establish a Historical Board, the first of its kind in Canada. The Board was to be responsible for the operation of Fort York, previously under the Toronto Civic Historical Committee that had been established in 1949.<sup>26</sup>

In discussing the development of Canadian museums in 1959 the President of the Canadian Museums Association noted that local Chambers of Commerce were taking an interest in museums

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<sup>24</sup>Guthe, p. 8.

<sup>25</sup>Ibid, 19.

<sup>26</sup>Toronto Historical Board, 1985 Annual Report (Toronto, December 1986): 2.

as a resource for tourism.<sup>27</sup> This interest stimulated the establishment of some municipal museums: for example, in 1960 the Chamber of Commerce in Timmins, Ontario, in cooperation with the municipality created a small outdoor mining exhibit which was city-owned and maintained.<sup>28</sup>

In 1964 public concern over the unsuitable location of the Vancouver City Museum resulted in a survey of civic needs in the areas of art galleries and museums conducted by Dr. Theodore Heinrich. The report proposed a complex to include museums, a civic reception centre and restaurants. While this proposal did not win public approval, the council was able to obtain a centennial capital grant and private funding for the construction of a Centennial Museum and Planetarium at a cost of \$4,500,000. The complex opened in 1968.<sup>29</sup>

In preparation for the Centennial of Canada in 1967, the federal government gave each province project funds. Many municipalities took advantage of this opportunity to upgrade existing museum facilities or to establish new museums. In Ontario alone there were thirty such centennial projects.

By 1968 the Directory of Canadian Museums published by the Canadian Museums Association listed 176 or 39% of the 694 museums as municipal. The increase in the number of municipal museums reported was due in part to museums created as centennial projects.

A prosperous economy during the 1960s also contributed to a rapid increase in the number of museums in Canada. As a result of the availability of outside funding, both provincial and federal, more municipalities were establishing museums. Provincial museums advisors, the first of whom was appointed in Ontario in 1959, were also encouraging municipalities to

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<sup>27</sup>A.J. Turnham, "Survey of Canadian Museums" Museum News, 38, 4 (December 1959): 33.

<sup>28</sup>C. Tossell, "The Local Museum, Three Case Studies in Northern Ontario" (Master of Museology Thesis, University of Toronto, 1978).

<sup>29</sup>Archie Key, Beyond Four Walls (Toronto: McClelland and Stewart, Toronto, 1973), p.312.

establish museums by providing practical advice and information on museum establishment, funding and management. In 1969 the Canadian Museums Association was recommending that in terms of fund raising, "Financial assistance from the municipal government is usually the first line of attack for a museum."<sup>30</sup> By 1979 provincial grants for municipal museums had also been placed on a statutory basis in Manitoba.

A National Museums Policy of democratization and decentralization, that aimed to allow the largest possible number of Canadians to have access to the collected resources of their heritage, was announced by the Secretary of State in 1972. This represented a decision to allocate more federal funds to museums. Two new networks of museums were created: Associate Museums and National Exhibition Centres. The Associate Museums, selected from the larger museums and art galleries, were to provide advice to smaller museums within their regions. A new source of expertise was thus made available, at least in theory, to municipal museums. The National Exhibition Centres aimed to improve facilities in areas of the country that had been without museum services in the past. Under this programme some municipalities established museums while others upgraded facilities. For example, Timmins Museum: National Exhibition Centre was created in 1975 in Timmins, Ontario; while Langley Centennial Museum, which had been established in 1958 in Fort Langley, B.C., was able to add exhibition facilities, a National Exhibition Centre, in 1974.

In 1974 Archie Key observed that the provision of municipal museums was still somewhat haphazard:

Ontario's major cities are now generally involved in and, on occasion, administering museums, art galleries and other related institutions, the City of Toronto being a pioneer in this field.<sup>31</sup>

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<sup>30</sup>Basic Museum Management (Ottawa: Canadian Museums Association, 1969).

<sup>31</sup>Key, p.247.

By this time the Toronto Historical Board, a board incorporated under a City of Toronto bylaw of 1960, was responsible for the maintenance and operation of four city-owned museums: Colborne Lodge, Fort York, Mackenzie House and the Marine Museum of Upper Canada.

The importance of local support and autonomy for museums was expressed in a provincial report on museums in Manitoba in 1974. "Local support in the form of donations, municipal grants and volunteer labour is the backbone of the local community museum."<sup>32</sup> In Ontario many of the small museums established by historical societies had been transferred to municipal ownership.<sup>33</sup> For example, Whitchurch-Stouffville Museum in Gormley, Ontario, established in 1969, came under municipal control in 1971.<sup>34</sup> The transfer to municipal control provided these museums with limited funds, some new leadership and assistance, and a greater degree of continuity.

The 1976 Statistics Canada survey showed that of large museums, defined as those with budgets over \$40,000, twenty five percent were governed and funded by municipalities. A definite local government response to museum provision was demonstrated, for example, "In British Columbia local government support is predominant."<sup>35</sup> By 1981 the Directory of Canadian Museums and Related Institutions listed 247 museums as being governed by municipalities.

An indication of increasing municipal support is found in the 1982 annual report of the Mendel Art Gallery in Saskatoon, Saskatchewan. "We were indeed fortunate to have received outstanding financial support from the City of Saskatoon - in fact, the best civic support in Canada." City grants to the

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<sup>32</sup>D. Ross, Inventory of Museums in Manitoba; A Path for the Future (Winnipeg: Manitoba Museum of Man and Nature, 1974), p.6.

<sup>33</sup>A Museum Policy for the Province of Ontario, (Toronto: Ontario Museum Association, 1974).

<sup>34</sup>See listing in Appendix A.

<sup>35</sup>Statistics Canada, (1976), p.26.

gallery were reported as \$523,550 in 1981 and \$604,700 in 1982.<sup>36</sup>

A 1983 survey of community museums in Manitoba also reflected a developing municipal role in the provision of museums. On the question of legal status 7.0% of the museums indicated they were sponsored by a regional municipality and 10.5% by a town council. For all museums surveyed, 30.2% indicated that part of their total income, an average of 25%, came from municipal government. However, when asked to rate the adequacy of service from support organizations that included Advisory Extension Services (Manitoba Museum of Man and Nature), Association of Manitoba Museums, Department of Cultural Affairs and Historical Resources (Manitoba), Canadian Museums Association, Provincial Archives (Manitoba) and municipal government, the last mentioned agency had the lowest rating.<sup>37</sup>

### 2.3 The Pattern of Municipal Museum Growth

To further examine the evolution of municipal museums a listing by year of establishment was assembled from museum surveys, reports and directories (Appendix A). It provides a record of the establishment of museums by municipalities as well as of the takeover of institutions established initially by other bodies.

There are a number of limitations in the use of these data. The dates of origin are not consistent, as any one of a number of different ones may be used depending on the operational definition of the particular report, directory or survey. Thus dates given may be the date of foundation, opening, a new building or takeover by the municipality. The entries are also deficient in not accounting for defunct

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<sup>36</sup>Annual Report 1982, (Saskatoon, Saskatchewan: The Saskatoon Gallery and Conservatory Corporation, 1982).

<sup>37</sup>Kevin Scott, Museums in Manitoba Results of the 1983 Survey (Winnipeg, Manitoba: Manitoba Museum of Man and Nature, August 1983).

museums, as noted by Lynne Teather in her discussion of "lost museums" in the United Kingdom.<sup>38</sup>

For each museum the earliest recorded date was adopted as the date of establishment. Museums listed in one directory and not in subsequent ones are taken to be defunct. When viewed chronologically it is possible to make important generalizations about the evolution of municipal museums in Canada.

Prior to 1900, there were few municipal museums established. The listing shows only seven such institutions in existence prior to the turn of the century. Three of these institutions had a living natural history focus: Allan Gardens, Toronto, Ontario (1860); Stanley Park Zoo, Vancouver, British Columbia (1886); and Riverdale Zoo, Toronto, Ontario (1887); reflecting the nineteenth century interest in natural history. It is known that two others also contained natural history specimens along with local historical items in their collections; the Desbrisay Museum, Bridgewater, Nova Scotia (1860), and the Vancouver City Museum and Civic Art Gallery, Vancouver, British Columbia (1892). The collecting habits of the Art, Historical and Scientific Association that operated the Vancouver City Museum and Civic Art Gallery have been described as eclectic and multidisiplinary: "The first donations tended to be natural history specimens, ethnographic artifacts and art objects."<sup>39</sup>

In the first decade of the twentieth century another seven municipal museums were established. Two new types of museums emerge from this group: the historical museum, for example, Dundurn Castle Museum, Hamilton, Ontario (1900), and Brant Historical Museum, Brantford, Ontario (1908); and the public library sponsored art gallery, for example, Sarnia Public Library and Art Gallery, Sarnia, Ontario (1903), and

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<sup>38</sup>Lynne Teather, "Museology and Its Traditions: The British Experience, 1845 - 1945" (Leicester: Doctor of Philosophy Thesis, University of Leicester, 1983).

<sup>39</sup>Cabinet of Curiosities: Collections of the Vancouver Museum 1894 - 1981 (Vancouver: Vancouver Museums and Planetarium Association, 1982), p.2.

Waterloo Public Library Gallery, Waterloo, Ontario (1905). Only two more museums were established in the next decade - a phenomenon that may reflect preoccupation with World War I. In the succeeding decades there was some growth with sixteen museums being founded between 1920 and 1940. These new institutions reflected the established pattern of founding natural history museums, historical museums and art galleries.

During the 1940s there was a sharp increase in museum establishment after the close of World War II, with fourteen museums being founded. Many of these were located in historic houses donated to or acquired by municipalities: for example, Eva Brook Donly Museum, Simcoe, Ontario (1941); Chatham Kent Museum, Chatham, Ontario (1943); Mackenzie House, Toronto, Ontario (1946); Huronia House, Midland, Ontario (1947) and Ross House Museum, Winnipeg, Manitoba (1948). By the 1950s a museum explosion had begun, with fifty-eight museums being established in this decade, more than had been started in the first century of museum development in the country. Many museums in British Columbia were founded to celebrate the centennial of the province in 1958, for example, Langley Centennial Museum, Fort Langley; Naramata Museum, Naramata; and Vancouver Maritime Museum, Vancouver.

In the following decade the expansion of the 1950s continued and was encouraged by opportunities for museum development for the Canadian Centennial in 1967. While a variety of types of museums were established as centennial projects, the focus was on historical museums. Some of those that opened in 1967 were reconstructed pioneer villages, such as Century Village at Lang near Peterborough, Ontario and Haliburton Highlands Pioneer Museum, Haliburton, Ontario. Others were history museums with a specialized focus, for example, Centennial Park Logging Museum, Thunder Bay, Ontario, and Stellarton Miners Museum, Stellarton, Nova Scotia. The years from 1960 to 1970 saw the founding of over two hundred museums across the country. However, a few of these new institutions were cultural centres established in Quebec that did not survive.

Following this period of rapid growth, in the 1970s fewer municipal museums were established. During the ten years from 1970 to 1980 the growth rate slowed with the establishment of just over one hundred institutions. The rate of growth will continue to be slow during the current decade, if the establishment of eleven museums in the first three years is any indication.

#### 2.4 A Synopsis of Municipal Museum Development

It can be seen that the rise of municipal museums in Canada has been the result of a number of social and economic factors and influences. The initial impetus for the establishment and development of museums came from individuals who were dedicated to education and science in a practical form. The museums that they founded usually had a natural history focus and were often operated by private societies and associations or by schools and churches.

Following these early initiatives the desire on the part of individuals to preserve the pioneer past contributed to the establishment of other museums. Preservation battles were fought across the country and many of the historic structures and sites that were saved became museums. In numerous cases local historical societies developed and operated these museums, which were later to come under local government control.

Governments began to participate in the process of museum development for economic, educational and social reasons. Over the years this participation has gradually spread to all levels - federal, provincial and local - as the economic prosperity and growth of the country allowed governments to provide funding for museums. The availability of special funding at specific points in time has been a major stimulus to the establishment of municipal museums and to involving municipalities in museum provision. The current slowdown in the founding of municipal museums could be related to



limits in capital and operating funding available for museums from government sources.

At present, municipalities in Canada continue to develop their role as providers of museums either through direct provision or by contributing financially to the operation of other museums located within the municipality. However, despite the emergence of a significant number of municipal museums there is no set pattern of museum provision. Some municipalities provide museums, while others do not. Where museums are not directly provided by local government there may be significant museums operated by other levels of government or agencies.

With fewer municipal museums being established, a focus on developing standards for the existing museums has emerged. A common basis of operation in the form of a set of standards has been encouraged by some government agencies who in defining their funding roles look to standards as a measurement of the effectiveness of their funding dollars.

The historical pattern of the development of municipal museums has been one of a gradual increase in the levels of support for their establishment and operation. The preceding review has revealed a tradition of municipal museums in Canada to which both individual citizens and the local governments that represent them have contributed.

### 3. THE LOCAL GOVERNMENT STRUCTURE IN CANADA

#### 3.1 The Origins of Local Government

Municipal museums in Canada have emerged, in part, in relation to the development of local government. The history and evolution of this form of government varies from province to province, having been influenced by settlement patterns, by the origin of the settlers, and by the physical geography of the country. Donald Higgins, writing on urban government and politics, has noted:

Municipal institutions are clearly connected to patterns of human settlement...the various traditions of government that the French, British and Americans brought with them to Canada as part of their cultural baggage, coupled with their changing patterns of settlement (incipient urbanization), are important factors that one notes in the evolution of municipal government in this country.<sup>1</sup>

There was no municipal government under the French Regime, 1608-1760. Under the British Regime that followed most local functions were vested in the military and the clergy until the 1780s, when Loyalists who had migrated from the American colonies petitioned for local self-government. The Constitutional Act of 1791 established Upper Canada (Ontario) as a separate province under English Civil Law with freehold land tenure. In 1793 the parliament of the province passed The Parish and Town Officers Act. This legislation is considered to be the germ of our democratic system of municipal institutions.<sup>2</sup> A system of local government was established in Ontario under the 1849 Baldwin or Municipal Act. It established the county as the upper tier of municipal government and recognized townships as the rural unit of municipal government. This system assigned the responsibility

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<sup>1</sup>Donald J.H. Higgins, Urban Canada: Its Government and Politics (Toronto, 1977) p.10-11.

<sup>2</sup>Biggar in Kenneth Crawford, Canadian Municipal Government (Toronto: University of Toronto Press, 1967), p.25.

for many services to independent boards, commissions and agencies.<sup>3</sup>

In Lower Canada (Quebec) and in the Maritime Provinces (Nova Scotia, New Brunswick, Prince Edward Island and Newfoundland) the development of local government was hindered by both the lack of demand for self-government and by a suspicion of the taxation that would accompany the development of municipal institutions. Despite slow municipal development in the Maritimes, Saint John, New Brunswick, was incorporated as a city in 1785.

In the Prairie Provinces (Manitoba, Saskatchewan, Alberta) the principle of local government was accepted by the population and each province developed a municipal system based on the Ontario model. In British Columbia local government was also readily accepted with the first municipalities being incorporated in 1860 (New Westminster) and 1862 (Victoria). This approval of municipal government and its services in the western provinces has resulted in the more widespread adoption of municipal museums as a local government service.

The development of local government on a provincial basis has meant that no common municipal system exists. Nonetheless there are many similarities. Most provinces have four types of municipalities: cities, towns, villages and rural municipalities.

The first three (cities, towns, and villages) are classified as incorporated urban municipalities. From province to province there is little uniformity in the minimum population required for each type of municipality. In Ontario a city generally has a population of more than 15,000. A village is the least populous of urban municipalities, for example in Ontario villages often have a population of 1,000 or less.

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<sup>3</sup>Lionel D. Feldman and Katherine A. Graham, Bargaining for Cities (Toronto, 1979), p. 7.

Rural municipalities are called "districts" in British Columbia and Alberta, "rural municipalities" in Saskatchewan and Manitoba, "townships" in Ontario, "townships" and "parishes" in Quebec, "counties" in New Brunswick and "municipalities" in Nova Scotia. In Prince Edward Island and Newfoundland there is no system of rural municipalities.

In Ontario and Quebec a second tier of local government called the county is senior to the local municipalities that it contains. The county council is made up of representatives from the councils of the municipalities within the county. A township is the original designation given to the large rural municipalities created within the counties of Ontario.

In the 1950s a growing urban population created a need for the reform of metropolitan area local governments. This process began in 1953 when the Metropolitan Toronto Council was created with responsibility for functions of metropolitan wide concern. This was North America's first major metropolitan government. It formed an upper tier of government with representatives from the city of Toronto and the surrounding municipalities. The metropolitan council provides services of a metropolitan-wide interest that include roads, planning, sewage, housing, parks, welfare and justice. In 1967 the thirteen municipalities within Metropolitan Toronto were consolidated into six municipalities, the City of Toronto and five boroughs. The term "borough," borrowed from British practice, has not been used elsewhere in Canada.

Similar forms of metropolitan government were also created in the early 1960s in Montreal and Winnipeg. In the middle of the 1960s upper tier governments for urban areas were created in both British Columbia and Quebec. Regional government was also introduced in Ontario. A 1970 report on such a government for the Niagara region acknowledged the importance of museums to the area:

Recreational and cultural amenities are of great importance to the Niagara region since a large part of the regional economic activity involves

tourism... The maintenance of historic sites and buildings is particularly important and should be continued.<sup>4</sup>

This report identified the increase and improvement of art galleries and museums within the region as either a high (Halldimand and Norfolk) or medium priority (Wentworth, Welland and Brant).

Most local government reforms of the past have been implemented in response to specific problems. Despite a number of studies of province wide local government reform, a resistance to change has resulted in a piecemeal approach:

There appears to be a movement back to a more ad hoc approach such as that in the 1950s. Grand designs for the local government system of a whole province have been abandoned... Specific urban areas are being dealt with individually again, although there have been more studies than actual reforms.<sup>5</sup>

By 1978 there were 4,740 municipalities in Canada. These cities, towns, villages, and other municipal units were created by the provinces under the British North America Act of 1867. A large percentage of the population is concentrated in a small number of urban municipalities. For example, in 1971 62.7% of the populace was concentrated in 245 municipalities with a population of 10,000 or more, representing just 5.7% of the total municipal units. This trend continues in the 1980s (table 3.1).

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<sup>4</sup>Development Branch, Department of Treasury and Economics, Design for Development: Niagara (South Ontario) Region, Phase 1: Analysis (Toronto, 1970), pp. 117-119.

<sup>5</sup>Thomas J. Plunkett, Urban Canada and its Government (Toronto: Macmillan, 1968).

Table 3.1

Number of Municipalities With Over 10,000 Population, 1982<sup>6</sup>

Province	Number
British Columbia	68
Alberta	18
Saskatchewan	8
Manitoba	5
Ontario	152
Quebec	185
Nova Scotia	23
New Brunswick	10
Prince Edward Island	5
Newfoundland	7
Total	478

### 3.2 The Organization of Local Government

A municipality is a corporate body with powers granted by the provincial government. In most provinces there is either one municipal Act or a number of Acts that outline these powers (table 3.2). This basic legislation is supplemented with Acts dealing with areas such as assessment, planning, parks and recreation, libraries and museums. Private Acts, which apply only to individual municipalities, permit some deviation from the general municipal law.

<sup>6</sup>International City Management Association, The Municipal Yearbook, 1982 (Washington, D.C., 1982). Includes less than 10,000 population with council-manager form of government.

Table 3.2  
Provincial Municipal Acts

Province	Act or Acts
British Columbia	Municipal Act
Alberta	Municipal Government Act New Towns Act Municipal and School Administration Act County Act Improvement District Act
Saskatchewan	Municipal Act
Manitoba	Municipal Act
Ontario	Municipal Act Municipal Boundaries Negotiation Act Municipal Elections Act
Quebec	Municipal Code Cities and Towns Act
Nova Scotia	Municipal Act Towns Act Village Service Act Rural Fire District Act
New Brunswick	Municipalities Act
Prince Edward Island	Municipalities Act
Newfoundland	Local Government Act Municipal Grants Act

The powers of the municipal corporation are exercised on behalf of the inhabitants by a municipal council. In the Canadian tradition the council consists of a head and a varying number of other councillors.

The head may be known as a warden or chairman in counties and other upper tier governments, as mayor in cities and towns and as reeve, chairman, or overseer in villages and townships. This person is usually elected by a general vote of the entire municipality. In other cases, such as the Quebec or Ontario county or some metropolitan areas, this leader is chosen by council from among its members.

Councillors at large are elected either by a general vote or on the basis of a ward system. The trend has been towards councils with from five to fifteen members.

As an executive body the municipal council makes many specific decisions; for example, it approves the annual budgets of municipal boards such as a board of museum management. As a legislative body it makes bylaws within the constraints of provincial legislation that govern the citizens; for example, it may pass a bylaw for the establishment and maintenance of a museum.

Canadian councils have standing committees established by municipal bylaw on a permanent basis. A typical council might have from three to five standing committees, for example, Finance, Public Works, Health and Social Services, Planning,



and Parks and Recreation. Special committees are also set up to report on specific issues.

Municipalities employ staff who are responsible for administering the policies and programs adopted by council. The number of staff varies, from one in smaller municipalities to thousands in the larger municipalities. In the latter case the usual organizational pattern is of a large number of separate departments, each of which reports to council through a committee.

There are two kinds of municipal departments, service and support. Service departments fulfill particular functions, such as fire protection, policing, welfare and parks and recreation. Support departments facilitate the work of council and the service departments. Examples of this type of department are finance, personnel, accounting and purchasing.

Some municipalities employ chief administrative officers to direct the administration of the municipality. Appointment to this position is by bylaw. It can exist under a variety of names and with a variety of powers and responsibilities. A common form is the city manager system. In this system which came from the United States in the early 1900s, the chief officer is called a City Manager.

In other systems the chief officer may be called City Clerk, Clerk-Administrator, Clerk-Comptroller, or some other title linking the function of the clerk with expanded responsibilities. In the Western provinces, the chief administrative officers are usually called commissioners. There are frequently three or four commissioners with different responsibilities who operate together as a board. In this case the board performs the function of chief administrative officer. This system also arose out of the

turn-of-the-century reform era and was established first in Edmonton in 1904.

The responsibilities of a chief administrative officer or equivalent may include making recommendations to standing committees and coordinating the administration of policies, reviewing and making recommendations on the administrative procedures of municipal departments, and dealing with local boards, operations and other municipalities. The chief officer also acts as a consultant to the mayor and council, reviewing all estimates with them and interpreting the policies of council to heads of departments.

A characteristic of Canadian municipalities is the existence of a number of boards, commissions, committees and authorities. Thomas Plunkett has observed that "the increasingly popular practice of placing certain local activities under the control of quasi-independent boards, commissions, and other special-purpose authorities has helped to create a diffuse municipal organization in many communities."<sup>7</sup> These bodies are usually created for a single purpose: for example, public utilities commissions, library boards, police commissions, parks and recreation committees, transportation commissions, health units and museum boards. Some of these entities are required by provincial statute, as in Ontario where the Municipal Act requires the establishment of museum boards of management by municipalities that wish to own and operate museums. These special purpose bodies can be an important part of the municipal structure, or they can be quite independent with an existence at arm's length to the municipal structure.

The establishment of special purpose bodies has stemmed from a belief that some activities are best kept out of

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<sup>7</sup>Thomas Plunkett, Urban Canada and Its Government (Toronto: Macmillan, 1978), p. 59.

"politics." However, in some cases such entities become completely independent and are thereby removed from public or community control.<sup>8</sup> Such is the case with many of the boards of management that operate municipal museums in Canada. The complexity of a local organization that consists of many different special-purpose bodies also makes citizen participation difficult. Plunkett has concluded that the proliferation of these agencies produces some or all of the following results:

1. ...a complex and diverse local organization that makes it difficult for citizens to comprehend its structure and determine where responsibility is located.
2. ...a weakening of the prestige and significance of the municipal council as the central governing body in the community and an inevitable decline in public interest in the problems of general government.
3. ...a lessening of the responsiveness of local administration to public needs and desires.
4. ...the creation of difficult problems in administrative integration and coordination.
5. ...the encouragement of fiscal irresponsibility on the part of public authorities, whose members do not have to account directly to the citizens they serve.<sup>9</sup>

In the case of municipal museums all of these factors are of note, for the majority of these institutions in Canada have been operated by special-purpose bodies.<sup>10</sup> For the museum, an institution that must be both responsible and responsive to

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<sup>8</sup>Ibid, p. 63.

<sup>9</sup>Ibid., p. 67.

<sup>10</sup>Lee Jolliffe, A Study of the Operation and Management of Municipal Museums in Canada (Toronto, 1983).

its community, operation under a special-purpose authority would seem to be problematic for the citizens, the municipality and the museum itself. One solution to the complex set of problems set out by Plunkett would be for more museums to be operated under the direct control of a municipal council.

### 3.3 Local Government Finance

The essential functions of local government are the regulation of conduct and provision of services. Traditionally, services have focused on education, protection (police and fire), roads, support of the poor, and public utilities. The latter might include water, electric power and sewerage systems, garbage collections, public transport services and exhibition grounds. The social services offered by local government have expanded in recent years to accommodate adult education, public libraries, public museums, parks and playgrounds, auditoriums, swimming-pools and rinks, traffic police for schools, juvenile courts, day-nurseries, health clinics and housing. With urban development, planning has also become an important municipal function and service.

The property tax was once the main source of municipal revenue. The sources now available to local government include the taxation of real property, personal property, businesses and amusements. Some additional income also comes from licenses, permits, rents, concessions, franchises, fines and profits from municipal enterprises. All of this revenue is shared by the municipality with other local agencies, boards and commissions, in particular with local boards of education, which are independent of local government. The municipality, however, is the agency which collects the taxes.

In recent years as the percentage of receipts from the municipal property tax and other taxes has decreased, the balance of municipal funding has come from provincial grants. While recent reforms have consolidated units of local government and transferred some functions to the provinces, the financing of local government is still a problem:

There has not been a widening of local taxation sources. Faced with increasing demands for expenditure and the limitations of the real property tax system and other traditional sources of local revenue municipalities have become increasingly reliant on provincial transfer payments.<sup>11</sup>

Provincial grants are generally conditional and are limited to specific uses. For example, provincial funding for municipal museums is increasingly tied to standards for such museums. This gives the province a degree of control over museums. Plunkett has described this type of situation:

This usually occurs when the provincial government is anxious to have some local service provided on a uniform basis throughout the province. Recognizing the disparity in resources between municipalities, the province adopts the expedient of creating a quasi-independent local authority and endowing it with an annual grant.<sup>12</sup>

In Ontario, the Standards for Community Museums, introduced by the Ontario Ministry of Citizenship and Culture in 1984, represent such a move towards the standardization of museum services. The standards represent the minimum criteria for museum operation in the areas of research,

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<sup>11</sup>Feldman and Graham, p. 9.

<sup>12</sup>Thomas Plunkett, Urban Canada and Its Government (Toronto: Macmillan, 1978), p. 64.

collections records management, staff training, exhibition, interpretation and education programming, and conservation. These requirements are tied to the qualification criteria for grants under the Community Museum Operating Grant Programme. The manager of this programme has described the rationale behind this move:

In this way the province is able to determine and encourage the progress of museums as they meet each area of the standards. In achieving the requirements the museums in the province are providing full accountability for the operating assistance received from the province.<sup>13</sup>

This type of provincial control can threaten the autonomy of these institutions and their existence as an expression of the culture of their communities. The standards have been imposed by the funding authority as a means of control. They were, however, developed in consultation with the museum community. In contrast, in the U.S.A. and U.K. standards for museums have been both developed and implemented by the museum communities themselves through the American Association of Museums and the Museums Association.

### 3.4 Relations with Other Levels of Government

The creation of municipalities by provincial government has encouraged the domination of the provinces in municipal/provincial relations. The nature of this relationship differs from province to province as defined by the different municipal acts and other provincial statutes and regulations.

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<sup>13</sup>Marty Brent, "The Standards for Community Museums in Ontario" Museum Quarterly. 13, 3, (October 1984): 8.

The federal government has shown little sustained interest in a municipal/federal relationship. The presence of the federal government and the decisions it makes do, however, have an impact on municipal government, particularly in municipalities where federal offices and services are located. The federal government is exempt from municipal property taxation but it does pay grants in lieu of taxes under the federal Municipal Finance Act.

Municipalities attempt to speak to both the provincial and federal governments with a united voice through associations which represent their members in intergovernmental affairs. Some provinces have at least two associations, one representing urban municipalities, and the other representing rural municipalities. There is also a national organization, the Federation of Canadian Municipalities. It is however difficult for these associations to speak with a unified voice on any issue for they represent diverse constituents. An example is the Association of Municipalities of Ontario which represents large urban, small urban and rural municipalities as well as counties, regions and metropolitan municipalities.

In most provinces legislation has been passed which gives municipalities the authority to establish and maintain museums. For example, in Ontario under the Ontario Municipal Act (R.s.o. 1970, amended 1980) a municipal museum may be operated by a board of management appointed by the municipality under the authority of the Act. This section of the Act relates not only to museums (including public historical museums and similar buildings and natural history collections) but also to monuments, memorial windows, tablets, parks, recreational areas, playgrounds, athletic fields, zoological or other gardens, observatories or works of art, or other places of recreation and amusement, arenas, auditoriums, health or community centres, and stadia. Also in Ontario under

the Public Libraries Act (R.S.O. 1984) library boards are given the authority to operate museums and art galleries along with branch libraries, reading rooms, mobile units, book deposits and other special services.

### 3.5 The Local Government Context

A number of themes within the context of local government are relevant to the study of municipal museums.

The French, British and American traditions and ideas brought by settlers that affected the development of local government may also be reflected in the emergence of municipal museums. Attitudes towards the level of service provided by municipalities may be related to the pattern of municipal museum establishment. Where local government was established later and there was no resistance to its introduction then municipal museums may be more prevalent.

Local governments exist under the authority of provincial legislatures. While there is no single piece of legislation that enables municipalities to establish and maintain museums, general municipal acts often outline such provision. Museums are grouped with other bodies such as community centres, arenas, parks, recreational areas and libraries within the enabling legislation. This may affect local attitudes towards providing museums. In addition, with such diverse mandates, these general legislations may not address any of the characteristics that might be desirable in a bylaw setting up a museum.

The structures of local government are varied, in the types of municipalities found, in the departments found within municipalities and in the special authority bodies that exist in relation to it. This results in part from the evolution of



municipal systems on a provincial basis, so that there are in effect ten different systems. The consequence for municipal museums is that they are found under many different types of municipalities, operating within municipal structures that have similarities but may differ from province to province. The tendency to set up special purpose bodies, with specific functions, is also reflected in the organization of many municipal museums as part of the municipal structure but operated at arms length to it.

The revenue of local government is limited to that available from local taxation and provincial grants. The nature of both of these sources affect municipal museums, for the ability of the municipality to finance museums is related to finite resources and the provincial grants available to municipalities for museums are often conditional on the achievement of minimum standards.

This review has introduced the local government environment in which municipal museums exist. It is a milieu in which the structures and organizations of local government are diffuse. In this situation museums may be directly operated as one of the services provided by the municipality or indirectly operated as a public service that receives some municipal support. The following chapter examines, in further detail, the specific organization of museums within and in relation to this framework provided by local government.

#### 4. THE ORGANIZATION OF MUNICIPAL MUSEUMS IN CANADA

##### 4.1 Models of Municipal Museum Organization

While there are a number of organizational models for municipal museums, the predominant one is that of a museum constituted under a board of management or committee created by the municipality. Municipal museums may also be formed under public library boards, municipal departments and other bodies including historical societies. The advantages and disadvantages of each model are discussed in this chapter.

The composition and functioning of a museum board of management is defined either by municipal bylaw or by a directive of council. The activities of these bodies are usually financed in full or in part from an annual grant taken from the general municipal revenue. Their relationship to the municipality is generally at arm's length, although there are museums under boards of management or committees which are subject to direct control by a municipal department. An example is the Peterborough Centennial Museum, directed by a Board of Museum Management but also forming a division of the Community Services Department of the city of Peterborough, Ontario.<sup>1</sup>

The museum board or committee is responsible for formulating policies and directions and for securing and administering funds. The policies it adopts should include a general statement of purpose and specific directives in the areas of collections management, operation, maintenance, personnel and public programmes. Many boards have standing committees, for example, finance, membership, buildings and personnel committees.

In museums with paid staff the board or committee may appoint a director or curator as its chief executive officer. This employee is responsible for the administration of the museum within the guidelines established by the board. The

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<sup>1</sup>Lee Jolliffe, A Study of the Operation and Management of Municipal Museums in Canada, p. 86.

director and other staff members will usually be employees of the board and not municipal employees.

Another model is that of the museum found within the organizational structure of a municipal department, for example, a Parks and Recreation Department or a Community Services Department. It is unusual to find an autonomous Museums Department within a municipality.

The organization of museum services under a municipal department may be related to the maintenance of the museum facility or facilities, as indicated by this description of such an arrangement in a major Canadian city:

Since the Parks and Recreation Department is responsible for the maintenance of City owned buildings it seemed best to affiliate the Historical Board with Parks and Recreation. There are three subcommittees under this board, namely, the Historic Sites Committee, the Museums Committee and the Performing Arts Committee. They have jurisdiction over the maintenance and legislation of all historical sites, buildings and artifacts....These committees promote the acquisition, preservation, development and operation of historically significant sites and structures.<sup>2</sup>

This situation reflects the tendency within the recreation field to think of the museum as a building to be maintained as a setting for municipal recreational activities. This view was presented in a text book on community recreation used by a community college in Canada in the early 1970s:

The museum is a building in which are displayed works of art or collections of natural, scientific, literary, or historic interest.<sup>3</sup>

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<sup>2</sup>Vince Algro, You Can Fight City Hall (Hamilton: Bell Enterprises, 1975), p. 58.

<sup>3</sup>George D. Butler, Introduction to Community Recreation (New York: McGraw Hill, 1967), p.50.

This philosophical approach may allow the museum operated by a parks and recreation department to be physically maintained and to offer a basic level of service to the community. This perception of the museum may mean that no resources are allocated for the essential museum activities of collecting, conserving and interpreting.

The museum operated within a parks and recreation or similar municipal department will, however, have access to expertise in the area of recreational programming that might be applied to the museum. There will also be a wide range of services available within the municipality, such as legal advice, accounting, purchasing, printing, and maintenance. The museum staff should be able to benefit from training opportunities of a general nature that are available to municipal personnel. For example, courses on management techniques, computer literacy and financial management would be relevant to municipal museum workers. These personnel will also need museological training only available through educational institutions and organizations in the museum field.

Another feature of museums organized on line with the municipal structure is the constraints that arise from the collective bargaining system. Most municipal workers are represented by the Canadian Union of Public Employees, one of the largest unions in Canada. Only a few municipal museum workers fall under this jurisdiction. Where museum staff are unionized, municipal museum administrators have reported that the collective bargaining process entails a considerable time commitment within their work.

The other arrangements under which municipal museums are organized include municipal departments such as police and fire departments. For example, the police department of the municipality of Metropolitan Toronto in Toronto, Ontario operates the Metropolitan Toronto Police Museum and the police department of the city of Halifax, Nova Scotia operates the Halifax Police Museum.

Historically, some municipal museums were initially established as part of the mandate of a public library board. In some provinces, such as Ontario, these boards are still mandated to establish museums. However, the purposes and administrative goals of the library and museum are often not consistent. As noted in a 1981 brief to the Ontario Public Library Review Board, submitted by the Museums Committee of the London Public Library, the inclusion of museums and galleries in Section 17 (h) of the Public Libraries Act is not a logical extension of the Library's functions and has caused problems for both library boards and museum operations:

Library policy can not always cover museum situations and a board whose main function is the managing of a library can justifiably balk at having to formulate the separate policies needed by museum functions.<sup>4</sup>

While the joint operation of public libraries and museums was encouraged in the early literature on museums, more recently the difficulties inherent in the public library operating a museum have been noted:

Libraries and museums...have certain features in common, even though these may be so dissimilar as legislation and a concern with cultural leisure occupations. But the methods of approach to their work and the appropriate techniques are so very different that they are not easily brought together under a common administration.<sup>5</sup>

Some municipal museums were established initially by historical societies and later taken over by municipalities. In such cases the municipality may arrange for the society to continue to operate the museum on its behalf. There are also

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<sup>4</sup>Sears and Russell Consultants, A Study on the Future of the Hiram Walker Museum (Toronto, December 1985), p. 21.

<sup>5</sup>Frank Atkinson, "The Administration of Museums by Librarian Curators," Museums Journal, 63, 3 (December 1963): 147.

cases where municipalities will delegate the administrative responsibility for museums to another organization in the community. An example of such an arrangement is Fort Edmonton Park, managed by the Fort Edmonton Historical Foundation under a five year contract with the city of Edmonton.<sup>6</sup>

There are thus a variety of influences under which municipal museums exist. The way in which each museum is organized in relation to local government is a result of its origins as well as of the local government context and particular circumstances in the locality.

#### 4.2 Municipal Museum Finance

Municipal fiscal policies are important to the municipal museum that must achieve a consistent level of operational funding. Without a sound financial base it can be difficult for museums to fulfill their aims, objectives and programmes. To achieve such a level of funding budgets must often be balanced with funds from a plurality of public and private sources. An additional challenge is that of securing funding for planning studies, capital projects and other developmental activities.

Many municipal museums enjoy the advantage of direct access to local government funding. This avenue of funding is subject to policies and practices which differ among municipalities. There are a number of implications in this grant-giving process. Elected officials may question the validity of any aspect of museum expenditure. Annual budget approval means that museums are subject to limits imposed on municipal spending. The result is that museums with an inadequate level of operational funding are unlikely to improve their situation through local government funding. Since municipal governments generate funds through local property taxes, their ability to fund museums is directly related to the local tax base. The channelling of funds

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<sup>6</sup>Jolliffe, p.74.

through a municipal department may mean that the museum is a small section of a large department, such as a parks and recreation department. Therefore, museum funding requirements may be examined not on their own merit but in relation to the total need for recreational facilities and programmes. Museums that receive funds through a commission or board may enjoy an advantage, for it is sometimes difficult for council to control effectively how the budget is spent. Here part of the funding process has been removed from the political arena.<sup>7</sup>

How much do local governments spend on their museums? In 1982 the average per capita funding of municipal museums was \$1.53.<sup>8</sup> The actual level is higher if indirect tax support and the provision of services is accounted for. As most museums are exempt from municipal taxation this is a form of indirect subsidy:

What they mean in effect is that the rest of the local community, by supplying those exempted with free services, are indirectly paying them as a subsidy.<sup>9</sup>

In addition to the services such as refuse collection that the municipality provides to all institutions in the community, municipal museums, because of their status as municipal institutions, are often provided with other services such as maintenance, purchasing, auditing and insurance coverage. This provision may be without direct cost to the museum or in some cases paid for within its annual budget.

In many cases local government is the major patron of municipal museums. When indirect support is taken into account many museums receive the bulk of their subsistence from the municipality. In the author's 1983 survey of

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<sup>7</sup>David McNeil, "Funding," in W. McAllister Johnston and Frances K. Smith. eds., Art Gallery Handbook (Toronto: Ontario Association Of Art Galleries, 1982), p. 23-42.

<sup>8</sup>Ibid., p.16.

<sup>9</sup>Donald C. Rowat, Your Local Government (Toronto: Macmillan, 1975), p.93.

municipal museums, a minority, or 21% of those surveyed, received all of their operating funds from this source.<sup>10</sup> For most municipal museums operating funding comes from a number of sources. In the institutions surveyed the average percentage source of municipal funding in 1982 was 61.6%.<sup>11</sup> While the municipal museum funding picture in general is encouraging, there are nonetheless some additional possible sources of funds available to municipal museums.

After studying the potentials for receiving funds through local government museums can research sources outside the municipality - for example, other levels of local government. Diversifying funding sources can be likened to insurance, for if one source should disappear others could make up the gap. All funding sources, both public and private, can be constantly monitored. Funds from local government can often be matched by grants from the federal and provincial levels of government.

Exchanging information on local funding strategies, policies and practices with other municipal museums is also to be encouraged. Knowing the funding situation of a municipal museum in a city with a comparable population and tax base may help a museum to argue for an increased municipal grant. Since funding is often part of the political process, the institution that is known for the quality and effectiveness of its programs is in a good position to compete for dollars. The fact that museums are operated on a cost-effective basis is likely to be appreciated by political officials and politicians and taken into account in determining the annual grant.

One measure of cost effectiveness is the budget dollar per visitor, calculated by dividing the number of visitors into the corresponding annual budget. This statistic is also referred to as visit expenditure, being the operating cost per visit. A 1979 survey of Canadian museums showed that on the whole large museums (those with operating expenditures of over

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<sup>10</sup>Jolliffe, p. 16.

<sup>11</sup>Ibid.



\$1,000,000) spent more to attract a visit than did small museums (those with operating expenditures of under \$40,000).<sup>12</sup> The author's survey of municipal museums in Canada has shown that in 1982 the average cost of attracting the municipal museum visitor was \$7.65.<sup>13</sup>

In developing the case for local government support there are also some facts about municipal museums that can be utilized. These museums provide a direct benefit to the local community. Not only do they provide a civic service for the local population but studies have shown that they also can have a considerable economic impact on the community. The impact results from wages, visitor and staff expenditures in the community as well as from the value of local goods and services purchased for the museum. Museums contribute to the development of tourism by providing both an attraction and a destination for visitors to the community. They are also increasingly becoming involved in generating revenues through shops, restaurants, publications and other ventures.<sup>14</sup> The presence of museums can also contribute to improving the quality of life in the community. The quality of life is an important factor in attracting new business and industry to a municipality.

#### 4.3 The Role of Municipal Associations

A number of associations represent the interests of municipalities on both a provincial and a national basis. In 1982 a survey of these bodies was undertaken by the author to determine both the awareness and representation of municipal museum concerns. A questionnaire was developed to elicit information on the focus of association activities relating to municipal museums (Appendix C).

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<sup>12</sup>Statistics Canada, Culture Statistics, Museums, Art Galleries and Related Institutions (Ottawa: Ministry Of Supply And Services, 1983), p.23.

<sup>13</sup>Jolliffe, p. 16.

<sup>14</sup>For example, J. Gasser, "Why Cities Need Museums," Museum News, 57, 5 (May-June 1979): 26-28.

The questionnaire was distributed to thirteen municipal associations in ten provinces and the national association. There was a 79% response that included ten provincial associations in eight provinces and the national association (table 4.1). The level of response indicates a high degree of interest in the subject of the survey. There was, however, no response from associations in Quebec and British Columbia. Subsequent to the survey two additional associations were identified, the Towns of New Brunswick Association, and the Association of Villages of New Brunswick.

Table 4.1  
Municipal Association Questionnaire Response

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Alberta Urban Municipalities Association  
 Association of Municipalities of Ontario  
 Cities of New Brunswick Association  
 Federation of Canadian Municipalities  
 Federation of Prince Edward Island Municipalities  
 Newfoundland and Labrador Federation of Municipalities  
 Organization of Small Urban Municipalities (Ontario)  
 Saskatchewan Association of Rural Municipalities  
 Saskatchewan Urban Municipalities Association  
 Union of Manitoba Municipalities  
 Union of Nova Scotia Municipalities

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The associations surveyed were asked whether they knew approximately how many municipal museums were in the region governed by their association. Several respondents were able to answer this question. One respondent assumed that there were no such museums under their jurisdiction whereas subsequent survey work indicates the existence of at least one such museum. The remainder of the respondents either indicated that such museums did not exist, indicated that they didn't know or failed to answer the question.

This lack of awareness of the existence of municipal museums on the part of municipal associations is not suprising, since at the time that they were surveyed by the author, municipal museums in Canada had not been identified as such. The survey itself may have contributed to a heightened awareness among the associations of the existence of museums as municipal agencies.

Nine of the eleven associations who responded indicated that they did not work with municipalities on museum matters. Of the two who indicated that they did some work it was described as "Resolutions related to museum funding and analyses of funding programs related to museums" and "we work with all 161 members to try to get more money."

Asked whether they work with municipalities on the preservation of historic sites and buildings, most indicated that they did not. Of the three who did, this work was described as; "The topic has been studied at the annual conference," "Only in a guidance way" and "To try to get more money from the provincial government for grants." However, one of the associations that indicated not working in this area reported that it had having conducted an extensive review of the provincial heritage legislation. This is a exercise of some interest to municipal museums.

The final question was whether the associations had any viewpoints regarding the establishment of municipal museums. The responses are listed here, as they provide some insight into the attitude of municipal associations towards these museums:

We are of the opinion that this is a decision of the local council, who are in a much better position to assess the situation in their own locality.

No. As stated, there are none and it is unlikely there will be any in the foreseeable future.

Local concern.

No.

Personally favour them, but the province appears to favor central displays.

I agree with establishing museums in order to preserve the history and evolution of our society in this part of the country. From this we can better understand our political, cultural and educational institutions.

Museums in this province are the responsibility of the province.

This matter has simply never come up probably because we tend to deal in national not local municipal concerns and issues.

The survey of municipal associations revealed that on the whole these organizations are not aware of the concerns of municipal museums. There is potential within these structures for the examination of issues related to municipal museums. One means of achieving coordination may be for museum associations to join these associations, thereby bringing museum concerns to the attention of municipalities and their associations.

#### 4.5 The Role of Museum Associations

Museum associations in Canada represent both museums and the individuals working within the museums. There is a national association, the Canadian Museums Association and a number of provincial associations, Association Museums New Brunswick, Federation Of Nova Scotian Heritage, Museum Association Of Newfoundland and Labrador, Community Heritage Federation (Prince Edward Island), La Société des Musées Québécois, Ontario Museum Association, Association of Manitoba

Museums, Saskatchewan Museums Association, Alberta Museums Association and British Columbia Museums Association. In addition in a number of provinces and regions there are separate associations representing art museums and galleries, Atlantic Provinces Art Gallery Association, Ontario Association of Art Galleries, Western Canada Art Association. In Ontario some historical museums are still represented by the predecessor to the Ontario Museum Association, the Museums Section Committee of the Ontario Historical Society.

These organizations are concerned with issues of relevance to all museums, such as funding, training of museum personnel and museum standards. For example, the Saskatchewan Museums Association has recently defined its mission as being:

the collective voice of the Saskatchewan museum community. It serves as the provincial organization through which museums and museum-related individuals may communicate with each other, the public, governments, educational institutions and related professional associations. In cooperation and consultation with the museum community, SMA endeavors to be the advocate of museums in Saskatchewan, to accurately represent their interests and concerns, and to work for their advancement."<sup>15</sup>

The museum associations are mandated to speak to provincial governments on behalf of municipal museums. However, in the past they have not consistently addressed issues of particular concern to municipal museums. This may be due to the fact that in all areas except Ontario these museums make up a small percentage of those represented. In the latter province where there is a greater concentration of municipal museums, the Ontario Museum Association has included topics of special interest to these institutions on its annual conference programme and has joined the Association of

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<sup>15</sup>Kathy Pankowski, Memorandum to Ontario Museum Association Council, August 30, 1985.

Municipalities of Ontario. Within the museum association there have been informal discussions regarding the formation of a special interest group for municipal museums.

#### 4.5 A Synopsis of Municipal Museum Organization

That municipal museums exist under a number of different management arrangements is determined in part by the structure of local government and by the development of each museum. There are a number of obvious advantages and disadvantages to the operation of museums both on line with and at arm's length from the municipality.

A museum operating within the municipal organization can benefit from municipal expertise and services. The personnel of such museums will be municipal employees and as such will have access to benefit packages but will also likely, with the exception of management personnel, be subject to union membership and the collective bargaining process. Employees of on line museums may be better paid than their colleagues in museums operated by boards, with pay scales established by equating museum positions to others in the municipality.

The museum operated at arm's length from the municipality is less likely to have access to municipal expertise. The personnel are employees of the museum board and do not have access to benefits available to municipal employees. Personnel employed by a board are not usually unionized. It is however possible that the duties and requirements of these positions may involve more participation in decision making within a flexible structure.

Museums are just one service provided by the municipality. While they are not yet seen as an essential service, they are nonetheless being provided by an increasing number of municipalities across the country. The survey of municipal associations has indicated that for the most part these organizations have not been concerned with museum matters. However, the response indicates a positive attitude

towards the subject and a potential for the associations to pay increased attention to this area. In the past, museum associations have also shown a lack of direct concern with municipal museums. The increasing attention recently paid by the Ontario Museum Association to the concerns of these museums is some indication of the potential for increased association activity on behalf of municipal museums.

Municipal museums are loosely organized, both within their municipalities and in relation to each other through municipal and museums associations. In general they are poorly represented by these organizations. There is, however, potential for strengthening both the organization and management of municipal museums in relation to local government and the participation of representative organizations in the promotion and developement of the municipal museum cause in Canada.

## PART II. A CONTEMPORARY REVIEW OF MUNICIPAL MUSEUMS IN CANADA

### 5. METHODS USED TO REVIEW THE OPERATION AND MANAGEMENT OF MUNICIPAL MUSEUMS IN CANADA

#### 5.1 Objectives of the Review

Despite the rapid development of municipal museums in Canada since the late 1960s little is known about them. How many museums are there? Where are they located? When were they established? What kinds of municipalities have created them? What is their relationship with the municipality? How are they financed? What services and facilities do they provide for the public? On what basis are they open to the public? Do they have established policies and plans for the future? A literature search confirmed a lack of information which would provide answers to these questions. A national review of the contemporary state of these museums was thus proposed and carried out during 1982-1983. The specific objectives of the study were:

- i. To provide descriptive information on the establishment, management, and operation of municipal museums.
- ii. To identify the relation of the municipal museum to local government.
- iii. To collect information on factors that might affect the operation and development of these museums.

#### 5.2 Research Design and Methodology

Since the aims of the study were both qualitative and quantitative, potential research methods were chosen in relation to these objects. The use of two specific methods was examined: the survey and the case study.



Approaches to data collection in survey research can include a questionnaire administered by an interviewer in the presence of the respondent, a telephone interview, a mailed questionnaire and a self-administered questionnaire completed in group sessions. For this study a mailed questionnaire was chosen as an economical and appropriate survey instrument on the basis that:

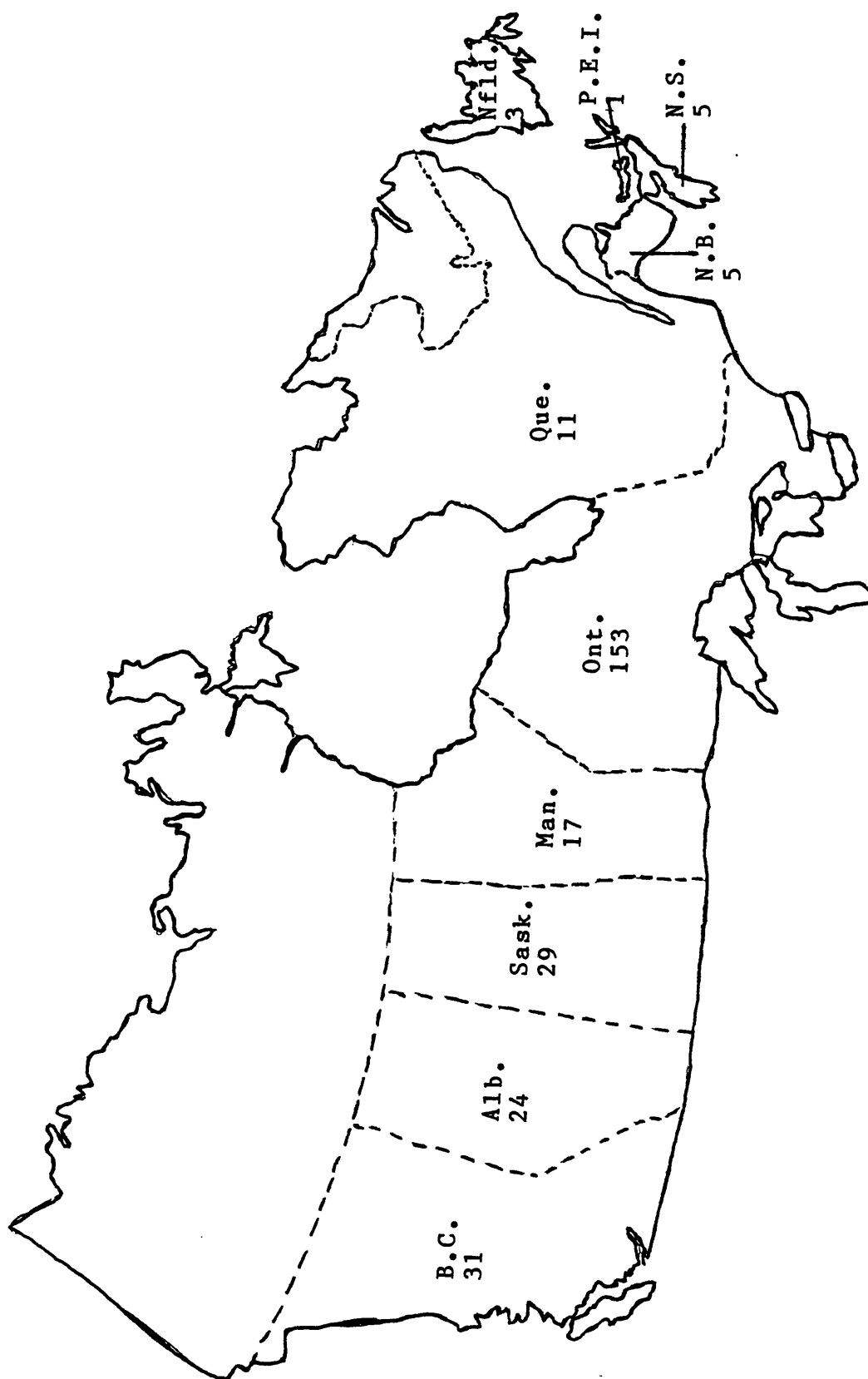
- i. The type of information required was to be general.
- ii. The target respondents formed an easily identifiable group.
- iii. The group was widely dispersed across Canada, from British Columbia to Newfoundland.

There are limitations to the type of information that can be collected through a mailed questionnaire. The researcher has no control over the respondents, who in some cases may lack the motivation to respond. In an interview the interviewer can explain any ambiguities that arise. The interviewer can also control the sequence of the questions and can probe for additional information where necessary.

To compensate for the limitations of the questionnaire as a survey instrument and to collect detailed information to illustrate the survey data, a case study approach was also chosen. The studies of selected museums were to be developed by means of a personal interview and visit to each museum.

Figure 5.1.

Distribution of Municipal Museums, 1983



At the outset of the study it was not known how many municipal museums there were in Canada. The Directory of Canadian Museums, 1981 listed 247 museums as having a municipal governing authority.<sup>1</sup> These entries formed the basis of an initial list of municipal museums which was circulated to provincial museum associations and museums advisors across the country for comment. From their response a total of 305 museums were identified as possibly being municipal. As additional information on the status of museums was received, the list was revised, for a final total of 280 museums as of November 1983 (figure 5.1).

Given the manageable number of municipal museums it was decided to survey all such museums in Canada. While it was recognized that the intended respondents, the directors and curators of museums, receive numerous questionnaires it was believed that a reasonable reply could be obtained by:

- i. The use of a concise questionnaire.
- ii. The provision of a stamped and self-addressed return envelope.
- iii. A personal approach and follow up.
- iv. A guarantee of confidentiality.
- v. The promise of a copy of the survey results for those who responded.

A questionnaire was drafted from the objectives of the study. Questions were grouped in a logical sequence, dealing with the past establishment, present operation and management, and development plans of these museums. For the most part closed questions were used as they are relatively easy for the

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<sup>1</sup>Directory of Canadian Museums, 1981, (Ottawa: Canadian Museums Association, 1981)

respondent to answer and for the researcher to code and analyze. A few open questions were asked where more detailed information was required or where some indication of the attitudes of the respondents was needed.

The questionnaire was pretested during January of 1983 with a random sample of 26, or 9% of the municipal museums. This sample was chosen by province to ensure geographic representation. There was a 61% response that represented all provinces with the exception of Quebec and Newfoundland. The questionnaire was returned by museum curators (61%), directors (22%), secretaries or secretary-treasurers (11%) and others (16%).

As a result of the pretest a number of questions were revised. The questions were also formatted for the coding of the answers.

The final questionnaire was mailed to the 305 museums identified as municipal with a personal cover letter and a stamped, addressed return envelope. Both French and English versions are included in Appendix D.

As a follow-up a personal reminder letter was sent to those who had not responded within a few months of the initial contact. In the final stage of the survey as many respondents as possible were contacted by the researcher, either in person or by telephone, to solicit a response to the questionnaire.

Out of the 305 questionnaires distributed 228 replies were eventually received giving an overall response rate of 77%. Of these, 18 did not meet the definition of a municipal museum and therefore were not applicable to the study. The remaining 210 returned questionnaires represent a 75% response from the 280 museums that were ultimately identified as municipal. The analysis in the following chapters is based on this response. Returns received after data analysis brought

the total response rate to 77%, an excellent result for this type of survey.<sup>2</sup>

Even with an acceptable response rate it is possible that bias may arise from those who do not respond. When the museums that did not respond were examined it became apparent that the majority were seasonal community museums. The nonresponse from these museums could be due to questionnaires having been distributed before these museums open for the season. Bias towards these museums must be taken into account in the analysis of the data.

There were some omissions in the information appearing on returned questionnaires. These cases of missing data are noted in the analysis when they are significant to the survey results.

With the exception of the underrepresentation of seasonal community museums and some missing data, the results of the survey can be seen as representative of municipal museums in Canada.

In preparation for the analysis of the questionnaire data the responses were coded, entered into a computer and analyzed using the Statistical Analysis System.<sup>3</sup> Statistical analysis was used to provide findings addressing the objectives of the research, reported both in the text and in tables and charts. In certain cases variables were combined to produce new variables; for example, attendance and operating budgets were combined to produce the budget dollar per visitor.

In addition to the survey of municipal museums descriptive studies of individual museums were developed:

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<sup>2</sup>See table 6.1 for an exact break down of the response by province.

<sup>3</sup>SAS User's Guide: Basics, 1982 Edition (Gary, North Carolina: SAS Institute Inc., 1982).

- To make available a collection of case studies on the operation and management of municipal museums in Canada.
- To supplement general information from the survey of municipal museums and to illustrate particular results.
- To identify additional factors in the operation and management of municipal museums, not addressed in the survey.

The complete texts of these case studies are found in The Operation And Management Of Municipal Museums In Canada.<sup>4</sup> Profiles derived from seven of these studies are found in Chapter 8 of this work.

Sixteen museums were chosen for the case studies, based on the following factors: geographic distribution, type of museum, year of establishment, legal basis, type of municipality and basis of operation (table 5.1). Because of the practical limitations of travel and time, cases were chosen from five provinces: Alberta, Saskatchewan, Ontario, New Brunswick and Nova Scotia. The museums located in these provinces represent 80% of the municipal museums in the country. One museum that did not fit the definition of a municipal museum, the Southern Alberta Art Gallery, was included as a case study because it provided an alternate model for the provision of museum services at the municipal level.

All of the museums chosen had responded to the survey questionnaire. This response provided background information on each museum and also indicated areas in which the researcher might probe for additional information during the interview.

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<sup>4</sup>Lee Jolliffe, A Study of the Operation and Management of Municipal Museums in Canada, (Toronto, 1983).

**Table 5.1**  
**Museums Chosen For Case Studies**

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1.	The Bell Homestead, Brantford, Ontario
2.	The Billings Estate, Ottawa, Ontario
3.	Chatham Cultural Centre, Chatham, Ontario
4.	Chatham-Kent Museum, Chatham, Ontario
5.	Dartmouth Heritage Museum, Dartmouth
6.	DesBrisay Museum and National Exhibition Centre, Bridgewater, Nova Scotia
7.	Fort Edmonton Park, Edmonton, Alberta
8.	Hiram Walker Historical Museum, Windsor, Ontario
9.	Lambton Heritage Museum, Grand Bend, Ontario
10.	Moncton Museum, Moncton, New Brunswick
11.	North Battleford Arts Centre, North Battleford, Saskatchewan
12.	Oxford Museum, Woodstock, Ontario
13.	Peterborough Centennial Museum, Peterborough, Ontario
14.	Sir Alexander Galt Museum, Lethbridge, Alberta
15.	Southern Alberta Art Gallery, Lethbridge, Alberta
16.	Swift Current Museum, Swift Current, Saskatchewan
17.	Swift Current National Exhibition Centre, Swift Current, Saskatchewan

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Information for the case studies was obtained through a visit and interview with the chief staff member, either the director or curator, of each museum. The personal interview provided an opportunity for the researcher to elicit from the respondents what they considered to be important issues relative to municipal museums. In addition descriptive information concerning establishment, operation and management, and development plans could be obtained to supplement the survey data.

Case study guidelines and an interview schedule were forwarded to the museums before the visit and used to guide the discussion during the interview (Appendices F and G).

Immediately prior to the interview the study, the selection process for case studies and the procedures for case study development and approval were explained by the researcher.

The level of information obtained through these interviews was influenced by a number of factors. The interview was held in the respondents' museums at an agreeable time. It was concentrated into a one to one and one-half hour period and third parties were present in few cases. The respondents were committed to the study, having previously completed the questionnaire. They had a professional and collegial interest in discussing issues. The interview questions were mailed to the respondents prior to the interview. The interviewer had background on each museum from the mailed questionnaire returns and in many cases was known to respondents through previous correspondence and or personal contact. In addition the study content was generally not political. There was therefore a high level of respondent interest and little anxiety regarding the questions asked.

After the interview a draft case study was produced, based on the questionnaire, interview, visit and supplementary material collected on the museum. The draft was then forwarded to the respondents for verification and returned to the author with permission for publication.

### 5.3 Reporting on the Review

In December of 1983 the initial findings of the study were released as a research report, A Study of the Operation and Management of Municipal Museums in Canada.<sup>5</sup> This report included an introduction to municipal museums in Canada and a review of the survey data in the categories of establishment, management, operation and future development. The case studies were published in full and briefly analyzed in relation to the survey findings.

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<sup>5</sup>Ibid.



As a result of this preliminary analysis of both the survey and case study findings seven recommendations were made:

1. That the development of coordinated museum services be examined among corresponding and neighbouring levels of government.
2. That provincial authorities concerned with museums should work with municipalities to ensure the ongoing financial support of these museums. Specifically, provincial-municipal funding formulas should be developed for the uniform and ongoing assistance with the operation of museums at the local government level.
3. That a code of practice for municipalities that own and operate museums be developed and proposed for implementation.
4. That municipal museum personnel be afforded the opportunity to acquire the knowledge and to develop the skills that are needed to deal with the local government structure. Furthermore, that municipal museum personnel be given the opportunity to learn from the experiences of other municipal museums.
5. That the development of municipal museums interest groups within existing national and provincial museums associations should be encouraged where interest is sufficient.
6. That municipal museums work with the relevant departments of their own municipalities as well as related local organizations in further developing their audiences.
7. That the relation of a municipal museum to its municipality be clearly defined in terms of

reporting relationship and the place of the museum in the organizational structure.

The research report was forwarded to the survey respondents (Appendix E) as well as to the municipal association respondents and other individuals in the museum field who had participated in the study. It was subsequently provided, on request, to museums, municipalities, libraries and other interested parties.

Interest in the research has been expressed from both the museum and municipal fields. After the Federation of Canadian Municipalities newsletter Forum reprinted the seven recommendations one municipal representative commented:

Judging by the recommendations highlighted in the article, your report isolates the key problem areas in the relationship of museums with municipal governments.<sup>6</sup>

While the report provided only an initial overview of the study findings, the following chapters provide a more comprehensive review and a resulting analysis of the contemporary municipal museum phenomenon in Canada.

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<sup>6</sup>D.G. Howlett, Deputy Municipal Clerk, Corporation of the District of Matsqui, Clearbrook, B.C. Letter to author 23 October 1984.

## 6. RESULTS OF A SURVEY OF THE OPERATION AND MANAGEMENT OF MUNICIPAL MUSEUMS IN CANADA

### 6.1 Survey Response

The principal objective of the survey was to provide basic information on the contemporary municipal museum phenomenon in Canada. The survey findings are therefore presented in the form of descriptive information on the establishment, current management and operation, and plans of these institutions.

The response to the survey, from 75% of the two hundred and eighty municipal museums in Canada, is for the most part representative of the geographic distribution of these institutions (figure 6.1 and table 6.1). The responding institutions are listed in Appendix E.

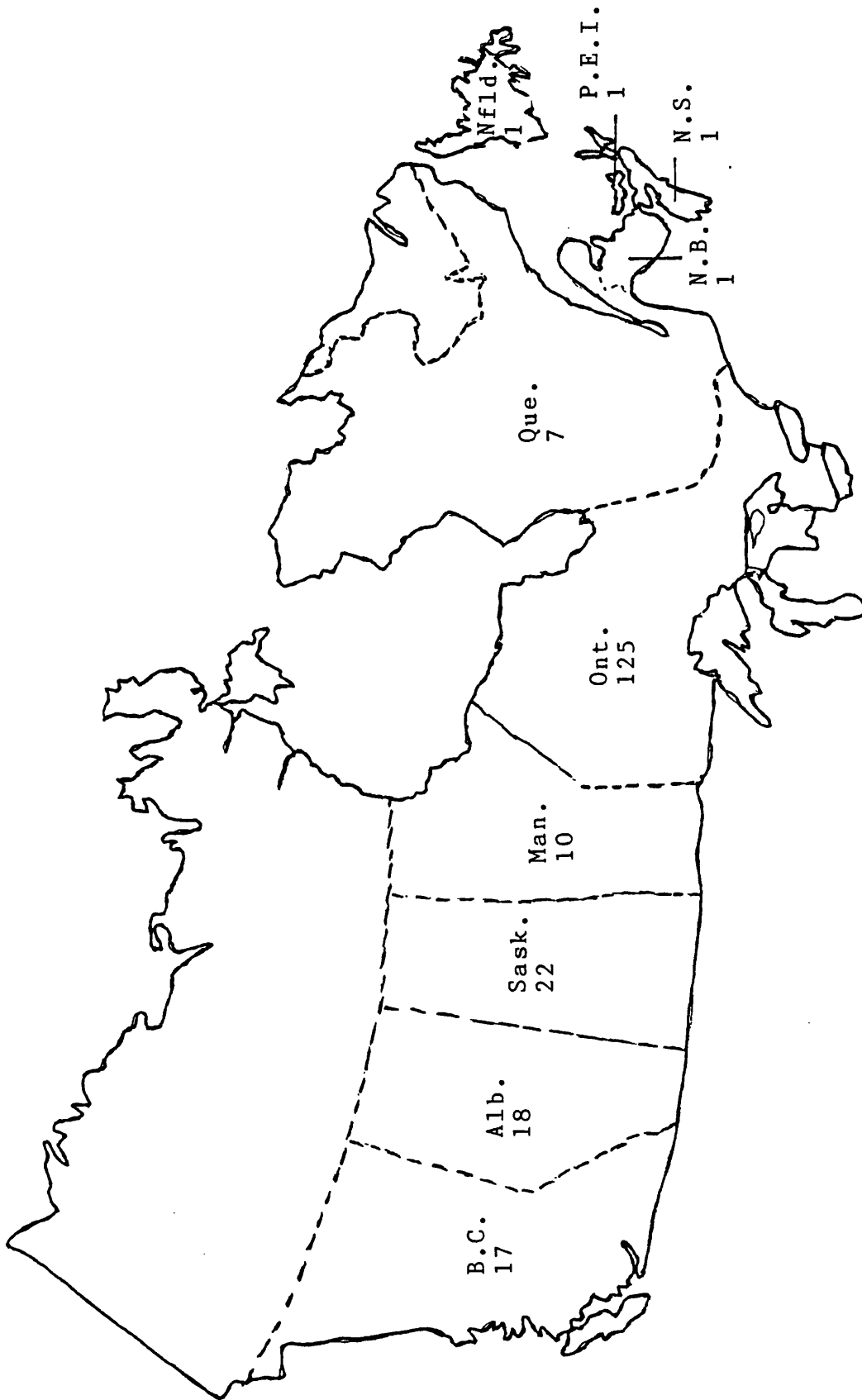
Most of the replies were from either directors, curators or curator/directors (60.5%). A smaller percentage (14.5%) was from members of museum boards of management or museum committees with the balance (25%) being from those holding other positions. Thus the overall survey results tend to reflect the views of staff rather than those of the members of boards of directors and others responsible for municipal museums.

Like all survey findings these are subject to error resulting from nonresponse to specific questions and from inaccuracies in information supplied. Cases of missing data are noted where they are significant to the survey results.

A majority of the museums that did not respond to the survey were seasonal community museums. A nonresponse bias towards these museums is taken into account in reporting the survey findings.

Figure 6.1

Distribution of Survey Response, 1983



With the exception of this nonresponse bias and some missing data the survey results are interpreted as being representative of municipal museums in Canada.

**Table 6.1**  
**Distribution of Municipal Museums and Survey Response, 1983**

Province	Museums		Response	
	No.	Percent	No.	Percent
British Columbia	31	11.1	17	8.1
Alberta	24	8.6	18	8.6
Saskatchewan	29	10.4	22	10.5
Manitoba	17	6.1	10	4.8
Ontario	153	54.7	125	59.5
Quebec	11	4.0	7	3.4
New Brunswick	5	1.8	5	2.3
Nova Scotia	5	1.8	5	2.3
Prince Edward Island	1	0.5	1	0.5
Newfoundland	3	1.1	0	0.0
Total	280	100.0	210	100.0

## 6.2 Municipal Museum Establishment

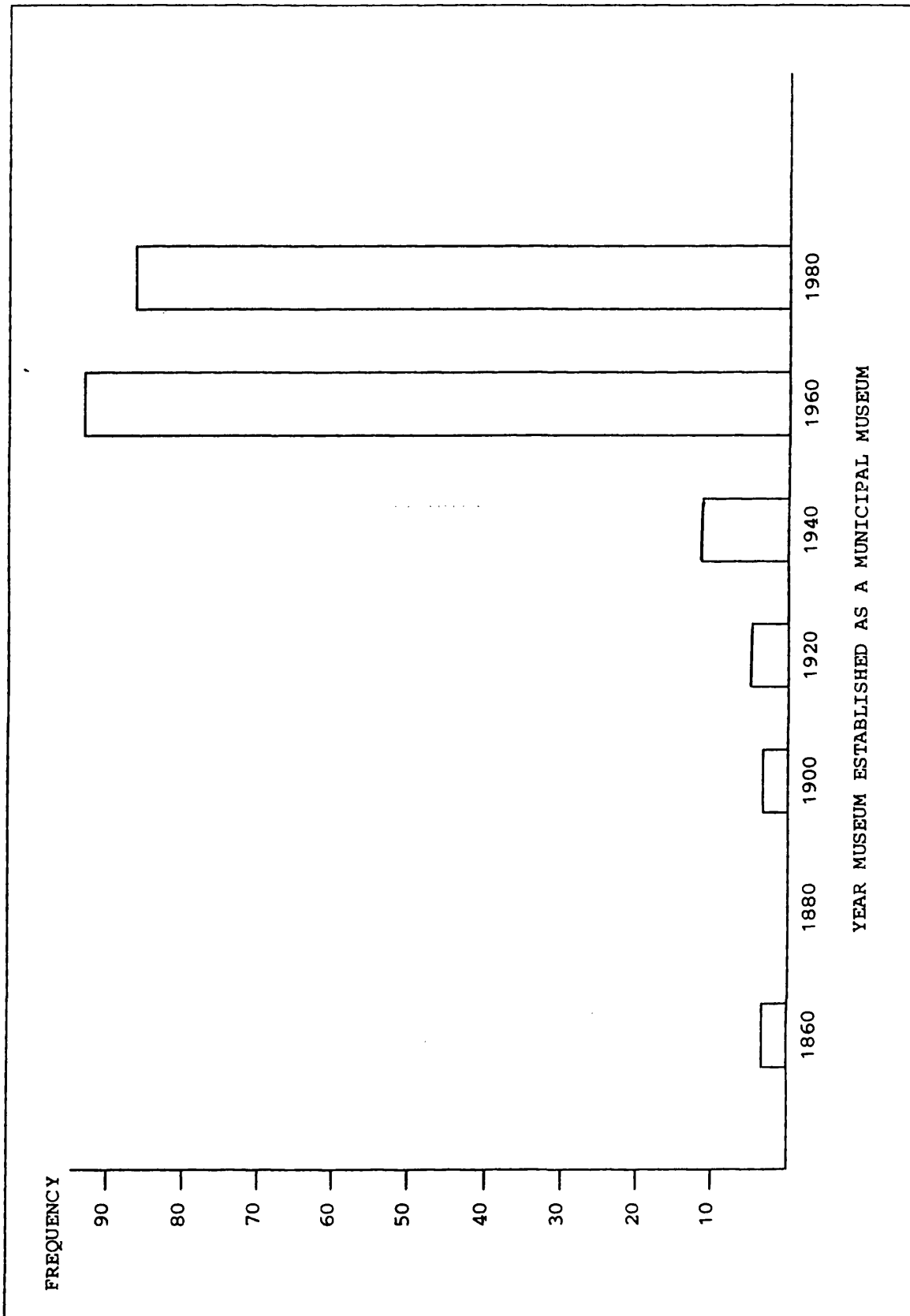
The following factors related to the establishment of municipal museums were examined: the types of museums that have been established, when they were established and whether they were established by the municipality or by another body and then taken over by the municipality. Factors related to the nature of the municipalities that have established museums were also addressed: the types of municipalities, the characteristics of the municipalities and the number of museums that each municipality has established.

Table 6.2  
Museum Types Represented by Municipal Museums, 1983

Type	Number	Percent
Art Centre or Gallery	20	9.6
Community	100	47.8
Natural History	5	2.4
Historic House or Building	16	7.7
Historic Park or Community	7	3.3
Science and Technology	1	0.5
General	20	9.6
Other	40	19.1
Total	209	100.0
Missing case = 1		

Municipal museums are represented by a variety of types. However, the community museum is the predominant type found (table 6.2). This figure might be higher if nonresponding seasonal museums were taken into account. In addition many of the museums classified by the respondents as "general" could also have been classified as community museums. Historic houses, restored buildings, historic parks and restored communities form the next largest category of responding museums. Art galleries and art centres responded at the same level. An unexpected finding was the significant number of special types of museums reported within the "other" category. This included aquaria, botanical gardens and conservatories, nature centres, planetaria, and observatories and zoos.

Table 6.3  
Year of Establishment as a Municipal Museum



While the founding of municipal museums in Canada dates from the 1860s it was not until the middle of the twentieth century that there was a sharp rise in the numbers established (table 6.3). In fact, the survey results show that only 12.2% of responding museums had been established by 1950. Since 1967 municipalities have been increasingly involved with the establishment of museums. In that year alone 15.9% of the surveyed municipal museums were founded. These findings parallel the historical review of the rise of municipal museums, reflecting not only the impact of centennial celebrations in British Columbia in 1958 and for all of Canada in 1967 but also the relatively recent growth in the numbers of municipal museums.

For 31% of the museums differing dates were reported for initial establishment and establishment as a municipal museum. This figure represents museums that were founded by bodies other than municipalities, for example, historical societies, and subsequently taken over by the municipality. The difference between the original and municipal establishment dates ranged from one to sixty-nine years.

As nonprofit institutions, museums must be legally established. While most exist under municipal bylaw or under the directive of a municipal council, some are under parks and recreation departments. Only a few are set up by public library boards or under special legislation. Examples of the latter are: incorporation under letters patent (Ontario) and the Societies Act (British Columbia). Other arrangements include a public trust (New Brunswick), and a foundation (Ontario) (table 6.4).



Table 6.4  
Legal Arrangements of Municipal Museums, 1983

Arrangement	Number	Percent
Municipal Bylaw	100	49.5
Council Directive	58	28.7
Public Library	10	5.0
Parks & Recreation	20	9.9
Special Legislation	6	3.0
Other	8	4.0
Total	202	100.0
Missing cases = 8		

Table 6.5  
Types of Municipalities Operating Museums, 1983

Type	Number	Percent
Village	13	6.2
Town	51	24.4
City	90	43.0
Borough	3	1.4
Township	22	10.5
County	10	4.8
District	4	1.9
Region	9	4.3
Metropolitan	4	1.9
Urban	2	1.0
Rural	1	0.5
Total	209	100.0
Missing cases = 1		

As discussed in Chapter 3, there are a number of types of municipalities in Canada, with some difference in those found in each province. Municipal museums were reported under all kinds of local government units (table 6.5). While the largest number have been established by cities, these comprise less than half of all such museums in Canada. A significant number are provided by towns and a smaller proportion by townships. A small but significant percentage is also found under counties, regions, districts, and urban and metropolitan areas.

**Table 6.6**  
**Lowest and Highest Population Extremes for Municipalities**  
**Operating Museums, 1983**

<b>Lowest</b>	<b>Highest</b>
200	1,020,000
200	1,020,000
300	1,020,000
454	1,100,000
600	2,250,000
Missing cases = 26	

Municipal museums have been established in municipalities with populations ranging from several hundred to two and a half million (table 6.6). As the five lowest and five highest cases show, both least populous of municipalities may have a municipal museum. This trend is related to the existence of small community museums. The most populated urban areas also have established museums although these tend to be more specialized institutions. Despite these extremes, half of the museums are located in municipalities with populations of over 26,750.

The majority of municipal museums are single museums owned and operated by a local government unit. There are, nonetheless, a few museums that reported being one of from two to five or more sites owned and operated by their municipality (table 6.7).

Table 6.7

Number of Museums Owned and Operated by the Municipality,  
1983

Number of Museums	Response	Percent
0	8	4.0
1	128	63.4
3	33	16.3
4	6	3.0
5 or more	15	6.9
Total	202	100.0
Missing cases = 8		

Where five or more institutions are operated, the municipal authority is usually a large urban city. For example, the City of Edmonton, Alberta, operates the John Janzen Nature Centre, Queen Elizabeth Planetarium and Valley Zoo under the Parks and Recreation Department; and Fort Edmonton and John Walter Museum under contract with the Fort Edmonton Historical Foundation. Another example is that of the City of Toronto, Ontario, which operates Historic Fort York, the Marine Museum of Upper Canada, Mackenzie House, Colborne Lodge and Spadina under the Toronto Historical Board; Allan Gardens and Riverdale Farm under the Parks and Recreation Department; and the Market Gallery under the Archives Division of the City Clerk's Department. Also in Toronto the metropolitan unit of local government, the Municipality of Metropolitan Toronto, operates the Metro Toronto Zoo and the Metropolitan Toronto Police Museum.

### 6.3 Municipal Museum Management

This group of questions sought to identify the management structures of municipal museums and their relationship to the municipality. Attention was therefore devoted to factors such as the makeup of managing bodies, the staffing of museums, the joint municipal operation of museums, the relationship to the municipality and the provision of services by the municipality.

Table 6.8  
Managing Bodies of Municipal Museums, 1983

Body	Number	Percent
Museum Board	99	47.8
Museum Committee	30	14.5
Historic Sites Board	7	3.4
Public Library Board	8	3.9
Historical Society	9	4.4
Parks & Recreation	30	14.5
Other	24	11.6
Total	207	100.0
Missing cases = 3		

It is usual for a municipality to delegate the management of a museum to an appropriate board, committee, department or other body. A number of different arrangements were identified. Almost two-thirds of municipal museums are managed by museum boards of management or museum committees. Of the remainder, a significant number are directed by parks and recreation departments and it is likely that a few of the museums in the "other" category are managed by other types of municipal departments such as a city clerk's department. Only a small number of museums are administered for municipalities by historical societies or other bodies (table 6.8).

**Table 6.9**  
**Reporting Relationships of Municipal Museums, 1983**

Body	Number	Percent
Municipal Council	134	70.2
Municipal Clerk	5	2.6
Municipal Treasurer	2	1.0
Public Library Board or Director	9	4.7
Parks & Recreation Department or Director	38	19.9
Other	3	1.6
Total	191	100.0
Missing cases = 19		

For the most part local governments in Canada manage their own museums. Only a few museums reported a second municipality being involved in their management. Such collaboration is most likely to occur between the upper and lower tier of local government. An example is the Hastings County Museum in Belleville, Ontario, which is jointly managed by the county of Hastings and the city of Belleville.

The reporting relationship between the body that manages the museum and the municipality gives some indication of the museum's place within the local government structure. This relation can differ according to the management arrangement of the museum and the particular municipal administrative structures (table 6.9). While the majority of museums report directly to council, others are responsible to staff or departments that also report to council. This is true of municipal clerks and treasurers and parks and recreation departments and directors. Several museums are responsible to a public library board or director. In some cases

considerable stress is placed on the arm's length principle as indicated by one survey respondent. "The site is closely linked with the municipality, which is advantageous in the areas of budget, salaries, benefits and support services. Outside of budget approval, the municipality is not involved with policy decisions and this type of separation is important."

One hundred and eighty museums reported their operating budgets for a combined total of over \$38.7 million in 1982. This figure is comparable to a Statistics Canada survey in which 1,052 museums reported a total income of \$220.6 million in 1979.<sup>1</sup> However, of the municipal museums surveyed a mere six institutions shared over \$18.9 million of the total funding of \$38.7 million. Specifically the budgets of these large institutions were reported as \$1,105,044, \$1,312,000, \$1,670,000, \$2,774,000, \$5,000,000 and \$8,000,000 respectively. A quarter of the museums reported budgets of less than \$11,600. Had the six large budget institutions been isolated in this analysis, the average budget finding would have correlated with the 1979 Statistics Canada survey in which 25% of the museums reported budgets of under \$5,000.<sup>2</sup>

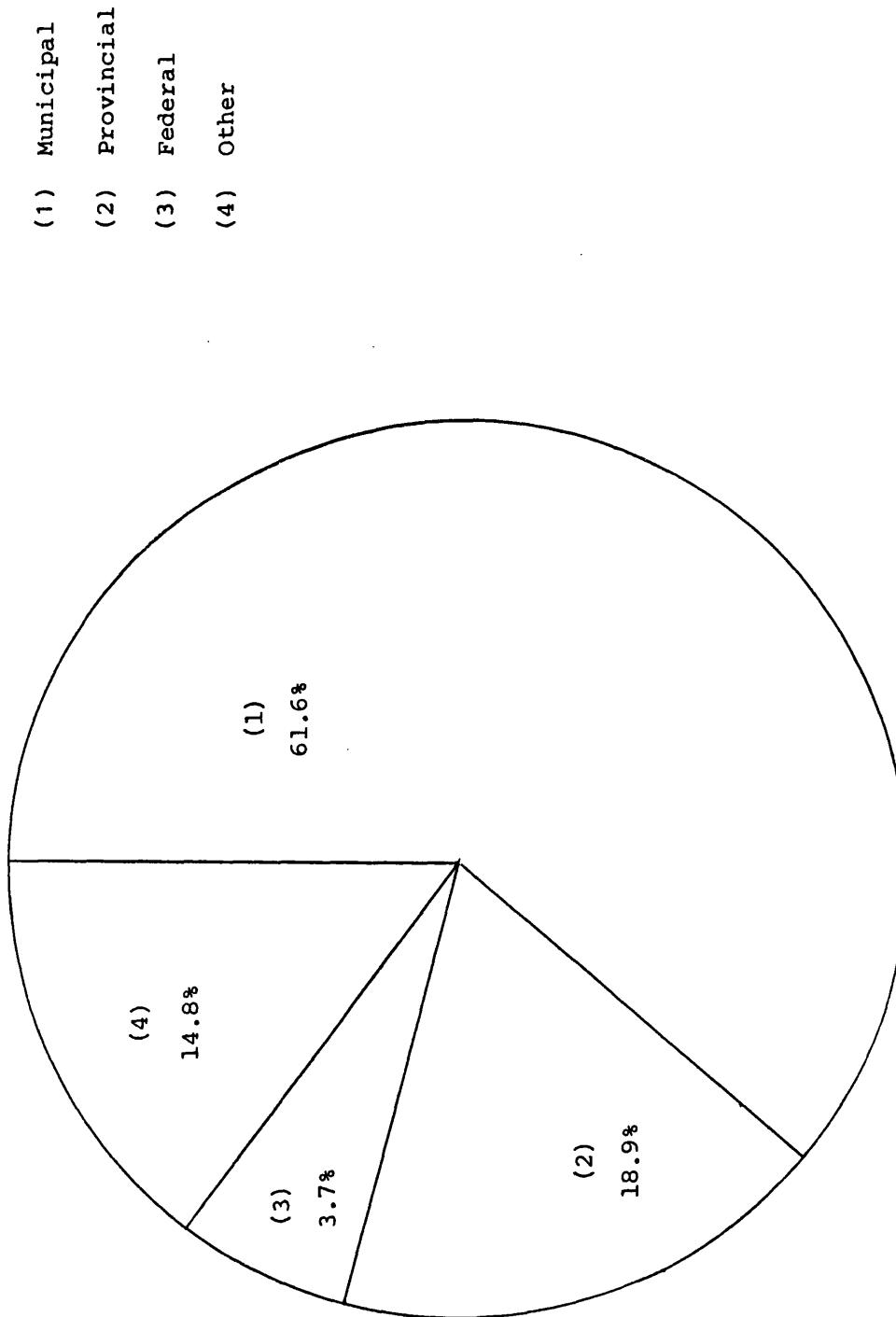
Most municipal museums receive operating funding from a variety of sources (figure 6.3). Nonetheless, there is a direct and understandable relationship between municipal funding and these museums. Most of these institutions receive the major part of their operating funding from the municipality. For the entire sample the proportion of municipal funding ranged from little funding to full funding. It is noteworthy that almost a quarter of the museums reported full municipal funding of their operating budgets.

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<sup>1</sup>Statistics Canada, Culture Statistics Museums, Art Galleries and Related Institutions 1979 (Ottawa: Statistics Canada, 1983).

<sup>2</sup>Ibid.

Figure 6.2  
Average Percentage Source of Operating Budgets of Municipal  
Museums, 1982



While the provincial government contribution to operating budgets is considerably less than the municipal subscription, it is still significant. However, over a quarter of the museums surveyed reported no provincial contribution in 1982.

Federal funding is a minor source for the operational budgets of municipal museums. Most municipal museums are not eligible for such funding, which comes primarily from the federal agency responsible for museums, the National Museums of Canada. However, national exhibition centres established by municipalities do receive operating assistance through the Museums Assistance Programmes of the National Museums of Canada. While such assistance is not available to other municipal museums from this source, such museums may have received National Museums of Canada assistance for special projects, for example, under their Upgrading and Assistance Programme for either planning or capital projects. In the past the Canada Council has also provided some assistance for the operation of public galleries.

Sources outside of government accounted for a small but meaningful percentage of operating funding. This may include admission charges and other fees generated by the museum. For example, while the Oakville Galleries in Oakville, Ontario, receives major financing from municipal funds and provincial grants, this is supplemented by income from memberships, programme admissions and rental fees.

The operating income sources for municipal museums can be compared to those for all types of museums in Canada. Municipalities contribute a greater than average percentage of operating budgets - 66.6% as contrasted with 13.3% for museums overall.<sup>3</sup> However, provincial and federal contributions to

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<sup>3</sup>Statistics Canada. Culture Statistics Museums, Art Galleries and Related Institutions 1979 (Ottawa: Statistics Canada, 1983).



municipal museums are less than the average, with provincial at 18.9% as compared to 33.1% for all museums, and federal at 3.7% as compared to 30.9% for museums overall. Municipal museum income from the other sources, often referred to as private sector funding, roughly parallels that reported for museums overall at 14.8% as compared to 22.7% for all museums.

There was a range of \$8.00 and a mean of \$1.53 in the level of municipal funding per capita. However, half of the museums had a funding level below the median of \$1.16 per capita.

Capital costs may include new construction, renovation, feasibility studies, and design fees, the purchase of land, buildings and fixed equipment. Over half of the museums surveyed, some 57.2%, indicated that they had received some capital funding over the five years from 1977 to 1982 to the total amount of over \$25.9 million. The average level of such funding was \$297,487. Nonetheless, many museums received assistance for minor capital improvements. Half of the institutions reported amounts under \$43,000.

Funding for capital budgets also comes from a variety of sources. While municipalities provide a portion of these funds, municipal museums are also eligible to apply for such funding from their own provinces and from the federal government.

The capital funding reported represents a modest investment in the development of museums by all levels of government: municipal, provincial and federal. An example is provided by a museum that reported having received \$175,000 in capital funding, indicating the sources as: local government, \$20,000; federal government \$118,000; and other, \$39,000.

Figure 6.3  
Average Percentage Source of Capital Budgets of Municipal  
Museums, 1977-1982

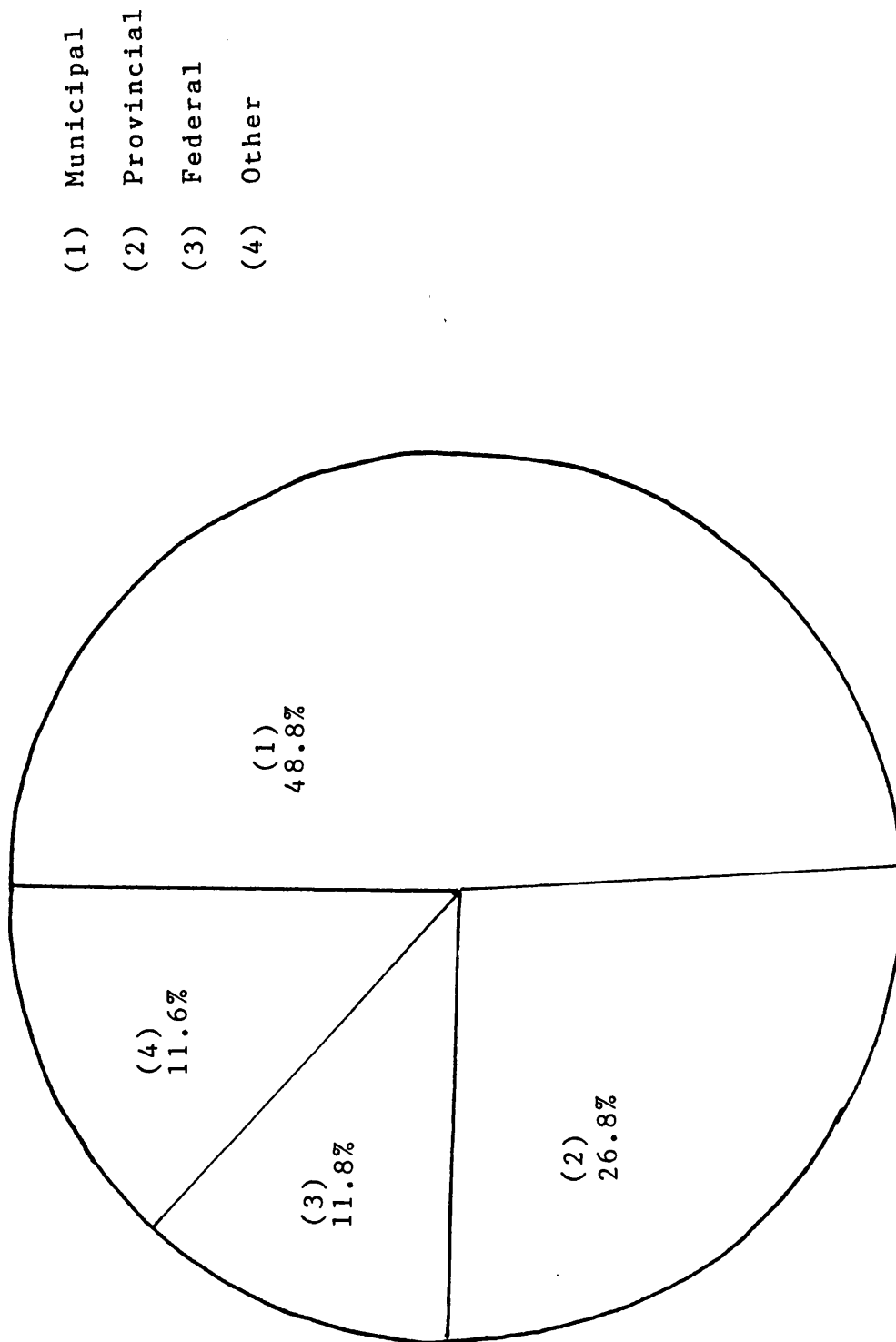


Table 6.10  
Municipal Services Provided to Museums, 1983

Service	Yes		No	
	Number	Percent	Number	Percent
Accommodation	106	62.5	62	36.9
Building Maintenance	135	73.8	48	26.2
Grounds Maintenance	150	79.4	39	20.6
Refuse Collection	161	84.7	29	15.3
Purchasing	106	60.9	68	39.1
Auditing	143	78.1	40	21.9
Accounting	128	71.5	58	28.5
Building Insurance	171	90.5	18	9.5
Collections Insurance	123	69.1	55	30.9
General Liability				
Insurance	156	84.8	28	15.2
Staff Benefits	114	66.3	58	33.7
Equipment	55	42.0	76	58.0
Other	19	37.7	33	62.3

A factor that illustrates the relationship of the museum to its local government is the services provided by the municipality. A survey question relating to these services attempted to assess the level of municipal support by determining what services are provided. Results for this question are tentative, for it is not known whether these services were billed as part of the museum's budget or whether they were provided at no charge to the museum. Other services, such as refuse collection, are provided to many institutions in the community.

Over half of the museums have accommodation provided. Many municipalities also provide maintenance for the museum building and its grounds. In numerous cases insurance is

arranged for the museum building, general liability and collections. It is significant that coverage is more likely to be for the museum building and general liability than for the museum collections. Many museums have access to municipal services in the areas of auditing, accounting and purchasing. In over half of the cases the municipality provides staff benefits. Less than half of the museums have access to municipal equipment. One respondent provided an example of such equipment as a video camera and playback unit and municipal vehicles. While these results must be viewed with caution, they nonetheless indicate considerable service support for museums from within the municipal structure. There is also the potential for museums to negotiate increased servicing from their municipalities.

What role do municipal personnel play in the operation of museums? In a few isolated cases such personnel are directly responsible for museum operation, as indicated by the questionnaires that were completed by staff of municipalities. It would appear, however, that the normal municipal role is an advisory one. The museum is provided with certain resources in return for the provision of a museum service for the municipality.

#### 6.4 Municipal Museum Operation

Various aspects of the operation of municipal museums were examined. These included staffing, basis of opening, admission policies, audience analysis, public facilities and programmes.

Table 6.11  
Number of Municipal Museum Staff, 1983

Category	Sum	Average
Full Time	1048	5.6
Part Time	560	3.1
Seasonal	907	4.8
Volunteers	4403	24.9

Municipal museums are staffed with a complement of full-time, part-time and seasonal employees and volunteers. It is evident that the total number of full-time workers outnumber part-time or seasonal staff. However, when part-time and seasonal workers are combined they outnumber full-time staff. Municipal museums also reported a significant number of volunteers. This is evidence of strong community participation in municipal museums for volunteers far outnumber the paid staff. Museum boards of management and museum committees are also composed of volunteers from the community, although this factor was not measured by the survey. Despite this significant commitment by volunteers, few museums (36.7%) reported the adoption of formal volunteer policies.

Just over half of the municipal museums are open throughout the year. The others are open only for the summer season, seasonally and by appointment, or by appointment only (table 6.12). The findings related to seasonal museums are reinforced by the lack of response from small seasonal community museums.

Over half of municipal museums charge admission. The charges ranged from \$0.25 to \$4.00 per adult, from \$0.10 to \$1.50 per child, from \$0.25 to \$2.00 per senior citizen and

from \$0.75 to \$8.50 per group. The average charges reported for 1982 were \$1.20 per adult, \$0.45 per child, \$0.84 per senior citizen and \$2.92 per group. The most frequently charged admissions were \$1.00 per adult, \$0.50 per child \$0.50 per senior citizen and \$2.00 per group. Where higher admission rates are in effect the income produced can make a significant contribution to the operating budget of the museum.

Table 6.12  
Basis of Opening of Municipal Museums, 1983

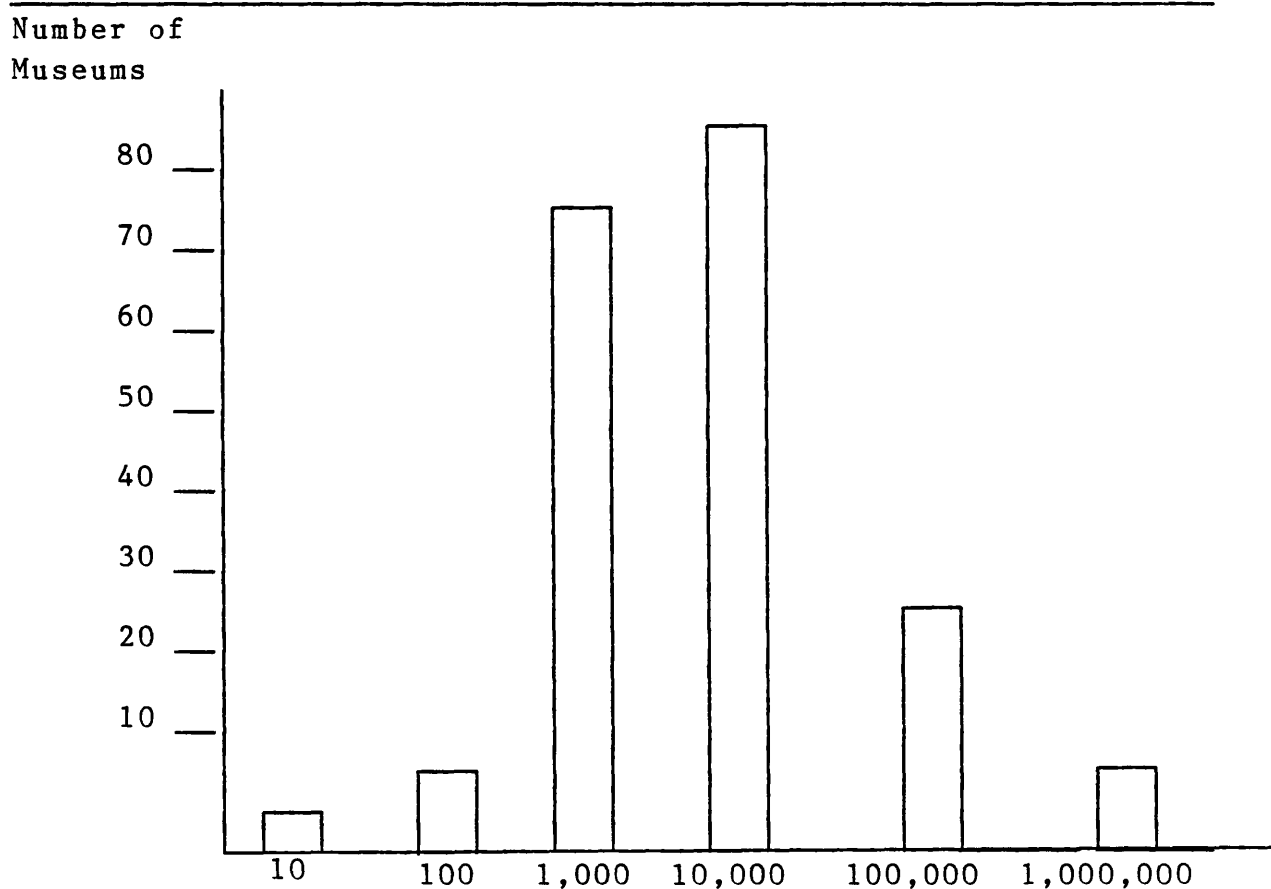
Basis	Number	Percent
Year-Round	114	55.1
Seasonal	42	20.3
Seasonal/ By Appointment	26	22.2
By Appointment	5	2.4
Total	207	100.0
Missing Cases = 3		

The museums surveyed are operated by municipalities as a service to the public. However, with just over half of these museums open year round and with many charging admission fees, there are certain restraints to visitor access to these facilities.

Despite these limitations 190 museums reported over 9.5 million visitors in 1982. Attendance ranged from 12 to 1,600,000. The mean for the number of visits per institution was 50,062. This was significantly higher than the average of

38,112 for 1,083 museums in Canada surveyed by Statistics Canada in 1979.<sup>4</sup> There is thus a considerable audience for municipal museums in Canada.

Figure 6.4  
Number of Visitors to Municipal Museums, 1982<sup>5</sup>



The fact that few (32.7%) museums reported having completed visitor surveys indicates that this audience is not well-known. The percentage of museums that have actually done visitor surveys is probably smaller than indicated by the survey results, as a number of respondents confused a visitor

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<sup>4</sup>Ibid p. 12.

<sup>5</sup>To museums surveyed.

survey with an attendance record. This hypothesis is supported by comments such as: "All visitors are recorded," "We total the visitors each year," "Survey done through guest book." It is evident that visitor research is a potential area for future development in municipal museums.

How much do museums spend in relation to each visitor? For the 69 municipal museums which provided 1982 figures for both the operating budget and the number of visitors the average cost of each visit was \$7.65 with a range from zero to \$48.24. However, ninety per cent of the museums reported a figure under \$15.00. Allowing for inflation, these figures are comparable with museums overall in Canada in 1979 that reported an average per visit cost of \$5.13. However, in this latter survey there was a greater range in the cost per visit, from \$1.77 to \$102.85.<sup>6</sup>

What facilities are available for visitors to municipal museums? While basic conveniences such as rest rooms and parking are offered in most museums, the amenities that could contribute to audience development are often lacking. For instance, only a few museums have a coffee shop or restaurant and less than a quarter have an audiovisual or movie theatre. Over half of the museums provide a sales desk or shop. It is significant that few of the museums reported definite plans for the future development of their services and facilities.

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<sup>6</sup>Ibid.



Table 6.13  
Visitor Facilities, 1983

Facility	Yes Number	Percent	No Number	Percent
Sales Desk				
Shop	131	68.6	60	31.4
Auditorium or Lecture Hall	78	41.9	108	58.1
Audiovisual or Movie Theatre	40	22.5	138	77.5
Visitor Parking	170	85.4	29	14.6
Library	99	55.6	79	44.4
Coffee Shop or Restaurant	29	16.4	148	83.6
Cloak Room	67	38.1	109	61.9
Rest Rooms	180	88.7	23	11.3

Missing Cases: Sales desk or shop = 19, Auditorium or lecture hall = 24, audiovisual or movie theatre = 32, visitor parking = 11, library = 32, coffee shop or restaurant = 33, cloak room = 34, rest rooms = 7.

Although many municipal museums have limited facilities, most offer public programs (table 6.14) ranging from special events and school visits to guided tours and temporary exhibitions. Improvements to facilities is one of the factors that would further enhance the availability of these programs to the public.

Table 6.14  
Municipal Museum Programs, 1983

Type	Yes		No	
	Number	Percent	Number	Percent
Guided Tours	182	90.1	20	9.9
Demonstrations	129	72.1	50	27.9
Special Events	158	81.9	35	18.1
School Programmes	151	82.5	32	17.5
Concerts & Plays	153	33.1	107	66.9
Clubs	31	19.3	130	80.7
Travelling Exhibits	85	48.9	89	51.4
Extension Exhibits	70	42.2	96	57.8
Temporary Exhibits	139	76.8	42	23.2
Study Groups	43	27.2	115	72.8
Special Lectures	98	56.0	77	44.0
Courses	49	30.4	112	69.6
Workshops	78	47.0	88	53.0
Other	20	30.3	46	69.7

An important aspect of the development of municipal museums is collaboration with other municipal museums reported by over a third of the respondents. Examples ranged from the exchange of ideas, information and staff to collaboration in staff training, promotion and operational and financial problems. One museum reported sharing the cost for "Department of Highways permits and land rental for highway signs" with the other municipal museum in the municipality. These initiatives show the potential for further development in this area. Given geographic limitations such efforts are likely to take place on a regional basis. Municipal museums are thus also likely to collaborate with other types of museums that are located near by.

## 6.5 Planning in Municipal Museums

There was some indication in the survey of the state of planning in municipal museums. Museum planning is a relatively new field. It is only recently that museums in Canada have had access to both literature and advice on this subject.

The museum planning process may include an organizational and institutional analysis; a visitor survey and market analysis; public programming plan; collections analysis; policies on staffing, access, security, conservation, exhibition, and interpretation; facilities analysis; financial forecasts and architectural planning. All stages of the process include evaluation.

Increasingly, provincial and federal funding agencies have required museums to provide evidence of such planning in order to obtain funding. But have municipal museums adopted planning as a museum activity? An examination of policy development in municipal museums as well as of their stated plans should provide some evidence of their activities in this area.

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<sup>1</sup>Barry Lord and Gail Dexter Lord (eds.) Planning Our Museums, (Ottawa: National Museums of Canada, 1983).

Table 6.15  
Municipal Museum Policies, 1983

Policy	Yes		No	
	Number	Percent	Number	Percent
Statement of Purpose	158	84.0	30	15.9
Collections				
Acquisition	142	79.8	36	20.2
Collections Disposal	108	66.7	54	33.3
Collections				
Management	107	67.7	51	32.2
Conservation	49	36.3	86	63.7
Disaster	20	16.8	99	83.2
Research	38	29.2	92	70.6
Education	58	41.7	81	58.3
Exhibition	74	51.4	70	48.6
Extension	29	22.9	98	77.2
Volunteers	51	36.7	88	63.3
Personnel	97	66.4	49	33.6
Public Relations	48	33.4	84	63.6
Community Relations	41	31.5	89	68.5

Missing cases vary from 22 to 91.

The majority of the museums surveyed have provided a policy basis for their institution, variously called a mandate, mission, statement of intent or statement of purpose. The importance of this policy has been described:

Every museum should have a written Statement of Purpose because the Statement will influence every decision made at the museum. The Statement of Purpose ensures that the objectives of the museum remain clear and consistent when new members are appointed to the museum's governing body. It

promotes understanding and common aims for everyone involved in the operation of the museum.<sup>8</sup>

Most museums also reported having adopted written policies for the acquisition of collections. Fewer museums have policies for the disposal of collections. Numerous museums reported that they did not have policies in place for disasters. A significant number of museums were also lacking in another basic policy, a research policy. A similar percentage of museums did not have conservation policies. In the programming area less than half reported education policies, over half had exhibition policies and less than a quarter reported extension policies.

Every museum can and should have a set of written personnel policies.<sup>9</sup>

While a significant number of museums had personnel policies, fewer had adopted volunteer policies. Many museums did not have policies for public relations. Community support is vital to the existence and future development of municipal museums and yet few museums reported having adopted community relations policies.

Some of the museums surveyed have assembled all of their policies into one document. At the Medicine Hat Museum and Art Gallery an operations manual contains a statement of purpose and detailed policies in the areas of administration, management and operation. Its purpose is:

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<sup>8</sup>Developing a Statement of Purpose for the Museum. Museum Notes For Community Museums In Ontario, Number 2 (Toronto; Ontario Ministry of Citizenship and Culture, Heritage Administration Branch, 1983), p. 1.

<sup>9</sup>Ronald, L. Miller, Personnel Policies for Museums (Washington, D.C.; American Association of Museums, 1980), p. 1.

to provide a means of simplifying the innumerable day-to-day decisions and complexities; it is a syntheses of do's and do not's, based on the successful working experiences of other institutions as obtained from the literature and through correspondence and adapted to the specific requirements of the Medicine Hat Museum and Art Gallery.<sup>10</sup>

The results of this survey with regard to policies may be compared with those from a survey of museums in Manitoba that indicated a much lower rate of adoption of formalized policies for museums as a whole in that province. For example, 40.7% indicated having a formal statement of purpose, 32.6% a collections policy and 20.9% a conservation policy.<sup>11</sup> This indicates that, at least in Manitoba, municipal museums demonstrate a greater level of formal policy development than do museums as a whole.

Do municipal museums have development plans? Two-thirds of the museums indicated that they had such a plan. While plans must ultimately be approved by municipal council, there was little evidence of municipal participation in the planning process.

Some plans involved the upgrading and/or expansion of facilities. Planned projects included renovations to or expansion of the physical plant. Many of these renovations were necessary in order to meet the requirements of funding agencies for creating the proper environmental conditions for

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<sup>10</sup>Manual for the Operation and Management of the Medicine Hat Museum and Art Gallery (Medicine Hat, Alberta, 1979), p. 5.

<sup>11</sup>Kevin, Scott, Museums in Manitoba - Results of the 1983 Survey, (Winnipeg, Manitoba: Manitoba Museum of Man and Nature, August 1983).

collections as well as for improving the museum's ability to serve the public.

Other plans concentrated on the development of museum programmes in the areas of research, interpretation, promotion and general services to the public. Some included major acquisitions that might affect the development of the museum. One museum reported that "An historic house in town may be acquired within the next two years." Another referred to the transfer of a society museum to the municipality, "To incorporate an existing museum in the municipality and hence bring it under city control."

Few museums have adopted overall plans. One reported having developed master plans for interpretation, capital renovations, site development and archaeology. Only several respondents gave specific examples of long range plans, five years in one case and twenty years in another.

Other comments provided evidence of attitudes towards the future of municipal museums, for example:

This museum covers all aspects of local history, the people are proud of it and as long as monies are available for maintenance I think it has a good future as an important part of our Municipality.

Another respondent referred to the realities of implementing the results of the planning process:

Financial constraints will probably cancel plan to restore part of museum as community programming space and upgrade rest of museum to provincial guidelines, both environmentally and administratively. Museum will have to cutback

operations to seasonal/part time or simply cease operations altogether.

The fact that numerous institutions were able to report some kind of plan signifies a gradual process of development for municipal museums in Canada.

## 6.6 The Significance of the Survey Findings

This initial analysis of the survey findings has resulted in a substantial body of data on various aspects of the establishment, management and operation of contemporary municipal museums in Canada. This information is significant because it:

- Defines the municipal museum population.
- Identifies the characteristics of municipal museums.
- Explains the arrangements for the management of municipal museums.
- Outlines the relation of the municipal museum to local government.
- Describes the operation of municipal museums in terms of facilities, programmes and staffing.
- Documents the state of policy development and planning in municipal museums.
- Outlines the plans of municipal museums.

At the outset of this study the significance of municipal museums in Canada was not known. The survey results clearly establish these museums as a cohesive group of museums supported by the municipal sector.



## 7. REGIONAL TRENDS IN THE OPERATION AND MANAGEMENT OF MUNICIPAL MUSEUMS IN CANADA

### 7.1 A Regional Analysis

Region is a significant factor in the study of museums in Canada. Previous research reports have documented regional differences in museum provision in areas such as sources of operating income, per capita visits, participation rates, visiting habits and public attitudes towards museums.<sup>1</sup>

This thesis has identified regional differences in the rate of development and characteristics of municipal museums as well as in their relation to local government. In this chapter data from the survey of municipal museums is analyzed on a regional basis. This investigation may reveal current trends in the operation and management of these institutions in the different regions of the country.

Canada is a vast and varied country with a number of identifiable regions. These areas each have a common geographical, cultural and economic base. For this analysis a number of provinces were combined to form regions, while several provinces merited designation as a single region (figure 7.1). These regions are: British Columbia, the Prairies, Ontario, Quebec, and the Maritimes. Similar regional breakdowns have been used in other research on Canadian museums.<sup>2</sup>

Thirty-one or 11.1% of the municipal museums are located in the province of British Columbia. The Prairies are made up of three provinces; Alberta, Saskatchewan and Manitoba. There are 70 municipal museums in this area representing 25.1% of all such museums in the country. In the province of Ontario there are 153 or 54.7% of the municipal museums in Canada.

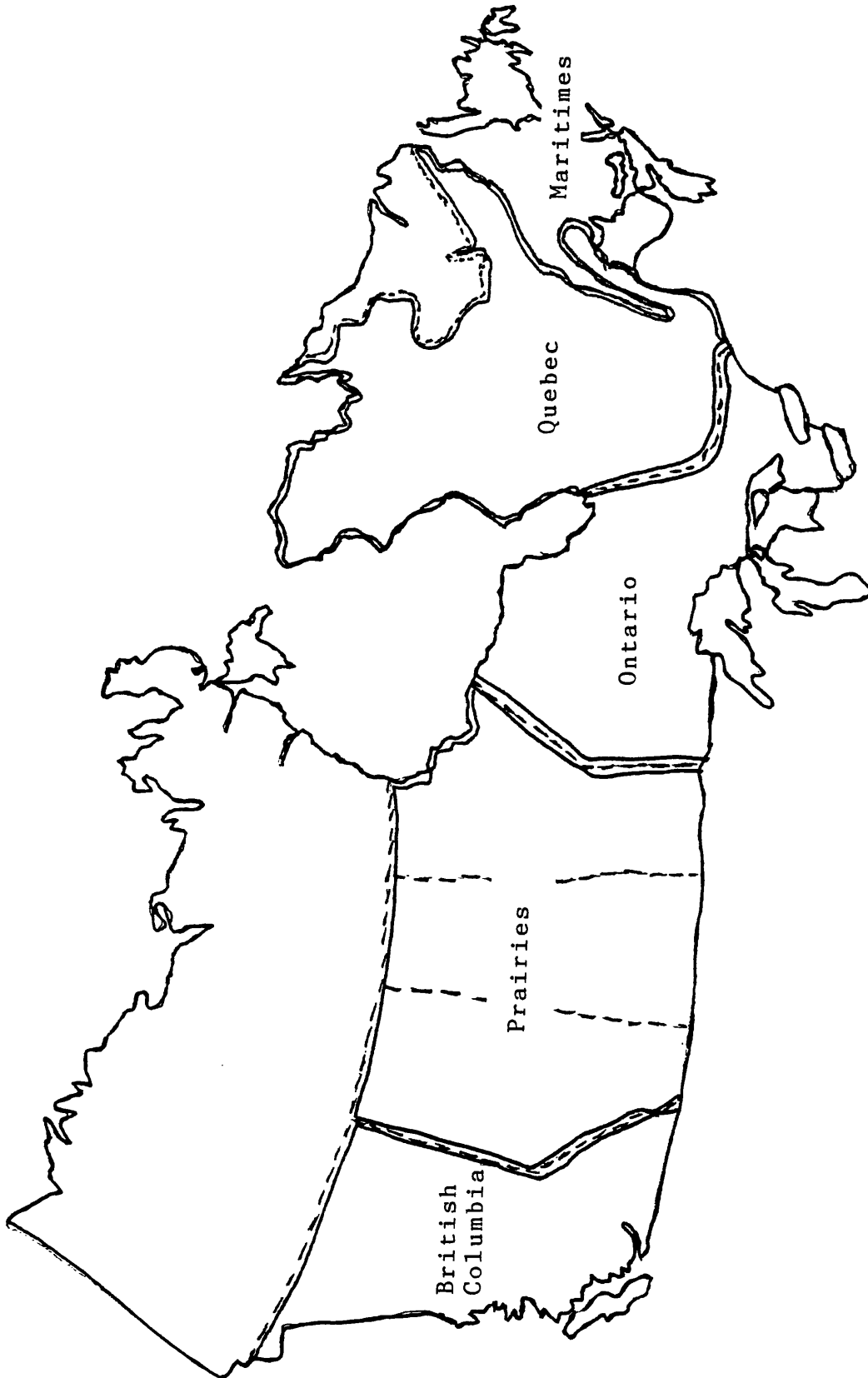
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<sup>1</sup>Brian Dixon, Alice E. Courthey, and Robert H. Bailey. The Museum and the Canadian Public. Toronto: Culturecan Publications, 1974. Culture Statistics, Museums, Art Galleries and Related Institutions, 1979. Ottawa: Statistics Canada, 1983.

<sup>2</sup>Ibid.

Figure 7.1

## Regions of Canada



Quebec is a province in which there are only eleven municipal museums, representing 4% of these institutions. The Maritimes is made up of four provinces; New Brunswick, Newfoundland, Nova Scotia and Prince Edward Island. There are fourteen municipal museums in this area, making up 5.1% of all such museums.

Examples of trends revealed in the analysis are provided from the case studies that were carried out for a number of municipal museums. In the context of this chapter it is important to note that the cases derive from only three of the five regions under review, the Maritimes, Ontario and the Prairies. Specific examples are not provided from Quebec and British Columbia.

## 7.2 Regional Patterns of Museum Establishment

There are differences in the establishment of municipal museums on a regional basis. This section examines in detail these variations in terms of the types of museums and their year of establishment as well as the kinds of municipalities that have established them and the numbers established by each.

While the predominant type of municipal museum is the community museum, there is some regional variety in the types provided. For example, municipal art galleries or art centres are found in every region except the Maritimes. This is not surprising given the dearth of municipal museums of any kind in this area. However, the community and general museums in this region are known to fulfill some art gallery functions. The Dartmouth Heritage Museum in Dartmouth, Nova Scotia, includes an art gallery component said to be the only public exhibition space available to local artists.<sup>3</sup> Similarly, the DesBrisay Museum and National Exhibition Centre in

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<sup>3</sup>Lee Jolliffe, A Study of the Operation and Management of Municipal Museums in Canada (Toronto, 1983), p. 70.

Bridgewater, Nova Scotia includes facilities for art exhibitions.<sup>4</sup>

The overall lack of municipal museums in the Maritimes may be attributed to several factors. In this area there was a resistance to the introduction of local government with its accompanying services and taxation. This region also has a very early tradition of museums operated by institutions such as schools, colleges, societies, and scientific institutes. Strong provincial museums have developed, the New Brunswick Museum, the Newfoundland Museum, the Nova Scotia Museum and the Prince Edward Island Museum and Heritage Foundation. In Nova Scotia and Prince Edward Island provincial museums administer branch museums across the province. These decentralized systems may have prevented the development of museums under municipal jurisdiction.<sup>5</sup> The survey did not take into account the significance of indirect municipal contributions to museums, as documented in a 1982 study of museums in Prince Edward Island:

In general, the municipal contribution to museums and sites in Prince Edward Island is satisfactory, suggesting strong interest at the community level. From Montague to O'Leary, towns and villages continue to give appreciable financial or other forms of support as needed, considering the very small populations and budgets often involved. Charlottetown similarly contributes to the Confederation Centre.<sup>6</sup>

This observation, like many in the literature on museums, gives only a superficial analysis of the municipal support of

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<sup>4</sup>Ibid., p. 71

<sup>5</sup>Barry Lord, The Museums of Prince Edward Island: A Programme for Development (Charlottetown, Island Studies Committee: University of Prince Edward Island, 1982).

<sup>6</sup>Ibid., p. 135.

museums. The fact remains that the Garden of the Gulf Museum in Montague, Prince Edward Island, is the only one in the province that is directly supported by its municipality. It is also of note that the Eptek National Exhibition Centre in Summerside, Prince Edward Island, is one of the few museums that pays municipal taxes, as referred to by Barry Lord in his 1982 review of museums in the province: "Summerside ... sends a property tax bill to the Centre each year - and does not match that bill with a grant".<sup>7</sup>

At the municipal level in Quebec there are no community museums: only art galleries, art centres and other types of museums. Instead, a wide range of museums is provided by either the federal or provincial governments, by religious orders, by corporate bodies, historical societies and private individuals. This reflects the recent municipal involvement in museums in the province, dating primarily from the centennial of Canada in 1967 when many cultural centres were established by municipalities (Appendix A). For reasons not yet established, many of these institutions are no longer listed in the national directory of museums.<sup>8</sup>

Ontario exhibits municipal museums of all types. This could reflect both the concentration of population and museum development in this province. Municipal museums in this region also have a longer tradition, the first dating from the late nineteenth century.

While there are few natural history museums at the municipal level this characteristic applies to the museum field as a whole in Canada. There were no such museums reported in either the Maritimes or Quebec. Of the pioneer villages, historic parks and restored communities, types of

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<sup>7</sup>Ibid., p. 37.

<sup>8</sup>Canadian Museums Association, The Official Directory of Canadian Museums and Related Institutions 1984 - 1985.

museums that emerged from the museum explosion of the late 1960s, none were reported at the municipal level in either Quebec or British Columbia.

Table 7.1  
Average Year Museum Established By Region

Region	Initial	Municipal
British Columbia	1963.5	1965.5
Prairies	1963.5	1965.5
Ontario	1962.9	1966.9
Quebec	1962.1	1962.3
Maritimes	1958.7	1962.4

The average year of initial establishment by region reflects the pattern of museum foundation from east to west previously revealed by the historical review (table 7.1). For example, in the east the average date was 1959 (Maritimes) versus 1963 in the far west (British Columbia). Some museums were founded by a nonmunicipal body and subsequently taken on by the municipality. The discrepancy between initial and municipal establishment varies, from four years in the Maritimes and Ontario to three years in British Columbia to one year in the Prairies. This average provides only some indication of the situation, for in individual cases there may be a greater difference. For example, the Sir Alexander Galt Museum in Lethbridge, Alberta, established in 1964 by a historical society, was not taken over by the City of Lethbridge until 1972.<sup>9</sup> There is virtually no difference in initial and municipal establishment dates in

(Ottawa: 1984).

<sup>9</sup>Lee Jolliffe, A Study of the Operation and Management of

Quebec, indicating that all municipal museums reporting in that province were established directly by local government.

It is known that many of the museums studied originated from community efforts to save and preserve their material heritage. As Coleman pointed out in 1927, "No two museums are established in exactly the same way, but almost every museum owes its origin to the initiative of some one person whose enthusiasm spreads until a sufficient number of people become interested."<sup>10</sup>

This phenomenon is reflected in the establishment of municipal museums in Canada, in particular in Ontario and the Maritimes. The Chatham Cultural Centre in Chatham, Ontario, evolved from efforts to preserve the local heritage by saving a historic building and adapting it for community use. Nearby, in Windsor, Ontario, the Hiram Walker Museum resulted from citizen efforts to save a historic house although there was also a private collection involved. The impetus for the establishment of the Moncton Museum, in Moncton, New Brunswick, came from efforts to save the facade of the historic city hall that was being demolished. The Bell Homestead located in Brantford, Ontario, was established after local citizens demonstrated an interest in preserving the site where the idea of the telephone was conceived by Alexander Graham Bell. In Woodstock, Ontario, the Oxford Museum was formed by a group of citizens who supported and promoted the idea of a local educational museum.

Regardless of their origins, municipal museums exist under a number of different legal arrangements. The pattern of these can differ by region.<sup>11</sup> This is in part due to

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Municipal Museums (Toronto, 1983), p. 88.

<sup>10</sup>Laurence Vail Coleman, Manual for Small Museums (New York & London: G. T. Putnam's, 1927), p. 15.

<sup>11</sup>These arrangements consist of municipal bylaw, directive of a municipal council, directive of a public library board,

differing municipal structures in each province. While existence under municipal bylaw is the national norm, this trend holds only for Ontario (66.1%) and to a lesser degree for Quebec (28.6%) and the Prairies (31.9%). In British Columbia it is more common for museums to exist under directives of municipal council (62.5%) rather than under municipal bylaws (6.3%). In the latter province several museums are also found under parks and recreation departments or other arrangements.

In both the Prairies and in Ontario museums are found under every possible legal arrangement. In the former region an almost equal number of museums exist under the directive of council as under bylaw. However, in Quebec museums exist only under bylaw or under parks and recreation departments. In the Maritimes museums are found under every arrangement except special legislation.

The types of municipalities providing museums found in Canada vary from province to province but include villages, towns, cities, boroughs, townships, counties, districts, regional municipalities, metropolitan municipalities and both urban and rural municipalities.

In British Columbia there are 33 cities, 11 towns, 58 villages and 38 districts.<sup>12</sup> Museums were reported under these types of municipalities and under a metropolitan municipality with the majority, or 58.8%, being under cities.

In the Prairies there are three provincial municipal systems. In Alberta there are 13 cities, numerous towns and

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directive of a parks and recreation department, special legislation and other arrangements.

<sup>12</sup>Information on local government units from C. E. Clarke (ed.) 1985 Corpus Almanac and Canadian Sourcebook, 2 (Don Mills: Southam, 1985).



villages, 30 counties and 18 districts. In Saskatchewan there are 12 cities, 144 towns, 350 villages, 299 rural municipalities, 11 northern hamlets and 9 northern villages. In Manitoba there 202 local government units made up of 105 rural municipalities, 40 villages, 35 towns, 5 cities and 17 local government districts. In this region, museums were reported under all of these municipal types except for counties and districts. The absence of county museums in Alberta may be explained by the fact that in this province the county is a rural administrative unit combining both municipal and school administrations. The population in these counties may be sufficient to support schools but not museums that are funded through these municipalities. Support for schools is legislated whereas that for museums is not.

In Ontario 95% of the population resides in slightly more than 10% of the area that is municipally organized and the balance of the province is under direct provincial administration. In the municipally organized area there are 39 upper tier municipalities: 12 regional municipalities or equivalents and 27 counties, and 799 lower tier municipalities: 49 cities, 1 borough, 144 towns, 119 villages and 478 townships. Museums are found under all types of municipalities, the majority under cities (32.8%) and towns (24.8%). A small but significant number of museums are also found under townships (16.8%) and counties (8.0%). There is only one museum under a borough in Ontario. In recent years many boroughs have become cities and there is only one remaining in Ontario.

In Quebec the more densely settled areas comprising about one third of the province are municipally organized and the remainder is governed by the province. The organized area is divided into 1,068 municipalities: two cities, 256 towns, 237 villages, 445 parishes, 130 townships and 94

regional county municipalities. In addition there are 444 municipalities with no official designation. Of the seven museums reporting from Quebec, two are under towns, four under cities and one is under a district. It is evident from these figures that there are vast numbers of municipalities in Quebec that do not directly provide museums.

The Maritimes is made up of New Brunswick, Newfoundland, Nova Scotia and Prince Edward Island. New Brunswick is comprised of 114 incorporated municipalities: 6 cities, 23 towns and 85 villages. Areas that are not municipally organized are governed by the province. In Newfoundland there are 310 municipal organizations consisting of 2 cities, 167 towns, 140 communities, 65 local service districts and one metropolitan area. All of Nova Scotia is municipally organized, being divided into eighteen counties. Twelve of the counties are separate municipalities: six are divided into two districts, each being a separate municipality for a total of 24 rural municipalities. In addition there are three cities incorporated under individual city charters and 39 incorporated towns. In Prince Edward Island there is one city, 8 towns and 76 villages. In this region museums were only reported under towns, cities and villages. For all of the Maritimes there were six museums under towns, four under cities and one under a village, with no museums reported under rural municipalities or local service districts.

Many museums were initiated outside of local government, but due to varying circumstances that included a recognition of their benefit and value, they were later taken over by municipalities. Like other municipal services, which grew out of the increasing complexity of society, the provision of museums has become one of the functions of local government. The pattern, already noted in Chapter 6, for smaller municipalities to operate a single museum and for operations involving two or more museums to be found only in larger

urban centres, holds regionally, with some areas reporting having just slightly above or below the average. An even higher percentage of local governments operate only one municipal museum unit in the Maritimes (72.7%), Ontario (67.8%) and British Columbia (68.7%). In the latter province a quarter (25%) of the municipalities operate two museums, while there were no reported cases where three, four, five, six or more museums are operated. The exception to the pattern is in Quebec where over a quarter (28.5%) of the sites reported being the sole municipal museum. However, the sample reporting from Quebec was very small.

The individual museums studied were illustrative of a number of municipalities that operate two or more museums, particularly in the regions of Ontario and the Prairies (table 7.2). Where municipalities operate more than one museum these institutions are not necessarily under the same administrative arrangement. For example, of the two municipal museums in Chatham, Ontario, one is operated on line with the municipality by a Parks and Recreation Department and the other is at arm's length under a museum board of management appointed by council. Similarly, in Edmonton, Alberta, while a number of the museums are operated on line by a Parks and Recreation Department, several are under a historical foundation.

Table 7.2

## Examples of Municipalities Operating More than One Museum

Municipality	Governing Authority	Museums
Chatham (City)	Parks & Rec. Dept.	Chatham Cultural Centre
(City)	Museum Board	Chatham Kent Museum
Edmonton (City)	Parks & Rec. Dept.	John Janzen Nature Centre
		Queen Elizabeth Planetarium
		Valley Zoo
	Historical Foundation	Fort Edmonton
		John Walter Museum
Lambton (County)	Lambton Museums Committee	Lambton Heritage Oil Museum of Canada

## 7.3 Regional Trends in Museum Governance

The majority of municipal museums in Canada are managed by either museum boards or committees. On a regional basis this finding holds for the Maritimes, with 63.6%, and for Ontario, with 78.9% of the museums managed on this basis. In the other regions there are fewer museums managed by museum boards or committees and an increased number are administered by parks and recreation departments; for example, in Quebec 28.6%, in the Prairies 26.5% and in British Columbia 23.5% of the museums are under this latter arrangement. On a regional basis museums under public libraries were only reported in the Maritimes, Ontario and the Prairies, representing 3.9% of the

total number of municipal museums. This reflects a trend for fewer museums to be managed in connection with libraries.

Table 7.3

Average Municipal Museum Operating Budget by Region, 1982

Region	Average
British Columbia	\$17,291.01
Prairies	\$32,976.72
Ontario	\$14,922.59
Quebec	\$83,620.66
Maritimes	\$ 5,762.27

The average operating budget is lowest in the Maritimes and highest in Quebec. This reflects in part the characteristics of museums in these regions: the seasonal nature of museum operations in the Maritimes and the year-round operation of the specialized museums in Quebec. The small number of municipal museums in Quebec is also a factor to be taken into account when assessing these findings. That the level of the average operating budget is higher in the Prairies than in British Columbia and Ontario may also reflect the state of regional economies at the time that the museums were surveyed.

Table 7.4

## Total Municipal Museum Capital Funding by Region, 1977 - 1982

Region	Amount
British Columbia	\$ 2,901,023
Prairies	\$10,623,658
Ontario	\$11,590,213
Quebec	\$ 501,500
Maritimes	\$ 264,950
Total	\$25.881,334

Note: Museums reporting: British Columbia (9); Prairies (21); Ontario (50); Quebec (2); Maritimes (5).

The existence of capital funding can be an indicator of change for municipal museums, for it may be used for improved facilities for both collections and the public. In all regions over 50% of the museums surveyed indicated that they had received some capital funding during the period from 1977 to 1982. In several regions the percentage was significantly higher; Maritimes 66.7%; British Columbia 60% and Prairies 61.2%.

The total capital funding by region indicates that the greatest investment per museum during the period reviewed has been in British Columbia (table 7.4). The capital spent on museums in the Prairies is almost as much as that spent in Ontario for twice as many museums. This higher level of spending on museums in the Prairies could be related to the recent development of museums there and also to the tendency

for western municipalities to invest more in the provision of museum services.

As noted in Chapter 6 the extent of municipal services provided for the museum gives some indication of local government support. There are some regional differences in the indirect support provided. While two-thirds of all museums are provided with accommodation, in Quebec all of the museums reported such provision. In Ontario only 55.5% reported having such a provision while the other regions all reported at higher than the national average, 70% for the Maritimes, 67.6% for the Prairies and 87.5% for British Columbia.

In a majority of cases municipalities provide their museums with both building and grounds maintenance. On a regional basis this pattern varies, with Quebec again providing 100% services in both areas. In the Maritimes, both building and grounds maintenance is provided to over 90% of the museums. In Ontario fewer museums receive building (65.1%) than grounds maintenance (76.6%). In the Prairies a similar and higher percentage receive both services (66.7% and 83.3%). In British Columbia over three-quarters of the museums receive building maintenance while less are provided with grounds maintenance (68.8%).

The survey has shown that municipalities are more likely to provide insurance for the museum building than for general liability or for collections. There are some regional exceptions to this pattern. In Quebec 100% of the museums are provided with building insurance while only 88.9% are provided with general liability insurance and 83.3% are provided with collections insurance. In Ontario the situation reflects the norm for all museums with 89.5% having building insurance, 70.1% having collections insurance and 87.5% having insurance for general liability provided by the municipality.

Benefits for museum staff are provided by two thirds of the municipalities (table 6.12). In both the Maritimes (77.8%) and Quebec (83.3%) a greater number of museums have access to this privilege while in British Columbia fewer municipalities (53.9%) provide benefits for museum staff.

#### 7.4 Regional Characteristics of Museum Operation

The basis of opening is an important characteristic of museums in Canada, for there are many small seasonal museums with operations that are distinct from larger year-round museums. The latter status implies that the museum is open to the public 52 weeks a year on a regular basis. The term "seasonal" suggests that the museum is open only for the summer season, the length of which may vary with location. For example, museums in Prince Edward Island may consider late June to September to be a seasonal opening while those in Ontario may have a season that extends from Victoria Day (May 24) to Thanksgiving (late October).

This seasonal status has important implications for many aspects of the operation of museums. The operating budget, staffing level, admission revenues, number of visitors, facilities and programmes may be limited by seasonal operation. Nonetheless, it is doubtful whether many of the small communities where these museums are located could financially support a year-round museum operation.

On a national basis over half of all municipal museums are open year round. There are significant regional differences exhibited in this pattern. In the Maritimes just over one-quarter or 27.3% of the museums are open year round and there are therefore more museums open seasonally, by appointment seasonally, and by appointment only than in any



other region. In Quebec all institutions are open year round and in British Columbia a significantly higher percentage, 70.6% are open on this basis. In both the Prairies and Ontario the pattern of full time opening parallels the national average at 58.3% and 51.6% respectively.

With the exception of Quebec, the percentage of municipal museums open year round increases from east to west while the corresponding percentage of museums open seasonally decreases. This finding may be related to the municipal support of museums, which also increases from east to west.

**Table 7.5**

**Average Number of Municipal Museum Staff by Region, 1983**

Region	Full time	Part time	Seasonal	Volunteers
British Columbia	3.3	2.7	2.1	33.0
Prairies	7.8	3.7	6.5	28.8
Ontario	4.0	3.1	3.9	24.1
Quebec	29.0	2.9	18.6	6.6
Maritimes	1.5	1.6	2.7	12.9

On a regional basis the number of full time staff outnumbers part time or seasonal staff, except in the Maritimes. In all areas save Quebec the number of volunteers is greater than the number of paid staff. In Quebec there is the highest average number of full time staff while the lowest number is in the Maritimes. The number of part time staff is fairly consistent on a regional basis, ranging from under two in the Maritimes to under four in the Prairies. The average seasonal staff complement is highest in Quebec and lowest in the Maritimes. However the average number of volunteers is highest in British Columbia and lowest in Quebec. The other

regions also reported a high average number of volunteers overall. In both British Columbia and the Prairies there is a higher than average number of volunteers. In all regions this volunteer involvement represents a high level of public participation in and support of municipal museums.

These results show that there is a different emphasis on the ratio between full time, part time, seasonal and volunteer staff in each region. This may be due in part to the differing nature of museum types, operations and resources in these regions. Volunteers dominate, with a greater number of volunteers than of all other types of museum staff, in all regions except Quebec. In that province full time staff form the predominant group.

The national pattern whereby over half of municipal museums charge admission holds for Quebec and Ontario where slightly more museums charge (57.1% and 64.5%). In the Prairies fewer (38.5%) of the museums impose an admission charge. In both British Columbia and the Maritimes few museums reported the existence of a charge (17.7% and 18.8% respectively).

Visitation to municipal museums is influenced by a number of factors, among which are the types of museum available, their basis of opening, the existence of an admission fee, and their location, facilities and programmes. Overall survey results indicated that on the whole municipal museums have a significant audience. As might be expected, there are some differences in regional visitation rates (table 7.6).

Table 7.6

## Average Number of Municipal Museum Visitors by Region, 1982

Region	Number
British Columbia	24,286
Prairies	72,653
Ontario	27,344
Quebec	380,151
Maritimes	11,100

Figures rounded to nearest decimal point.

The Maritimes had the lowest average number of visitors. This is related to the small number of municipal museums in this area (table 6.1). British Columbia and Ontario followed with comparable averages. The Prairies had a significantly higher average and Quebec had the highest average number of visitors. The figures for Quebec reflect the existence of a small number of large specialized institutions operating as municipal museums in this province.

In comparison the Statistics Canada 1979 data for all museums in Canada reported the average number of visits as varying from a low of 28,675 in the Prairie provinces to a high of 44,367 in Quebec.<sup>13</sup> The average number of visitors to municipal museums in these regions is thus considerably higher. Neither of these figures, however, take into account the many factors that affect visitation including population base, supply and characteristics of museums.

<sup>13</sup>Culture Statistics, Museums, Art Galleries and Related Institutions Ottawa: Statistics Canada, 1983, p.16.

**Table 7.7**  
**Number of Municipal Museum Visitors by Region, 1982**

Region	Total
British Columbia	364,291
Prairies	3,269,381
Ontario	3,117,206
Quebec	2,661,056
Maritimes	99,895

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Note: Museums reporting, British Columbia (15)  
Prairies (45); Ontario (114); Quebec (7);  
Maritimes (9).

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Regional attendance patterns can also be examined in reference to the total visitation. In assessing the range of total visitation from region to region, the effect of extreme highs or lows from individual institutions should be noted. For example, in Quebec, 1,600,000 of the total attendance comes from a single institution. In Ontario, the highest attendance was 1,200,000 although with a greater number of museums reporting than in Quebec this figure does not affect the average to the same extent. It is predictable that the highest total visitation was reported in the most populous regions, Ontario and Quebec.

The budget dollar per visitor indicates the cost to the museum of attracting each visit. While the national average was \$7.65 there is considerable variation exhibited by region. In the Maritimes the average figure is lower at \$4.03 and in Quebec it is lowest, at \$2.05. However, the lower level in Quebec can be explained in part by the overall higher attendance at museums there. In Ontario the average cost of

attracting each visitor is considerably more at \$8.77 while in British Columbia it is highest at \$10.83.

While many museums are lacking in basic amenities that would contribute to audience development (table 6.13), there are some regional differences in the provision of facilities. On a national basis two-thirds of all museums provide a sales desk or shop, a facility that is provided by an increased percentage of museums in the Prairies (75.6%) and in Quebec (71.4%). Fewer of the museums in the Maritimes (33.3%) make such provision. Less than half of all museums provide auditoriums or lecture halls, and only in Quebec did a greater percentage of museums (57.1%) report such facilities. Even fewer museums, less than a quarter overall, are able to offer the public audiovisual or movie theatres while in Quebec over half (57.1%) of the museums have such theatres. Visitor parking is provided by over eighty-five percent of the museums in the Prairies, Ontario and Quebec. In both British Columbia (75%) and the Prairies (66.7%) fewer museums provide parking. There are not many museums that provide coffee shops or restaurants. However, almost a quarter of museums in British Columbia and the Prairies make this provision and about fifteen percent of museums in Ontario and Quebec do. None of the museums in the Maritimes reported providing coffee shops or restaurants.

On a regional basis, while the facilities provided vary, some general trends appear. Museums in Quebec thus appear to provide a greater range of facilities, particularly in the area of auditoriums or lecture halls and audiovisual theatres. This finding is, however, based on only seven museums, most of which are large, specialized institutions.

The survey found that municipal museums had varied and in some cases extensive programmes, a pattern that differs by region. The guided tour is offered by over 89% of the museums

in British Columbia, the Prairies, Ontario and the Maritimes. In Quebec, only 57.1% of museums offer such tours. This latter finding may reflect the absence of the community history museum, a type of institution which relies on tours as a basic interpretive technique.

Municipal museums are just becoming aware of the existence of other institutions like them. On a national basis only 37% of the museums reported some degree of cooperation with other municipal museums. In reality these efforts may be even fewer, for comments indicated that some institutions reported such endeavours with other museums and not necessarily only with their municipal colleagues. On a regional basis the highest degree of cooperation was reported in Ontario (41.2%). This is understandable given the concentration of such museums in this province and the support for regional museum groups provided by the Ontario Museum Association. Museums in the Prairies reported cooperating to a degree similar to the national average (37.5%). Cooperation among municipal museums was lower in Quebec (28.6%) and in British Columbia (25%).

## 7.5 Museum Development Plans

In the survey of municipal museums two-thirds of the institutions indicated that they had some kind of development plan. On a regional basis there is some variation in the percentage of museums that reported the existence of such strategies (table 7.8).

**Table 7.8**  
**Plans of Municipal Museums by Region, 1983**

Region	Yes	No
British Columbia	62.5	37.5
Prairies	77.6	22.5
Ontario	63.3	36.7
Quebec	28.6	71.4
Maritimes	81.8	18.2
Total (Canada)	66.5	33.5
Missing Cases: British Columbia = 1, Prairies = 1, Ontario = 5		

In the Maritimes an above average percentage of the museums reported plans for development while in Quebec few of the museums have such plans. In both Ontario and British Columbia the number of museums with plans corresponds to the national norm, while in the Prairies a greater than average number of museums have adopted development strategies.

The general trends in museum planning on a regional basis reinforce the survey findings that while many museum representatives have thoughts and ideas about plans, as of 1983 few of them had adopted museum planning as a formal museum activity.

## 7.6 The Regional Provision of Municipal Museums

This chapter has identified patterns of museum provision that have derived from the unique development of museum structures and their relation to local government in

particular areas. The character of the municipal museums provided also reflects the concentration of population and related economic resources in different regions.

In all regions of the country municipal museums are a relatively recent phenomenon. The tradition of museums provided by municipalities has yet to be firmly established in both the Maritimes and Quebec where museums have traditionally been provided by other organizations and levels of government. The role of enthusiastic individuals and organizations is important to the establishment of museums in each region, many of which may later be taken over by local government.

On a regional basis, while all types of municipalities provide museums, it is typical for them to be provided by the more populous urban municipalities. This pattern of the majority of museums being found under urban municipalities supports the hypothesis that a minimum level of population, for example 10,000, is necessary to support a museum. In many Canadian provinces this figure is also the minimum population required for city status.

There are some differences in the governance of municipal museums by region. While the normal arrangement is for museums to be managed by a museum board or committee, there is an increasing trend towards management by municipal parks and recreation departments, particularly in Quebec, the Prairies and British Columbia. There was also some evidence that museum management structures are moving closer to the municipal organization, from an arm's length to an on line status, with few museums being managed by public library boards and autonomous special purpose bodies.

This analysis has also revealed regional trends in the operation of municipal museums. On a regional basis there are significantly more seasonal museums in the Maritimes than in



the other regions. In Quebec all museums were open year round. The public therefore have a limited access to some museums. However, some municipalities may have a small population base and therefore be unable to support a year-round museum operation.

A number of other factors affect accessibility. The existence of an admission charge can act as a potential restraint. On a regional basis over half of the museums in both Quebec and Ontario charge admission while over a third of such institutions in the Prairies do. In both the Maritimes and British Columbia less than twenty percent of the museums reported an entrance charge. On the basis of the absence of a charge museums in the Maritimes, British Columbia and the Prairies were thus more accessible to the public.

While museums in all regions reported development plans, those reported by individual museums in Ontario and the Prairies would seem, from the available evidence, to be more formalized. These strategies reflect the somewhat limited adoption of planning as a museum activity. However, these results from individual museums are tentative, for they do not represent institutions from either Quebec or British Columbia.

The development of municipal museums in Canada is better understood when viewed on a regional basis. Not only are dissimilar types of museums provided in each region but a varied range of museum facilities and programmes is available within the institutions in each area. There is potential for the continued development of municipal museums, particularly in the regions of Ontario, the Prairies and British Columbia, where a firm tradition of municipal museums has been established.

## 8. CASE STUDIES OF THE OPERATION AND MANAGEMENT OF INDIVIDUAL MUNICIPAL MUSEUMS IN CANADA

### 8.1 Introduction to the Case Studies

The survey of municipal museums (Chapter 6) documented operational and managerial characteristics from a national perspective. From the results it was possible to analyze the character of municipal museums on a regional basis (Chapter 7). This chapter examines aspects of the operation and management of municipal museums from the local perspective.

There does not appear to be any single pattern whereby local government meets the needs of the community for museum service, nor is it desirable that there be one. While influenced to some extent by national and regional trends in museums, individual municipalities in Canada provide museums according to local circumstances and conditions. However, they may sometimes be inspired by the experiences of other municipalities under similar situations.

The museums discussed in this chapter provide examples of the local factors, not previously examined in detail here, that may have influenced the provision of municipal museums. These include the interest of the municipality and its citizens in the provision of a museum as well as the availability of local collections and accommodation for them. Once a museum is created the municipality must ensure that annual operating costs can be met. Capital development can follow only if these revenues are assured, whether or not the municipality is funding it. Private funding is unlikely to be available unless the museum is well founded and then not for operating costs.

In the following cases the experiences of seven community museums, operated year-round by cities are described (table 8.1). They are located in three of the regions documented in the previous chapter, the Prairies, the Maritimes and Ontario. The methodology for developing these studies was outlined in

Chapter 5. The information used dates primarily from 1983 with more recent data being footnoted where included.

Table 8.1  
Museums Profiled

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- |    |   |
|----|---|
| 1. | Sir Alexander Galt Museum and Archives, Lethbridge, Alberta |
| 2. | The Billings Estate, Ottawa, Ontario                        |
| 3. | Chatham Kent Museum, Chatham, Ontario                       |
| 4. | Hiram Walker Historical Museum, Windsor, Ontario            |
| 5. | Peterborough Museum, Peterborough, Ontario                  |
| 6. | Dartmouth Heritage Museum, Dartmouth, Nova Scotia           |
| 7. | The Moncton Museum, Moncton, New Brunswick                  |
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## 8.2 Sir Alexander Galt Museum and Archives, Lethbridge, Alberta

The Sir Alexander Galt Museum is a community museum whose purpose is to preserve individual historical items from Southern Alberta and to respond to the public desire for information and programmes pertaining to these items. That the collection includes both artifacts and archival materials reflects the fact that this institution fulfills a dual role in the community as both museum and archives.

This institution is one of the twenty-five percent of Canadian municipal museums located in the prairie provinces of Alberta, Saskatchewan and Manitoba. Situated in the city of Lethbridge, population 58,086 as of 1983, it is one of several municipal museums in this municipality. The city also directly operates a nature centre (the Helen Schuler Coulie Centre), delegates the operation of a reconstructed fort (Fort Whoop-Up) to a non profit organization and provides a per capita grant to the art gallery (the Southern Alberta Art Gallery).

Like many community museums in Canada this one was initially established by a historical society. The Whoop-Up County Chapter, Historical Society of Alberta, worked for some years towards the establishment of the museum, which opened in 1964. After its initial location in temporary quarters the museum relocated in 1966 and reopened in 1967. This growth was stimulated, in part, by a cultural grant available to the museum for the occasion of the Centennial of Canada in 1967.

The building into which the museum moved, the Galt building, is named after Sir Alexander T. Galt, one of the fathers of Confederation. The first Lethbridge hospital had been built by Galt on the museum site in 1885. The present structure, constructed as a hospital in 1910 and added to in 1930, has been designated as a national historic site.

As early as 1971 representatives of the historical society approached city officials regarding municipal involvement in the museum operation. The following year the city of Lethbridge assumed the management of the museum. This is documented by the 1975 bylaw, known as The Museum By-Law, adopted by the city under the Alberta Municipal Government Act.<sup>1</sup> This law outlines the purpose and powers of the museum and places its administration under the direction of the Director of Community Services of the City of Lethbridge. It also allows for the appointment of both a Museum Supervisor and an Advisory Committee.

Unlike many municipal museums, there is no museum board or committee that is directly responsible for the management of the museum. While an advisory committee does exist, its role is consultative only. This provision is mandated in the bylaw: "The said committee shall be responsible to advise Council, the Director of Community Services and the Museum Supervisor on the policy, direction, organization and specific

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<sup>1</sup>A Consolidation Of A By-law of the City of Lethbridge for Operation, Regulation, Maintenance and Control of Museums in the City of Lethbridge. Lethbridge, Alberta, February 6, 1975.

supervision required to carry out the objectives of the Sir Alexander Galt Museum."<sup>2</sup>

The bylaw also contains an unusual but vitally important provision: that in the event of the dissolution of the museum the city shall transfer all its artifacts, documents, photographs and other chattels to the City of Medicine Hat for its Medicine Hat Historical and Museum Foundation or to the Glenbow Alberta Institute in Calgary. This shows a real appreciation of the nature and significance of the museum's holdings. The Medicine Hat Museum is a sizeable municipal museum, located in a nearby city, whereas the Glenbow Museum is a major provincial institution with a broader mandate, located in a major city.

When the museum was studied in 1983 a draft master plan had been produced.<sup>3</sup> This document acknowledged that public support of the institution would depend on it fulfilling its goals of fostering public access and generating interest in the museum's collections, services and programmes. Significantly, public participation was highlighted as a critical component of the planning process.

The authors of the plan acknowledged that its format was adapted directly from Alberta Culture's 1981 Master Plan: Prehistoric and Historic Resources. This is of note since in the past few municipal museums have participated in master planning, a technique more often used in historic parks. Nonetheless, one other city-operated museum in Alberta, the Red Deer and District Museum and Archives reported having completed a twenty-year master plan in 1979. This was prepared by Raymond Harrison, author of Technical Requirements for Small Museums.

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<sup>2</sup>Ibid.

<sup>3</sup>Jack Elliot, Greg Ellis and Barb Goodman. A Master Plan for the Galt Museum and Archives: Collections, Services and Programmes. July 1982.

In the case of the master plan for the Sir Alexander Galt Museum the components were categorized as:

1. Current Status: the extent and quality of the existing museum representation of significant places, persons and events in Southern Alberta;
2. Goals and Directions: the priorities for improving museum representation and services;
3. Implementation Strategy: the best means of achieving adequate museum representation and service.

The plan established a thematic framework for the interpretation of Southern Alberta's prehistory and recorded history and for the assessment of museum collections, information and programmes. It also recommended regular review and updating of the master plan and a long term implementation strategy for the development of the museum collection. The museum has also been included in the provincially funded River Development Plan and in the City of Lethbridge Major Facilities Plan for 1975 -1985.

In 1983 the museum had four full-time staff members: the museum supervisor, a clerk typist, the city archivist and an archives clerk. There were also two part-time employees: a display technician and a caretaker. These staff members, with the exception of the museum supervisor, are members of the Canadian Union of Public Employees. The use of the title of "museum supervisor" rather than "director" reflects the municipal status of the institution.<sup>4</sup>

While this museum is one of several major municipal museums in the region, it has a smaller than average staff compliment, four full-time compared with the average of eight and two part-time against the average of four. In addition to

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<sup>4</sup>Lynne Teather reported titles for this position including: director, managing director, head of museum and superintendent. Professional Directions for Museum Work in Canada, (Ottawa: Canadian Museums Association, 1978), p. 72.

this staff compliment the museum has hired a varying number of seasonal employees under special employment grants. In 1983 there were fourteen museum volunteers, a level that is much lower than the average of twenty nine volunteers for municipal museums in the prairie region. The museum reported having a written personnel policy and a limited allowance for training in the annual budget.

This museum is one of over half of such institutions in its region that are open year round. It is, however, unique among those surveyed in having a seasonal admission charge from June 15th to September 15th. In comparison, the municipally funded art gallery in Lethbridge does not charge for entrance at any time of the year.

During 1982 the museum received 12,726 visitors. It is estimated that half of these visitors were city residents and half were from out of town. However, if museum extension services consisting of travelling displays and slide kits are taken into account the audience the museum reached in 1982 was 103,887. The museum keeps attendance statistics but as of 1983 it had not done any detailed visitor surveys.

While the average 1982 operating budget for municipal museums located in the Prairies was \$32,976.72, the Sir Alexander Galt Museum reported a budget of \$202,000. This allocation was therefore considerably higher than that of others within the region. The source of this budget was 88% municipal, 10% provincial and 2% other. This represents above average municipal funding at \$3.48 per capita for 1982. The Southern Alberta Art Gallery, also located in Lethbridge, reported a similar budget for 1982, \$202,252 with a smaller percentage source from the municipality of 54%, the balance being 17% provincial, 14% federal and 15% other. It is of note that the economic impact of museums on the City of Lethbridge is considerably higher than their reported incomes. For example, a 1984 study of the economic impact of art galleries in Alberta reported the total expenditure impact of the Southern Alberta Art Gallery as \$293,000 and the total

economic impact as \$397,000.<sup>5</sup> It can be hypothesized that there the Sir Alexander Galt Museum with a higher annual visitation than the art gallery also exhibits an annual economic impact that is considerably higher than its actual expenditures.<sup>6</sup>

In summary, the Sir Alexander Galt Museum, while in many aspects not typical of such museums in its region, is an important example of the direct provision of a museum service by a municipality. In this study of municipal museums its import lies in its close relation with its sponsoring municipality, particularly in the legal and fiscal areas. Its higher than average budget and lower than average staff complement may be a result of this relationship. The unionized status of its staff may mean that they are paid more than their counterparts in other municipal museums and may have resulted in the lesser number of volunteers.

The atypical characteristics of this museum can be related to the operation of the museum on line with the city and within the Community Services function as reflected by the advisory nature of the museum committee and the classification and structuring of the staff complement. It is of interest that while the museum is directly operated by the City of Lethbridge both its mandate and the services provided extend beyond the municipality into the Southern Alberta region.

This institution and its municipality are also unusual in their approach to planning, not only in the form of a master plan for collections, interpretation and services, but also in planning with other heritage agencies in the city. This is one of the few cases studied where there is evidence of direct municipal participation in the museum planning process.

The city of Lethbridge has provided for the maintenance and operation of its primary museum facility on line with the

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<sup>5</sup>Study of the Economic Impact Assessment of Art Galleries in Alberta, (Alberta Association Of Art Galleries, 1984).

<sup>6</sup>During 1982 visitation was 29,000 to the Southern Alberta Art Gallery and 103,887 to the Sir Alexander Galt Museum.



municipality. This is notable, given that the city also funds other museums within its boundaries, the Helen Schuler Coulie Centre, Fort Whoop-Up and the Southern Alberta Art Gallery. It is a record which other municipalities could emulate.

As a result of its direct relationship with the municipality the Sir Alexander Galt Museum has achieved a degree of financial stability not demonstrated by the other municipal museums studied. In its commitment to planning the museum and its municipality have responded to the needs of its primary public, the citizens of Lethbridge.

### 8.3 The Billings Estate, Ottawa, Ontario

This site is located in Ontario, the region with over half of the municipal museums in Canada. Situated in Canada's capital, Ottawa, the development of this particular museum is perhaps atypical of such municipal institutions. That the five national museums operated by the National Museums Corporation in Ottawa have provided museum services for residents may partially explain the recent emergence of a municipal museum in a major city with a population of 303,144 in 1983. Another factor contributing to the late development of a municipal museum in Ottawa may have been the existence of an active historical society museum, the Bytown Historical Museum, established in 1950, that has provided many of the services that would have been available through a municipal museum. At present the Billings Estate is the sole municipal museum in the municipality.

The origins of this site museum date to 1975 when the city of Ottawa purchased the Billings Estate under a joint purchase agreement with Parks Canada. The city received \$175,000 from Parks Canada towards the purchase price provided they would preserve, develop and maintain the estate for public use as a heritage site for at least thirty-five years. This federal assistance may have been due to the significance of the site which, like the building that houses Sir Alexander Galt Museum is situated, is designated as a national historic

site. In the case of the Billings Estate, the house, one of the oldest in Ottawa, had been constructed by Bradish Billings and his wife Lamira Dow Billings, pioneer settlers who arrived in 1828. The estate consists of a main house, several frame and stone outbuildings, the family graveyard and settlers' graves, all situated on eight acres of land.

The development of the site is described in some detail, since this museum has systematically applied planning principles to its development from the beginning. While it is not a typical site, it nonetheless provides an example of the museum planning process for museums that face the challenge of adapting historic buildings for contemporary museum use.

After the site purchase in 1977 the city of Ottawa accepted the recommendations of its Heritage Advisory Committee to preserve and interpret the "evolution" of the estate rather than restoring to an earlier period. The committee also recommended that the house have furnished rooms, a meeting room, refreshment facilities and exhibition facilities, and that public use during the restoration process be encouraged. At this stage in the development of the site a project manager was hired.

During 1978 detailed historical research began. Architectural and structural investigation of the buildings resulted in an architect's report recommending a construction programme. The Billings family furniture and documents were acquired on long term loan and cataloguing of this collection began. An interpretive assistant was appointed on a temporary basis and the recommended interim public use of the building began.

In the following year a five-year capital expenditure programme with detailed requirements for 1979 to 1981 was identified and some renovations began. The research continued with an interior paint analysis of the main house and, after stripping, drawings of the main house and gate house annex.

In 1980 renovation, research and planning continued. A Furnishings Plan was begun for the house and an Archaeological Management Plan prepared for the site.

The master plan for site development was finalized in 1981 and an archaeological programme identified and assisted by a \$12,500 provincial grant. However, in the same year the Council of the City of Ottawa cut the capital budget by \$10,000 and the scope of work was accordingly reduced. In 1982 the capital budget was cut by \$33,000. Temporary furnished room settings were installed and the furnishings plan was replaced by a revised Interpretive Plan. A provincial grant of \$7,000 provided assistance for a further phase of the archaeological programme. Despite the cuts in municipal funding, site development was furthered by project funding of \$20,200 received through the Ontario Employment Incentive Programme. Central dehumidification equipment was installed in the main house as an artifact preservation measure. A new capital expenditure programme for 1983 to 1986 was developed based on priority phasing of remaining projects.

The management of the museum under the Archives section of the City Clerk's Department of the municipality is unusual. The only comparable known situation is in the City of Toronto where the Market Gallery is operated under a similar arrangement. The systematic planning approach adopted by the Billings Estate may have resulted in part from its close relation to the municipal structure and the influence of municipal planning practices.

As of 1983 the site had a full-time staff of five; a manager/curator, an interpretive programme supervisor, an interpretive programme assistant, a historical researcher and a caretaker, a staff level well above average for municipal museums in Ontario. The staff complement and organization is similar to another museum studied in the region, the Peterborough Museum. At the Billings Estate the staff members are employees of the municipality. The site reported an average number of seasonal staff. However it reported 75

volunteers, three times as many as the average municipal museum for the region. This level of volunteer activity may reflect efforts made by the museum from the beginning to encourage public participation in the project.

This site may have a good level of commitment from volunteers because museum staff have been realistic about their potential. The interpretation policy of the site describes the characteristics of these volunteers:

The volunteers range from 14-year-old students to people beyond retirement age. One of our Volunteers was completing his Doctorate in 18th century French literature, and another was almost persuaded by her family that she wasn't bright enough to work at the estate.<sup>7</sup>

The policy goes on to note that since volunteers have both varied capabilities and availability their work has to be seen as an individual commitment. For this reason the main storyline in the exhibits is laid out in text so that visitors can learn the facts. The role of the volunteers who act as guides is to supplement this information.

The staff of this site are employed on a year round basis but as of 1983 the museum was open to the public for a 120 day summer season with no admission charge. An analysis of visitor origins revealed that 60% of the visitors come from within the Ottawa area.

In conclusion, the Billings Estate represents a recently developed site. Like the Sir Alexander Galt Museum it is located in a building designated as a national historical site that has been adapted for museum use. The operation of this museum on line with the municipality is reflected in its management, staff structure and systematic approach to planning. In the development of this institution museum planning principles have been applied throughout to all

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<sup>7</sup>Interpretation at The Billings Estate. The Billings Estate, Ottawa, n.d.

aspects of a project funded by three levels of government - municipal, provincial and federal - and supported by a substantial volunteer commitment from the community.

#### 8.4 Chatham-Kent Museum, Chatham, Ontario

This community museum is located in the city of Chatham, population 41,000 in 1983. Its goal is to preserve and illustrate the local history. It is one of two museums operated by the municipality, the other being the Chatham Cultural Centre. The Cultural Centre, located across the street from the museum was originally established by a group of interested citizens in 1963 but has been operated by the Parks and Recreation Department of the city since 1980.

The Chatham-Kent Museum was established relatively early in the development of municipal museums in Ontario, in 1943. It is one of a number of museums in the province that were founded around that time in historic buildings, among the others being the Eva Brook Donly Museum in Simcoe, and the Willistead Art Gallery in Windsor. The building which houses the Chatham-Kent Museum, the Milner Homestead was built in 1894 and was donated to the city of Chatham by Aubrey Milner for the purpose of a museum and memorial to his mother, the artist Emma Milner.

The museum was first established under a city bylaw in 1943 as the Chatham Museum. In 1945 it was renamed the Chatham-Kent Museum, and was officially opened to the public on October 4 of that year. The inclusion of the county of Kent in the name of the institution is of interest, for the county has not played a key role in its development.

The Chatham-Kent Museum Board is typical of the managing bodies of municipal museums in Ontario. The board has seven members appointed by the city of Chatham. The membership structure of the board is specified by the municipal bylaw.

In 1983 the museum reported four permanent part-time staff members: a curator, a secretary, a research assistant and a custodian. It is unusual for a year-round museum operation such as this not to have at least one full-time employee. In addition there were five seasonal part-time staff members. The staff levels for this institution were considerably below the average for municipal museums in Ontario. The museum did not report any volunteers, while the average level in the region was twenty-four.

The operating budget of this museum for 1982 was \$33,983. This was twice the average budget for all municipal museums in Ontario. However, the budget of the Chatham-Kent Museum was considerably lower than that of its municipal counterpart, the Chatham Cultural Centre, which reported a budget of \$191,726 for the same year. The difference in funding can be attributed to the Cultural Centre being operated by a city department with easier access to municipal funds than the Museum operated at arm's length from the city.

In 1983 the museum was open to the public year round for three afternoons each week. This limited access may explain the attendance of 8,500 for 1982. This was much lower than the average attendance for municipal museums surveyed in Ontario. It is also only a fraction of the 29,394 attendance reported by the nearby Chatham Cultural Centre in 1982.

The Chatham-Kent Museum had no immediate plans for development when studied in 1982. However, early in 1986 the city of Chatham announced a major capital facilities expansion for the museum. A new building of 3,500 square feet will be constructed as an addition to the Chatham Cultural Centre. The funding for this project is made up of a corporate donation of \$250,000 from Union Gas (a company headquartered in Chatham), \$250,000 from the province and the balance from the city.<sup>8</sup>

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<sup>8</sup>"Chatham to Receive \$1 Million Museum", Chatham News, May 2, 1986.

Although some joint development proposals were referred to by both the museum and cultural centre when studied in 1983 there does not appear to have been any detailed planning regarding this expansion prior to the announcement. A planning study is now underway, and public meetings have been held to elicit the opinions of the community on the project.

Despite a relatively long history for municipal museums in Ontario, the Chatham-Kent Museum has only recently begun a programme of development which will insure improved facilities for both its collections and the public. The interest shown by the city and the involvement of local business and the public in planning for this expansion is of note in diversifying the support of this institution.

#### 8.5 Hiram Walker Historical Museum, Windsor, Ontario

The Hiram Walker Historical Museum is a community museum installed in a historic house. As such the museum collects, conserves, and interprets materials pertaining to the origins and development of Windsor, and Essex County. This history is interpreted through exhibitions. The museum also assists those conducting research into local and regional history.

Windsor, a city with a population of 199,000 in 1983, is situated across the river from Detroit, Michigan, U.S.A. This location means that the museum attracts an international audience.<sup>9</sup> The Francis Baby House, in which the museum is accommodated, is a historic site, designated as such by both federal and provincial authorities.

Compared with other municipal museums in Ontario the origins of this institution are quite early, dating to 1938. In that year a local private collector, George Macdonald, promoted the idea of a historical museum for Windsor, and the

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<sup>9</sup>Hiram Walker Historical Museum Services Committee, Feasibility Study to Consider the Future of the Hiram Walker Historical Museum, Terms of Reference, (Windsor, December 1, 1982).

mayor suggested that it might be administered by the public library board. The mayor could have been influenced by the idea of the provision of museums through library boards in the United States. By 1940 a group of local citizens formed the Windsor Historic Sites Association for the purpose of purchasing the Francis Baby house, a site that had played an important role in the war of 1812. By 1945 the Board of Control of the city assigned the administration of a historical museum, to be located in the Baby house, to the Windsor Public Library Board. A local distillery, Hiram Walker & Sons Limited (established 1858) provided funds for adapting the house for museum purposes as a centennial project and the museum was named after the firms' founder. The opening of the museum to the public in 1958 therefore reflected the support of a number of community organizations.

In many municipal museums the ownership of the museum collection is vested in the governing authority of the institution. However, in the case of the Hiram Walker Historical Museum it is of note that although the Library Board is responsible for administering the museum, the Windsor Historic Sites Association retains ownership of the property and is the recipient of George Macdonald's private collection of objects, maps, newspapers, books, pictures and manuscripts, now called the Macdonald Historical Collection.

In 1981, in order to comply with revised provincial funding regulations for community museums, the Windsor Public Library Board created the Hiram Walker Historical Museum Services Committee as an advisory body. The committee consists of two members of the Library Board, two members of the Windsor Historic Sites Association and three members of the public at large. The committee's terms of reference include responsibility for collection policy and procedures, planning and development, budget and finance, property and buildings, exhibitions, programmes and capital fund raising. One of the first major tasks was the development of terms of



reference for a feasibility study to examine the future of the museum.<sup>10</sup>

The Hiram Walker Museum is one of the few museums, among such municipal institutions in its region, to be managed under a public library board. Others include the London Historical Museums in London, Ontario. The formation of the Hiram Walker Historical Museum Services Committee could lead to a move away from direct operation under the Public Library Board to management under a museum board. Subsequent to the organization of this committee a study of the future of the museum recommended that they:

should initiate discussion with the relevant parties regarding the establishment of an autonomous Board of Trustees to be responsible for the Museum's operations.<sup>11</sup>

The Windsor Public Library Board is responsible for staffing the museum. As of 1983 there was a full-time staff of three: a curator, a museum assistant and a museum clerk. This staff complement is comparable to the average for Ontario.

The museum is open to the public year-round and as of 1983 there was no admission charge. The management of the museum has, however, discussed the possibility of implementing a charge.

Like several other museums studied, in particular the Sir Alexander Galt Museum and the Billings Estate, the facilities of the museum are confined by the fact that it is situated within a historic building. In this case a partial solution to limited space has been the addition of an underground environmentally controlled storage area in 1968. Public facilities are, however, limited and several areas must serve

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<sup>10</sup>Ibid.

<sup>11</sup>Sears & Russell Consultants, A Study on the Future of the Hiram Walker Historical Museum, (Windsor, December 1984), p. 110.

multiple uses. As of 1983 there was a minimal sales operation at the reception desk and one area was used for lecture hall/theatre/cloak room and exhibitions. The library is in the museum office. There are rest rooms but no coffee shop or restaurant and visitor parking is available on a nearby municipal lot. These space problems are one of the subjects addressed in the 1983 feasibility study on the future of the museum which recommended expanded facilities.

Another challenge for this museum is its location in a rapidly changing downtown area. Overall change in this area has included a significant migration of mercantile activity from the core of the city associated with the opening of suburban shopping malls beginning in 1970. Developments near the museum have been the adaptation of a brewery warehouse two blocks to the west as the new home of the Art Gallery of Windsor in 1975 and the projected beginning of construction in 1980 of a mall surmounted by a three-tower hotel, office and apartment high-rise, northwest of the museum. To the west of the museum there is an abandoned apartment building and to the south a five-level parking garage was projected above the existing municipal lot.

During 1982 the museum received 13,345 visitors. However, the annual attendance of the museum had declined from a high of 22,234 in 1970 to a low of 12,742 in 1981. The limited facilities offered by the museum as well as its unsympathetic surroundings may have contributed to the decline in its audience.

The source of the 1982 operating budget of \$115,006 was 77% municipal, 20% provincial and 1% other with a shortfall of 3% caused by decreased provincial funding. However, this budget was considerably higher than the average for municipal museums in Ontario.

This museum was one of those studied that had commissioned a planning study, "Feasibility Study to Consider the Future of the Hiram Walker Museum." In responding to declining audiences, limited facilities and the redevelopment

of the area around the museum the advisory committee has taken up the challenge of formulating a viable plan for the future development of this institution.

#### 8.6 Peterborough Centennial Museum and Archives, Peterborough, Ontario

This is a community museum whose prime function is to preserve the record of the heritage of the community of Peterborough and to make that record available and meaningful to all. In a Statement of Principle adopted by the Museum Board of Management in 1967, it is stated that "The Peterborough Centennial Museum must be a vital force in the community of Peterborough."

Peterborough is a city with a population of 61,200 as of 1983. While the museum is the only one that is directly operated by the municipality, the city also contributes towards the operation of a historic house, Hutchinson House, and an art gallery, The Art Gallery of Peterborough.

The origins of the Centennial Museum are among the earliest for municipal museums in Ontario. In 1897 the town council established a museum called the Victoria Museum that was operated by the local historical society. This museum existed until 1910 when the building was torn down and the collections were put into the public library. Much of the collection was eventually dispersed and the museum remained dormant until the historical society was revived in the 1950s. In 1966 the society entered into an agreement transferring ownership of the remaining collection to the Peterborough District Historical and Art Foundation.

In 1964 the Peterborough City Council passed a bylaw authorizing the construction and equipping of a museum building as a project for the Centennial of Canada in 1967. The collections of the foundation were to be housed in this building. In 1966 City Council passed a further bylaw establishing a Board of Museum Management and outlining

regulations for the operation of the museum. The new building was opened to the public in 1967. It is a small structure of contemporary design, measuring 8,900 square feet in area, located in a large municipal park overlooking the city.

Of the Ontario municipal museums studied, this is one of the few that is housed in a purpose-built building. The provision of such a building was no doubt stimulated by the capital funding available for centennial projects. The municipality was also in the position of having a collection available for the museum.

The arrangement whereby the responsibility for managing the museum is vested in a Museum Board of Management is fairly typical for museums in Ontario. The seven members of the board are appointed by City Council for three-year staggered terms. There are five citizens and two aldermen represented. However, while this board is responsible to the City Council, the staff of the museum are administered through the Community Services Department of the municipality, a department of which the museum forms a division.

This division has a full-time staff of four: a manager, a curator, a registrar and an archivist. This is comparable to the average number of staff reported by municipal museums in Ontario. The two part-time workers and six casual employees also reflect the averages reported by these museums.

In 1982 the operating budget of the museum was \$170,000 with offsetting grants and revenues of about \$48,000. The source of this budget was 75% municipal, 15% provincial and 10% revenue from admissions and sales. The museum had received capital funding over the previous five years to the total amount of \$91,000. This included funding for a planning study, a new elevator, renovated washroom facilities and 1,600 square feet of additional floor space. The source of this capital funding was 45% municipal, 23% provincial and 22% federal.

This museum must have been one of the first to undertake a major planning study. The 1978 study dealt with issues that included the purpose, scope, time span, growth and relocation of the museum; the development of a Waterway Museum; relations with the historical society; and the future of the museum.<sup>12</sup>

This museum provides an example of an institution that is in the process of developing closer ties with the municipality. This is demonstrated by the direct involvement of a municipal department in the operation of the museum and by an operations review requested by City Council undertaken in 1973.

The 1978 planning study summarized both the characteristics and potential of this institution:

The Peterborough Centennial Museum has the potential of being in the first rank of small historical museums in Canada. The realization of this potential will require a firm commitment to excellence on the part of the Board, of City Council, and of staff. The additional financial and physical resources required to achieve this excellence are not enormous, but they are essential.<sup>13</sup>

In the case of the Peterborough Museum the relation of this institution to the municipality was recognized as key to its future.

## 8.7 Dartmouth Heritage Museum, Dartmouth, Nova Scotia

The Dartmouth Heritage Museum is a community museum which documents the history of the city of Dartmouth, Nova Scotia and its environs. The city had a population of 70,000 in 1983

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<sup>12</sup>David Scott, The Peterborough Centennial Museum: Guidelines for Planning, (Guelph, September 1978).

<sup>13</sup>Ibid.

and is linked by both bridge and ferries to its sister city across the harbour, Halifax.

This museum is one of the few municipal museums in its province and in the Maritime region. Its origins date to 1962, when a group of citizens formed a museum society. Concerned about the loss of the cultural artifacts representing their local heritage, they formed a local collection. In 1966, in preparation for the Centennial of Canada in 1967, the former Dartmouth city hall was redesignated as a combined public library and museum facility. A bylaw establishing the Dartmouth Museum Board was passed in 1966, and the museum opened to the public in 1968. Early in the 1970s the museum society acquired the Quaker House. This site opened as a branch of the museum in 1974. The city subsequently purchased a historic house, Evergreen, and it became another branch of the museum in 1980.

Among the individual museums studied, this museum and the Moncton Museum are unique in operating branch sites in historic buildings. This may reflect the fact that because the Maritimes were settled earlier, there are more significant early historic buildings than in either Ontario or the Prairies.

The museum is managed under a museum board of management, the most common arrangement for all municipal museums. The members of the Dartmouth Museum Board are appointed under municipal bylaw. Despite the fact that the museum is not officially a department of the municipality, in effect it functions as one, the director being the equivalent of a department head. This contrasts with the more normal operation at arm's length from the municipality of museums managed by boards.

As of 1983 the board had not adopted any written policies. The museum bylaw was therefore the only document guiding the management of the museum. The relation to the municipality is reflected by the fact that the bylaw

stipulates that the board shall submit to the City Clerk-Administrator in each month a report showing the financial and other operations of the board.<sup>14</sup> This bylaw was adopted not under the authority of provincial legislation but under the Dartmouth City Charter which was granted by the provincial government.

When studied in 1983 the museum reported having two full-time employees, a director and a receptionist. There were also six part-time employees in the main museum: a secretary, a cataloguer and four guides. The historic house, Evergreen, also had three seasonal part-time guides and the other branch museum, the Quaker House, is staffed by the museum society and by guides hired by the Nova Scotia Museum.

During 1982 the museum received approximately 30,000 visitors. It was open to the public seven days a week, year round, with summer hours extended to include weekday evenings.

The operating budget for 1982 was \$120,000, with 85% provided by the municipality and 15% by the federal government. As of 1983 the museum had been unsuccessful in its repeated efforts to secure financial assistance for a new museum facility.

This case reflects the involvement of citizens in the creation of municipal museums. It also provides a detailed example of the administrative relation of the museum to the municipality, outlined within the municipal bylaw under which the museum operates. It is also of note that the museum is constituted under a city charter granted by the provincial legislature and not under a provincial municipal act or similar legislation as is the case with many of the municipal museums in Canada.

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<sup>14</sup>City of Dartmouth, By-Law No. C-C-94, 1966.

## 8.8 The Moncton Museum, Moncton, New Brunswick

The Moncton Museum is a community museum operated with particular attention to the collection and interpretation of objects which pertain to the Greater Moncton area. There is also a special emphasis on the multicultural heritage of the region and on the shipbuilding and transportation industries.

Located in the city of Moncton, with a population of 61,113 in 1983, the museum is one of fourteen such municipal institutions in the Maritimes. Along with the Dartmouth Heritage Museum it is one of two museums in the Maritimes operated by a city. While the Moncton Museum and the Free Meeting House associated with it forms the only municipal museum in the municipality other museums include the Musée Acadien, the Galerie d'Art de l'Université de Moncton and the Lutz Mountain Meeting House.

Unlike many of the museums in its region, the origins of the Moncton Museum are relatively recent. The museum was established by administrative directive of City Council and a new facility, incorporating the historic facade of the former city hall, was opened to the public in 1973. The museum is also responsible for administering the Free Meeting House, a historic building located adjacent to the site which is open on a seasonal basis, from June to September.

The purpose-built museum building was initially constructed and equipped with municipal funding of \$532,000 (illustration 8.1). More recently physical improvements to the building have included re-insulation of the roof, fire





Illustration 8.1 The Moncton Museum, Moncton, New Brunswick

security upgrading and proper separation doors between the storage well and workshop areas. These alterations have been funded jointly by the city of Moncton, the Historical Resources Department of the province of New Brunswick and the National Museums of Canada. During the five years from 1977 to 1982 the museum received capital assistance in the amount of \$226,700.

The year following the opening in 1974, the new institution was incorporated as the Moncton Museum. The bylaws of the corporation allow for the appointment of a board of directors by the city council and outline the duties of that board. They also specify that the board shall appoint a museum director who will act as the chief administrative officer of the corporation. Over the years this board has adopted a comprehensive set of museum policies that includes a Statement of Purpose, a Collections Management Policy and a Personnel Policy. This level of policy development is in sharp contrast to that of the other city-operated museum in the region, the Dartmouth Heritage Museum, that reported no written policies.

The Moncton Museum has a full-time staff complement which is higher than the average for municipal museums in the Maritimes. In 1983 the museum reported a full-time permanent staff of six. This consisted of a director, a curator, a business manager/registrar, an education officer, a conservation technician and a registrar. In addition the museum reported a permanent part-time staff of two museum attendants. This also represents slightly higher staff ratios than reported by other museums in the region. The volunteer group at the museum, consisting of 60 individuals, is higher than the average for all municipal museums in the region.

The museum is among one of the twenty-five percent of municipal museums in the Maritimes that are open year-round. In 1981 the museum received 17,548 visitors, an increase of 40% over the previous year. This increase was due in part to visits by area residents and to the weekend opening of the museum initiated in that year. In 1982 the institution

received 16,958 visitors. This level of visitation was above the average for the region. A visitor survey conducted during the summer of 1982 determined that 36% of the visitors came from within the Greater Moncton area, 5% came from within 200 km of Moncton and 59% came from over 200 km from Moncton. This is one of the few municipal museums that reported having conducted a detailed survey of its visitors.

In 1982 the operating budget of the museum was \$184,628. The source of this budget was 97% municipal, 2.7% provincial and 0.28% federal. This budget was in contrast to the average reported by all municipal museums in the region of \$5,762.27. It was however comparable with a number of other municipal museums studied; the Sir Alexander Galt Museum, the Billings Estate, the Hiram Walker Historical Museum, the Peterborough Museum and the Dartmouth Heritage Museum.

## 8.9 Summary of Case Study Findings

The institutions studied provide a variety of examples of the creation of museums by local government. In all cases the participation of citizens was a key factor in encouraging the municipality to provide a museum.

Individuals and groups formed collections and saved buildings that might be adapted for museums. The examples within this chapter show museums originating from collections and / or buildings (table 8.2). While accommodation was not a factor directly addressed in this research, the analysis revealed a trend to adapt structures of historic significance for museum use. Many of these buildings have been designated as national historic sites. There is a corresponding dearth of purpose-built museum buildings.

Table 8.2

**Availability of Collections and Buildings for Municipal Museum  
Establishment**

Collections	Buildings	Collections & Buildings
Sir Alexander Galt Museum	Billings Estate	Chatham-Kent Museum
Peterborough Museum	Moncton Museum	Hiram Walker Historical Museum Dartmouth Heritage Museum

A significant factor in the development of the museums studied has been the role of historical and museum societies (table 8.3). These societies have often done pioneering work in forming collections and establishing museums which are later transferred to municipal ownership. Even with their museums under municipal ownership many societies continue to play a critical role in the custody of collections - as in Windsor and Peterborough - or as friends of the museum - as in Dartmouth.

Of the seven museums studied here several are operated directly by the municipality, several are operated at arm's length from it and the others operate under a model that incorporates characteristics of both arrangements. The move towards management of museums under Parks and Recreation Departments, previously noted within this work as a trend was reflected in a number of cases. This supports the tendency for an increased number of museums to be operated on line with their municipalities. In these cases this close relation to the municipal structure may also be related to the nature and complexity of city governments.

Table 8.3  
Historical and Museum Society Involvement with Museums  
Studied

Museum	Society	Period
Sir Alexander Galt Museum	Whoop-Up County Chapter Historical Society of Alberta	1964 - 1971
Hiram Walker Museum	Windsor Historic Sites Association	1940 - present
Peterborough Museum	Peterborough Historical Society	1897 - 1966
	Peterborough District Historical and Art Foundation	1966 - present
Dartmouth Heritage Museum	Dartmouth Museum Society	1962 - present

In general, the seven museums had a higher staff level than the average municipal museum, either regionally or nationally. A number of museums exhibited the influence of the municipal structure in their staffing arrangements, for example in the use of the titles of "supervisor" and "manager" for the traditional position of museum director. There were also examples of the use of volunteers, for example at the Billings Estate, to extend the level of museum service to the community.

An unexpected finding was that a number of the museums profiled have undertaken a systematic approach to planning for development. This has been accomplished either by internally adopting museum planning procedures, as in the case of the Sir Alexander Galt Museum and the Billings Estate or by commissioning outside consultants to conduct planning studies,

as in the case of the Hiram Walker Historical Museum and the Peterborough Museum. In the other cases examined, despite the absence of formalized strategies the museums expressed definite ideas and philosophies about development.

The museums studied within this chapter, operated by cities, tend to be larger and more accessible to the public - in both their open hours and the nature of their facilities - than their counterparts in smaller communities. Their physical facilities may also be superior, although in a number of cases they are restricted by the use of historic buildings.

As a group, the institutions profiled have provided valuable insights into the creation, management and operation of museums by municipalities. They also provide a reminder that each museum, while demonstrating the character of the national municipal museum population in Canada, is also a reflection of the regional and local environment.

### PART III. CONTEMPORARY DIRECTIONS IN MUNICIPAL MUSEUMS IN CANADA

## 9. CONTEMPORARY INFLUENCES ON MUNICIPAL MUSEUMS IN CANADA

### 9.1 Influences on Museums

Municipal museums as isolated in this study have a common funding source which is related to community provision. Like other museums they must respond to societal change for if they do not funding is unlikely to be forthcoming from the public or private sectors. This chapter thus focuses on three related trends within the museum field; the response of museums to society; the development of museum standards and patterns of museum support.

Other influences now beginning to effect municipal museums are information technology and new approaches to collecting. These are not treated here but it can be noted that the effects of technology are being felt in a number of areas, for example in the documentation and exhibition of collections, the management of public programmes and the research of collections.<sup>1</sup> Also in the area of collecting many museums are collecting contemporary material.<sup>2</sup> This will have far-reaching implications in the areas of preservation and interpretation.

### 9.2 Municipal Museums in Society

The suggestion that museums ought to take responsibility for solving immediate needs and problems has challenged traditional museum forms and functions resulting not only in

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<sup>1</sup>For example, the use of interactive technologies as documented in Elliot M. Avedon, "Things to Come," Museum Quarterly. 15, no. 2, (June 1986): 29-32.

<sup>2</sup>An example is the work and research undertaken by SAMDOK, the Swedish organization that focuses on contemporary documentation.

new types of museums but in museums being involved in presenting current concepts and issues. In 1980 the American Association of Museums devoted an issue of Museum News to advocacy.<sup>3</sup> This trend is particularly evident in rapidly changing urban areas where the museum is increasingly being perceived in an advocacy role.<sup>4</sup>

Many municipal museums are located in urban areas and there is evidence that some are developing plans which respond to the needs of their changing communities. The terms of reference for a study of the future of the Hiram Walker Historical Museum in Windsor, Ontario specifically referred to the need for the museum to respond to a rapidly changing urban environment.<sup>5</sup> The vision for the proposed Museum of Toronto includes references to "Changing exhibitions presenting the historical context of current issues, for example: pollution; major developments, e.g. railway lands; urban transportation; public health; prostitution; education and crime."<sup>6</sup>

New types of museums as well as differing attitudes on the part of existing institutions are developing in response to society. Among these new types are the neighbourhood museum and the ecomuseum. These institutions are being called on to assist in establishing a sense of belonging among the inhabitants of both urban and rural communities. This is reflected in museum programming directed towards community education.<sup>7</sup> The influence of these new museum forms as well as innovative approaches to the social responsibility of existing institutions is likely to be reflected in the development of municipal museums in Canada.

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<sup>3</sup>Museum News. 58, no. 5 (March/April 1980).

<sup>4</sup>John R. Kinard. "The Neighbourhood Museum as a Catalyst for Social Change," Museum, 148, (1985): 217-223.

<sup>5</sup>Hiram Walker Historical Museum Services Committee. Terms of Reference - Feasibility Study to Consider the Future of the Hiram Walker Historical Museum. (Windsor, 1982)

<sup>6</sup>Toronto Historical Board. Civic Museum Task Force Report, (Toronto: March 1986): 32.

<sup>7</sup>A. F. Chadwick, The Role of the Museum and Art Gallery in Community Education, (Nottingham: University of Nottingham, 1980).



In all of these developments the role of the museum in interpreting community identity, whether it be on a local, provincial or national level, is significant. In Canada the development of distinct national and regional identities is acknowledged to have reinforced the importance of heritage to individuals. Recent discussions on the national museum system have referred to a widespread and growing interest among Canadians in their heritage.<sup>8</sup> These trends reflect the central purpose of the municipal museums, the preservation and communication of the history and unique identity of the community.

The museum response to the community is also reflected in additional programmes and services designed to cater for the needs of people with increased leisure time, mobility and income. An aging population may result in audiences that respond to municipal museum efforts to preserve community identity. A move towards lifelong learning also has the potential of expanding audiences. Results of the author's survey indicated that municipal museums in Canada have a significant audience. Changes in the profile of Canadian society provide incentives for municipal museums to further develop this audience.

The growing awareness of the multicultural character of society in Canada must also be recognized as an influence on museums. The adoption of formalized multicultural policies and related funding programmes by all levels of government provides an opportunity for municipal museums to further develop their audiences, services and activities. This opportunity was described some years ago by Louis Lemieux:

If museum exhibits are to help Canadians know and understand each other better, then these exhibits should be about the cultures themselves - the

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<sup>8</sup>National Museums of Canada. The Future of the Museum System in Canada, (Ottawa, 1985).

"ethos" of the various groups in Canada, their way of life, their aspirations, perhaps also their beliefs and morality. The objects then serve to illustrate these stories - but let's not neglect some segments of the Canadian community just because their artifacts are not very old or remarkable.<sup>9</sup>

Municipal museums have already implemented some programmes to address the multicultural aspects of their communities. The Toronto Historical Board, the agency that operates the museums owned by the City of Toronto has established a community relations committee to ensure the relevance of the programmes and museum services offered to the various ethnic and cultural segments of the population of the city. The Board has also produced a travelling exhibition, "The Torontonians", which traces the ethnic origins of the city.<sup>10</sup>

The involvement and participation of citizens is important and essential to the museum in fulfilling its mandate in society. The use of volunteers provides an important means of involving the community in the museum and contributes to developing and profile and identity for the institution. There is every indication that the volunteer involvement evident in municipal museums will continue. This view is supported by the fact that, in municipal museums surveyed by the author, volunteers often outnumber paid staff.<sup>11</sup> Individual studies have shown that municipal museums such as the Billings Estate in Ottawa provide a unique opportunity for members of the community to contribute and participate according to their abilities.

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<sup>9</sup>Louis Lemieux, "Canadian Museums and Their Role in Social Issues," Curator, 14, 1 (1971): 52.

<sup>10</sup>Toronto Historical Board, The Torontonians, Exhibition Catalogue, (Toronto, 1982).

<sup>11</sup>Lee Jolliffe, A Study of the Operation and Management of Municipal Museums in Canada (Toronto, 1983).

Government reports on museums in Canadian society now recognize the significance of municipal museums. A report issued in 1985 by the National Museums of Canada referred to the municipal role in museums:

To the federal, provincial and municipal politicians and officials, to the business and foundation managers, to the museum managers and workers we say good luck. The country's past, present and future are depending on you.<sup>12</sup>

This report provided background information for a consultation between the National Museums of Canada, museum professionals and museum users on the future of museums in Canada.

Municipal museums, having only recently become recognized in typological terms are now viewed as a distinct group of participants in the examination of the development of museums in the country. It can be expected that, as an identity and profile for these museums is built and as their role in society evolves, they will be of increasing importance to the people of their localities and regions and of Canada.

The trend towards public awareness of municipal museums has implications for their continued development. If there is a demand and community support for these museums then public funding is likely to be provided.

The municipal museums, therefore, has an important and multifaceted role to play in contemporary society. For the individual members of the society this museum preserves and communicates the local identity. For the municipality not only does the museum represent the identity of the locality but in doing so it furthers municipal aims and objectives. For the nation it preserves and nurtures a component of the culture of Canada. Each municipal museums forms a small part

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<sup>12</sup>National Museums of Canada, The Future of the Museum System in Canada (Ottawa, 1985), p. 2.

of the cultural mosaic that makes up the country. Along with museums operated by other authorities these municipal institutions preserve and interpret the Canadian identity.

### 9.3 Standards for Municipal Museums

It is only recently that the concept of standards of performance for both museums and museum workers has been examined in detail. While for the most part this consideration has focused on the training, education and accreditation of people who work in museums, there has also been some examination of institutional standards. One contemporary definition describes a standard as: "set, projected, from ideas about conditions which we have not yet realized but which we think should be realized."<sup>13</sup>

For a number of years standards have been used as the basis of institutional accreditation for museums by the American Association of Museums. The A.A.M. programme assesses museums in the areas of administration, curation, exhibition, education and interpretation and future plans. While this service has been available to museums in Canada, only one Canadian municipal museum, the Mendel Art Gallery in Saskatoon, Saskatchewan, is known to have been accredited by the A.A.M. This institution was one of three museums in the country to be accredited by 1973.<sup>14</sup> In the author's 1983 survey of municipal museums there was no evidence that any others had been accredited.

While there is at present no national standard for museum accreditation in Canada, in Ontario the provincial government has introduced standards for community museums. This set of criteria covers six aspects of museum operation: research,

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<sup>13</sup>Raymond Williams, Keywords (London: Fontana, 1984), p. 299.

<sup>14</sup>Marilyn Hicks Fitzgerald, Museum Accreditation: Professional Standards (Washington: American Association of Museums, 1973).

collections record management, staff training, exhibitions, interpretation and education programmes, and conservation. Developed in consultation with the museum community, the availability of grants will be dependent on meeting these defined standards which are being phased in over a number of years.<sup>15</sup> The introduction of these standards is not being achieved without some difficulty for it is often a formidable task for museums with limited resources to meet these ideals. As noted earlier provinces tend to use grants as a form of control to ensure that local services are provided on a uniform standard. For local museums this type of control that comes with public money can threaten their autonomy as community institutions. Critics in the museum community have noted the effect of standardizing the operation of community museums:

The regulatory approach seems to deny that community museums can and should be the free expression of a community's level of interest and of its right to organize and enjoy its heritage in its own way.<sup>16</sup>

Because they receive grants, municipally operated community museums in Ontario (roughly half of the municipal museums in Canada) are now subject to provincial controls in the form of the standards described above. There is nonetheless some evidence that municipal museums themselves encouraged the introduction of these standards, as one participant in the process has observed:

In Ontario the municipal museum sector had the financial support and expertise to push for standards and thus legitimize their institution to both local and provincial government. After all,

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<sup>15</sup>Marty Brent, "An Introduction to the Standards for Community Museums in Ontario," Museum Quarterly, 13, 3, (1984): 9.

<sup>16</sup>Lynne Kurylo, "The Ministry of Citizenship and Culture's Standards, Better Museums for Ontario or Re-arranging the Deck Chairs on the Titanic?" Museum Quarterly 13, 3 (1984): 9.

roads, hospitals, fire and police departments all have to be of a sufficiently high standard to obtain provincial funding, so why not museums?<sup>17</sup>

Despite this recent work towards standards for community museums in Ontario the author's 1983 study of municipal museums found that there were no overall standards of operation.<sup>18</sup> The author's recommendations suggested their introduction in the form of guidelines for municipalities that operate museums. The Code of Practice for Museum Authorities developed by the Museum Association (U.K.) was cited as a model.<sup>19</sup> This document includes a definition of a museum, minimum requirements for museums and art galleries (finance, premises, staffing and services), guidelines for acquisitions to museum and gallery collections, disposal of collections and museum organization.

The Canadian Museums Association conducted a feasibility study on national standards for museums in 1985.<sup>20</sup> The intention of this study was not to develop criteria for funding, but merely to identify needs for standards. The enquiry identified areas where a need was perceived for national standards at an institutional level (table 9.1). These areas can be compared with those in which municipal museums studied in 1983 reported having adopted policy statements (table 9.2).

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<sup>17</sup>Ian Vincent, Correspondence to author (December 15, 1985).

<sup>18</sup>Lee Jolliffe, A Study of the Operation and Management of Municipal Museums in Canada, (Toronto, 1983).

<sup>19</sup>"Code of Practice for Museum Authorities" with additions approved at the Annual General Meeting at Bournemouth, July 1987, (London: The Museums Association, 1987).

<sup>20</sup>Canadian Museums Association, Final Report Feasibility Study National Standards for Museums (Ottawa, February 1986).

Table 9.1  
Priorities for Standards in Museums in Canada\*

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Statement of Intent/Incorporation/Constitution/Bylaws	
Role/Responsibility of Boards of Trustees	
Collections Management	
Human Resource Development/Staff	and Volunteer
Development	

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\* Identified needs ranked in order by survey respondents.  
Canadian Museums Association, Final Report Feasibility Study  
National Standards for Museums, 1986.

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Table 9.2  
Percentage of Municipal Museums in Canada Having Policy  
Statements, 1983<sup>21</sup>

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Statement of Purpose (84%)
Collections Policies - Acquisitions (79%)
Collections Policies - Disposal (66.7%)
Personnel (66.4%)
Education (41.7%)
Volunteer (36.3%)
Conservation (36.2%)
Community Relations (31.5%)
Research (29.2%)
Extension (22.8%)
Disaster (16.8%)

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This comparison reveals that the majority of municipal museums (table 9.2) have already adopted policies in the key areas recommended for the development of national standards

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<sup>21</sup>Also see Table 6.14.

(table 9.1). These corresponding categories are statement of intent (purpose), collections management and personnel (staff development). One area that cannot be compared is that of the role and responsibility of boards of trustees, since the author's survey of municipal museums did not elicit information on this.

There is also bound to be a gap between the ideals that will be expressed as the basis of standards and the actual development of policies that reflect standards. Nonetheless the congruity between the most commonly referred to standards and the most frequently adopted municipal museum policies shows that municipal museums understand the purpose and function of their institutions.

Overall, the reported level of policy development in municipal museums might provide the basis for the introduction of standards for these institutions. A large percentage of the municipal museums reporting from Ontario may have been influenced by the introduction of standards for community museums in Ontario which has required museums to adopt policies in a number of areas in order to qualify for grants.

There has been an increasing interest in the personal development of museum staff in Canada. This is reflected in the increase in training opportunities for museum workers. Over the last decade such opportunities have increased to the point where museum personnel in all parts of the country have access to either direct or distance forms of museum studies training.<sup>22</sup> In both Ontario and Saskatchewan provincial museum associations have developed certificate programmes. The Certificate in Museum Studies introduced by the Ontario Museum Association in 1980 is described as follows:

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<sup>22</sup>For example distance education courses that provide an introduction to museum studies are available through the Canadian Museums Association and the University of Victoria.



The program is composed of nine separate courses designed to assist individuals in developing a deeper knowledge and understanding of good museum practice to complement practical experience.<sup>23</sup>

The Saskatchewan Museums Association has initiated a similar programme, the Certificate in Community Museum Studies, designed for volunteers in community museums. Like the O.M.A. certificate, this programme aims to provide individuals with an overall understanding of good museum practices. In the other provinces, while formal certificate programmes do not yet exist, the museums associations all offer some seminars, workshops and study visits which focus on basic museum practice. This training, available to both museum staff and volunteers, should have an impact on the standard of work in municipal museums. In addition some graduates of full-time programs, such as the Master of Museum Studies Program at the University of Toronto have found positions in municipal museums or in the museum associations and government agencies that advise them.

In recent years museums have expressed interest in the preparation of personnel policies and those for staff training and development. This is reflected by the guidelines for writing a museum professional development policy adopted by the Canadian Museums Association in 1984.<sup>24</sup> Both the C.M.A. and the American Association of Museums suggest that professional development is the responsibility of both the institution and its personnel.<sup>25</sup> Of the municipal museums in Canada surveyed by the author in 1983 the majority had adopted personnel policies, although evidence was not collected on professional development policies.<sup>26</sup>

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<sup>23</sup>Ontario Museum Association, Certificate in Museum Studies, Brochure, no date.

<sup>24</sup>Canadian Museums Association. Guidelines for Writing a Museum Professional Development Policy (Ottawa: May 1984)

<sup>25</sup>Ronald L. Miller, Personnel Policies for Museums (Washington: American Association of Museums, 1980) p. 154.

<sup>26</sup>Personnel policies had been adopted by 66.4% of the museums surveyed.

#### 9.4 Support for Municipal Museums

An overall trend in the financial support of museums is the diversification of funding. One municipal museum director in Canada observed:

In funding an organization or programme, diversity is absolutely essential. The more methods of fund-raising there are, the more potential revenue there is. Should one of these sources disappear - or momentarily diminish - an institution need not suffer severe financial difficulty.<sup>27</sup>

In the same year the source of the operating budget of this director's institution was 33% municipal, 1% provincial, 25% federal and 45% other.<sup>28</sup>

Traditionally, governments at various levels have been the main contributors of financial support to Museums in Canada. While government grants remain a major source of income there is a tendency towards increased funding from other sources. Recent research on the funding of museums in Quebec has shown a weak trend towards private sources for the income of museums.<sup>29</sup> Sources of additional funding include corporate donations and sponsorship and self-generated revenues. The latter can include income from admissions and profits from museum shops and restaurants.

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<sup>27</sup>David McNeil, "Funding," in Art Gallery Handbook (Toronto: Ontario Association of Art Galleries, 1982) p. 23. At the time of writing the author was Director of the Chatham Cultural Centre.

<sup>28</sup>"Chatham Cultural Centre," in Lee Jolliffe, A Study of the Operation and Management of Municipal Museums in Canada (Toronto, 1983), p. 67.

<sup>29</sup>"Financing and Attendance, Quebec Museums, 1979 - 1980 and 1982 - 1983," Chiffres a L'Appui, 2 (May 1984), p. 2.

In Canada government funding for museums is provided at three levels, federal, provincial and local. At the federal level, outside of the direct support of the national museums, most funding is provided for special purposes or projects and not for ongoing operation. Provincial funds are also provided for special purposes, but a number of provinces also provide funds towards operation costs. In many of these cases federal and provincial funds to museums are conditional on matching funds from either local government or the private sector. A recent task force on funding the arts in Canada has recommended that while municipalities should increase their funding to museums, these institutions should also look to alternate sources.<sup>30</sup> The task force also noted admission fees as a potential source of earned income:

After weighing at length the pros and cons of museum and art gallery admission fees, the task force has concluded that they are valid sources of revenue that are insufficiently exploited in Canada. As a guide only, we suggest an admission fee of \$4 for our largest museums, in line with information we have gathered on prices in other countries....<sup>31</sup>

Since the research on municipal museums undertaken in 1983 indicated that many did not charge there is potential for increased revenues from admission fees. Where admissions were charged they ranged from \$0.25 to \$4.00 for adults, from \$0.10 to \$1.50 for children and from \$0.25 to \$2.00 for senior citizens.<sup>32</sup> Although there is the possibility of increasing charges, the fact that municipal museums are publicly funded must be taken into consideration. A number of admission charge schemes have been documented in the museum

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<sup>30</sup>"Arts Community Needs Financial Boost from Government, Business, Says Task Force," Museogramme, (August 1986), p. 1.

<sup>31</sup>Ibid.

<sup>32</sup>Lee Jolliffe, A Study of the Operation and Management of Municipal Museums in Canada. (Toronto, 1983), p. 16.

literature.<sup>33</sup> These include voluntary donations for admission, sometimes with a suggested contribution.

There has also been a tendency for museums in Canada to spend funds on new facilities or for improvements to existing facilities. Many museums have undertaken financial planning to identify the sources of funds for these projects. A recent article profiled construction of new quarters for the Canadian Centre of Architecture in Montreal, Quebec; the Museum of Contemporary Art in Montreal, Quebec; Norman Mackenzie Art Gallery, Regina Saskatchewan; Western Development Museum, Saskatoon, Saskatchewan and the Tyrell Museum of Paleontology in Drumheller, Alberta.<sup>34</sup> In the case of one of the above institutions, the Norman Mackenzie Art Gallery, the article acknowledged that the plans for expansion may result in a solicitation of funds for construction from the City of Regina. Municipal museums are following a similar pattern. This includes the Sir Alexander Galt Museum in Lethbridge, Alberta, the Chatham-Kent Museum in Chatham, Ontario, and the Wellington County Museum in Fergus, Ontario, where improved facilities are being constructed.

## 9.5 Opportunities and Constraints for Municipal Museums

The response of the museum to societal change provides an opportunity for municipal museums to examine their role in the community and, as their services are expanded, to examine new forms of achieving their objectives. In particular, principles derived from new museum types, the neighbourhood museum and the ecomuseum, could be applied to both existing and new municipal museums. In order to develop, the museum must be responsive to the demands and needs of its community. This need to respond provides constraints for the municipal

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<sup>33</sup>Museums - Lessons from the U.S.A., (London: British Tourist Authority, 1983), p. 15.

<sup>34</sup>Museum Boom Continues into the Lean 1980's," Museogramme, October, 1985.

museum. In institutions with limited resources the services provided in response may be delivered at the expense of other primary museum functions, such as the care of collections.

The introduction of standards offers an opportunity for museums to improve their operations and also to assure funding, for the achievement of standards is often part of the granting provisions of government agencies. This is evident at the federal level, and in some cases, at the provincial level. While there is not direct evidence yet that local governments require museums to meet standards in order to obtain funding, the knowledge that their museum meets the standards of other government agencies can only be viewed in the museum's favour at budget time.

The movement towards diversified funding provides an opportunity for those museums that do not receive full financial support from their municipalities. These museums must take note of methods for gaining funding from other levels of government and also from corporate sponsors and self-generated revenues. Current admission charge patterns in within municipal museums could be examined. Any initiatives towards increasing admission charges, which have been reported overall at a low level for municipal museums, must be undertaken with caution in view of possible public reaction against such measures and the related effect on access and visitation to municipal museums.

The overall trend to spend funds on improved museum facilities is reflected in a considerable number of the municipal museums studied. That these new facilities are accompanied by planning studies reflects the acceptance of planning as a museum activity.

While the consideration of trends in the planning and constructing of new facilities is important, these tend to be reflected only in the larger budget institutions within the

municipal museums field.<sup>35</sup> For the smaller municipal museums, development may be directed to fulfilling their role in the community, developing the volunteer components of their institutions and improving facilities and services within limited resources. These efforts are just as important as those undertaken by larger museums.

Municipal museums, large and small, are thus facing a number of opportunities and constraints as they attempt to respond to the needs of their communities by providing an effective level of museum service.

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<sup>35</sup>Statistics Canada defines large institutions as those with operating budgets of \$40,000 or more. Culture Statistics, Museums, Art Galleries and Related Institutions, 1976, (Ottawa: Statistics Canada, 1979), p. 5.

## 10. RECENT DEVELOPMENTS WITHIN MUNICIPAL MUSEUMS IN CANADA

### 10.1 The Patterns of Development

The documentation of the history, growth and status of municipal museums in Canada has revealed a number of interrelated developments in the areas of museum planning, provision and management structures.

The absence of comparative data on municipal museums over a period of time has made it difficult to assess these changes. In an effort to identify the general patterns of change, recent information on some of the museums examined earlier has been assembled from museum publications. Because the articles in these publications tend to be subjective rather than objective, they are treated accordingly. Nevertheless, the available information indicates indisputably that changes are taking place.

Among the museums referred to are those for which individual case studies were presented in Chapter 8. These include the Hiram Walker Historical Museum, the Chatham-Kent Museum and the Sir Alexander Galt Museum. The presence of these museums among examples of recent development indicates significant changes since they were initially studied.

The other museums, existing or proposed, referred to in this chapter, also demonstrate the process of change that is occurring within many municipal museums. This process has been influenced by general societal and economic factors affecting museums as well as by forces within the museum and local government fields previously documented here.

### 10.2 Planning for Municipal Museums

The author's 1983 survey of municipal museums assessed the state of planning in a general sense by asking whether

museums had plans for the future. The response indicated that for many museums planning is done on an informal basis. In only a few of the two hundred and ten museums surveyed had plans been formalized as part of a planning process.

The situation may reflect the fact that planning has only recently emerged as a systematic activity within museums in Canada. A recent book on museum planning has recognized that "until the end of the 1960s in Canada almost all museum planning was ad hoc, concentrating on solving the problems or developing the resources of particular institutions."<sup>1</sup>

Because museum planning is a comparatively recent activity in Canada, it is worth examining its extent in municipal museums. While there are many types of planning, the following discussion focuses on institutional planning and the planning that is necessary for the establishment, renovation or upgrading of museum facilities.

Some museums that in 1983 gave no indication of any formalized planning for their institutions have now commissioned major studies. A listing of recent planning studies reveals that additional museums have initiated or completed planning studies since the survey (Appendix G). This development may reflect the emergence of professional attitudes to museum work and the increased availability of museum planning services. Another influence has been the requirement of both federal and provincial funding programmes that planning results be shown in requests for major capital projects.

Museums which have recently undertaken the development of institutional plans include the DesBrisay Museum, the Swift Current National Exhibition Centre and the Lambton Heritage Museum. Two of these are national exhibition centres - a

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<sup>1</sup>Barry Lord, "The Planning Process", in Barry Lord and Gail Dexter Lord, eds. Planning Our Museums (Ottawa, National Museums of Canada, 1983), p. 1.



reflection of the encouragement and funding provided by the National Museums of Canada in this area.

The DesBrisay Museum in Bridgewater, Nova Scotia, commissioned a planning study to survey the needs of the community and address the issue of space restrictions limiting museum development. This is an important initiative for an institution that is one of the oldest municipal museums in Canada. It is also one of several examples of the preparation of master plans for long range development.

The Lambton Heritage Museums in Grand Bend, Ontario, has also (1986) initiated a study to provide a ten-year master plan for the development of its services and those of the Oil Museum of Canada, Oil Springs, Ontario, which it also operates. The team for the \$22,000 study includes a museum consultant and an architect who will consult with staff from both museums and the Lambton County Museum Committee.

In other cases planning is in direct response to expressed needs for improved museum facilities. In some situations such initiatives have responded to the expressed needs of citizens, communities and museum audiences for improved cultural services.

The Regional Municipality of Peel, in Ontario, is acknowledged to be one of the fastest growing urban areas in the country. In 1974 the newly created region assumed ownership of the local museum and art gallery, with the Peel County Historical Society acting as manager. In 1984 responsibility for administering the museum and art gallery was transferred to the region, which commissioned a major study of regional museum services and facilities. This report resulted in a major expansion of the facilities of the Peel Region Museum and Art Gallery.<sup>2</sup> A new complex which includes museum, art gallery and archives facilities has been

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<sup>2</sup>Regional Municipality of Peel, Planning for the Past, (Brampton, Ontario: Peel Region, 1984).

opened. This move demonstrates the role of planning in facilitating the provision of efficient and improved services. The transfer of the museum to the Peel Region undoubtedly facilitated the improvements.

Another institution that has recently (1984) completed a planning study is the Hiram Walker Museum in Windsor, Ontario. The study documented museum needs and suggested policies for the purpose, collections, exhibits and programs, administration and staffing, and expanded facilities of the institution.<sup>3</sup> It responded to challenges facing the museum, including a declining audience, questions as to the suitability of accommodation for community museum purposes, unsympathetic surroundings, and rapid changes which were overtaking the area around the museum.<sup>4</sup> Such circumstances, are not peculiar to the Windsor situation and give some indication of the problems facing many of Canada's municipal museums located in rapidly changing urban areas.

At Montgomery's Inn in Etobicoke, Ontario, a city-funded planning study recommended (1986) an expansion of nearly 4,000 square feet for public programmes and care of collections. Funding required for this expansion is estimated at \$485,000. The city of Etobicoke has allocated \$155,000 for the project and \$270,000 is anticipated from federal and provincial sources, leaving \$60,000 to be raised privately.<sup>5</sup> For this museum, the planning study provided the opportunity to improve its public facilities and to explore and establish private sector funding sources to compliment municipal support. With a high level of community involvement the institution should be able to encourage private individuals within the municipality to contribute towards the expansion.

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<sup>3</sup>Sears and Russell Consultants, A Study on the Future of the Hiram Walker Historical Museum (Toronto, December 1984).

<sup>4</sup>Hiram Walker Historical Museum Services Committee, Terms of Reference - Feasibility Study to Consider the Future of the Hiram Walker Historical Museums. (Windsor, 1982).

<sup>5</sup>Introducing Montgomery's Inn, Brochure, 1986.

Another city that has been planning for an improved museum facility is Chatham, Ontario, which recently (1986) announced the construction of a new home for the Chatham-Kent Museum. The building, to be constructed as an addition to another existing municipal museum in the community, the Chatham Cultural Centre, is expected to cost about \$1 million.<sup>6</sup> When these institutions were studied by the author in 1983 there was no indication of these plans. The capital project is being funded jointly by the city, the province and a corporate sponsor, Union Gas Limited, a company headquartered in Chatham. This project provides an example of cooperation between two existing municipal museums in planning public facilities.

In another case, that of the Wellington County Museum near Fergus, Ontario, a planning study resulted in a significant capital expansion which will improve the institution's capacity to care for collections and provide services to the public.<sup>7</sup> The study recommended substantial improvements in facilities for both the collections and the public.

In Lethbridge, Alberta, a number of institutions - individual municipal museum components and related heritage agencies - cooperated in planning for the Lethbridge Heritage Park System. A comprehensive master plan was prepared detailing themes, media, facilities and programmes required to interpret the city's heritage resources to the general public. As a direct result of this planning the city of Lethbridge completed physical renovations to the Sir Alexander Galt Museum.

Proper planning techniques are being used increasingly in museums today and are vitally important so that museums can compete for scarce resources on the same basis as other

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<sup>6</sup>"Chatham to Receive \$1 Million Museum", Chatham News, May 2, 1986.

<sup>7</sup>Toronto Star, May 10, 1986.

competitors. This approach is also having an impact on management structures and a positive effect on the improvement of the facilities of many municipal museums, particularly in the province of Ontario. The availability of funds is linked to planning studies which are often required in order to apply for support. The implication of the current state of planning in municipal museums could be that development will continue to take place on a gradual basis with changes being introduced as museums realize that planning is a continuous activity.

### 10.3 The Management Structures of Municipal Museums

A central theme in this work is the relationship between museums and municipalities. This is represented by a number of factors that include cooperation among the various levels of local government in the management of museums and the specific management arrangements adopted. Study results indicate an evolution in these management structures with a number of museums moving closer to being on line operations with their municipalities. Information on recent developments indicates that some of these changes have been as the result of planning studies.

There are a number of possibilities for cooperative management arrangements between different municipal governments. For example, two neighbouring municipalities may cooperate in the management and operation of a single museum facility that serves both their communities. It is possible to find two levels of municipal government that represent the same jurisdiction jointly managing a museum. There is also the tradition of municipalities and other agencies, often historical societies, cooperating together in the management of museums.

An example of this latter trend is found in a number of museums that have recently explored cooperative ventures with other agencies.

The joint operation of the London Historical Museums with the London Regional Art Gallery, both located in London, Ontario, was proposed in 1986. The museum is a municipal facility while the art gallery is governed by an independent board; thus the proposed arrangement would increase municipal involvement in the provision of museum services significantly. The advantages of the proposal were cited as:

A merged museum/gallery operation offers attractive benefits to London's residents. Less taxpayers' money will be required to operate a merged operation which does not duplicate the facilities and internal functions which are common to both museums and galleries.<sup>8</sup>

In another case - the Woodstock Museum in Woodstock, Ontario (formerly the Oxford Museum) - the managerial responsibility for the museum has been transferred from one level of local government to another. Management of the museum was transferred to the city of Woodstock, Community Services Department as of January 1, 1986. The museum will be operated as the Woodstock Museum.<sup>9</sup> It had formerly been operated by a board which reported annually to the county and the city. Although the future of this museum was somewhat uncertain when it was studied in 1983 this new arrangement should give some stability to the institution. This new arrangement also addressed an identity crisis referred to by the curator at that time:

It is mandated as the county museum and yet it is perceived by the public as the city museum.<sup>10</sup>

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<sup>8</sup>Provenance, 3, no. 2, (March - April 1986): 2.

<sup>9</sup>"Ontario Museum News," Currently 9, no. 3, (May - June 1986), p. 3.

<sup>10</sup>Lee Jolliffe, A Study of the Operation and Management of Municipal Museums in Canada, (Toronto, 1983), p. 85.

This new management arrangement may also have resulted from a 1983 feasibility study that examined options for the development of the museum.<sup>11</sup>

These alternative management structures address a number of challenges that museums face, including public accountability, financial stability, and response to the needs of the municipality and the public. From the available evidence it seems that there will be increased cooperation among municipalities in operating museums, with many museums moving away from the most common arrangement, operation by special purpose boards at arm's length from the municipality. Such moves may transform these boards into advisory committees, with the museums being operated on line with the municipality. The role of municipalities, therefore is evolving towards direct provision and efficient operation and coordination of museum services for their communities.

A definite trend in the management of these museums has been towards formalizing cooperation between municipalities that provide museums as well as between municipal and other agencies that operate museums.

#### 10.4 The Creation of New Municipal Museums

From the patterns of establishment of municipal museums described earlier, it was predicted that additional institutions would be created at a gradual rate in the 1980s compared with the rapid growth of the 1960s and 1970s. This is supported by the fact that since the 1983 survey a few new municipal museums have been created, either through the takeover of existing museums by the municipality or through the outright establishment of new ones. In other cases the feasibility of establishing new museums is being examined.

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<sup>11</sup>Museum Programs Collaborative, Feasibility Study: Oxford Museum, (Toronto, 1983).

This gradual growth has resulted in the creation of various types and sizes of museums, from community museums to those with a more specialized focus, across the country. The emergence of specialized museums reflects a trend within the museum field towards the development of these museums rather than general ones. That many of the examples cited are from Ontario reflects not only the significant numbers of municipal museums in that province but also the stimulus to museum development provided by federal, provincial and private sector funding available above and beyond municipal support.

An example of the transfer from private to municipal ownership and management of an existing museum occurred when the Township of Pittsburg, located in Frontenac County, Ontario, acquired the private MacLachlan Woodworking Museum in 1981. The building and collection were moved to a new site and opened as a municipal museum in 1983. At the same time, in Guelph, Ontario, the ownership of the McCrae House was transferred from a nonprofit organization to the City of Guelph. In both cases existing buildings and collections were transferred to a more stable funding and managerial base than had been the case under either their private or nonprofit status.

Some cities - Toronto, Hamilton and Cambridge - are proposing the creation of new municipal museums. This may result in part from a growing public interest in and desire for museums that reflect the distinct identity of the communities in which they live.

The Toronto Historical Board of the City of Toronto, Ontario, is investigating the establishment of a Museum of Toronto, a civic museum that would interpret the history of the city and its people.<sup>12</sup> This represents a new departure for the board, since the museums which it currently operates include three historic houses, a historic fort and a

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<sup>12</sup>Toronto Historical Board, Civic Museum Task Force Report, (Toronto, March 1986).

marine museum. City Council accepted the idea of establishing a civic museum in principle in April 1986 and a full feasibility study began in November 1986. As Canada becomes a predominantly urban society, this type of museum, a city museum, may be established in an increasing number of urban and metropolitan centres in Canada.

A Planning Committee of the City of Hamilton, Ontario, has been working on the development of a museum to interpret "Hamilton" and "Scourge", the two armed merchant schooners from the War of 1812 being raised from Lake Ontario. A recent article on this project observed that:

A Hamilton-Scourge museum will draw large numbers of visitors and indeed the municipality's Planning Committee is taking steps now to ensure the orderly development in the locality of the future museum, although the projected raising is some five years away.<sup>13</sup>

This observation also provides an example of increased municipal participation in museum planning. This new municipal museum would provide an additional specialized institution operated by the city which already manages four municipal sites - two historic houses, a military museum and a children's museum - under a municipal department. A fifth museum in the city, the Hamilton Museum of Steam and Technology, opened in 1982, is operated by the regional municipality of Hamilton-Wentworth.

In Cambridge, Ontario, the feasibility of establishing a new museum, to be supported in part by corporate sponsorship, is being examined:

The Toyota Motor Corporation has given the City of Cambridge a \$600,000 donation for a new museum.

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<sup>13</sup>Emily Cain, "Ghost Ships: Hamilton and Scourge", Municipal World, 94, 2 (February 1984):31.



This gift will be matched by local and provincial fund-raising efforts to build a museum, which may emphasize the early textile industry that was formerly the cornerstone of that community.<sup>14</sup>

This example of a corporate contribution for the establishment of a municipal museum reflects the previously noted trend towards diversification of funding sources. This case also reflects the adoption of long term planning as an important and essential museum activity.

A significant finding of the survey research was the opportunity for the provision of museums by municipal governments. That museums are involved in the planning process as a means of providing a framework for fulfilling these needs is a sign of a positive change in the municipal museum field in Canada. This is evidenced by the many detailed studies of museum future requirements that have been undertaken. If the trend towards the planning of museum services continues, the overall level and quality of municipal museum provision in Canada will improve. That improved services are being provided or studied confirms the perspective of change in the municipal museum phenomenon previously identified here.

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<sup>14</sup>Currently, 9, no. 5, (September - October 1986): 4.

## 11. FINDINGS ON MUNICIPAL MUSEUMS IN CANADA

### 11.1 The Identity Of Municipal Museums

Despite the previous lack of knowledge about municipal museums, this study has shown that museums that are owned and operated by municipal corporations can be clearly identified as a significant group of institutions in Canada. Indeed, these institutions represent over a quarter of the museums in Canada. On the basis of governing authority they form the largest single group of museums in Canada. However, individual municipal museum units can vary in scale from small seasonally operated museums to large ones open year-round. In common with other types of museums in Canada many of these institutions are geographically isolated from each other.

There is considerable evidence that municipal museums have a clear identity as a specific type of institution with an identity that is derived from a number of sources. These institutions have been affected by a number of general museum developments, particularly those relating to museums and the community awareness and support of them. These have not, however, influenced the concept of the municipal museum which is based on administrative criteria. Other factors contributing to the identity of municipal museums include the history and philosophy of municipal museums, the growth of museums in general and the development of forms of local government. The dominance in Canada of special purpose bodies, created by municipalities and operated at arm's length from them, has also had a profound influence on the development of municipal museums as distinct entities.

The identity of municipal museums is evident in the increasing references to them within the museum field. Recent government publications have noted the significance of these institutions whereas earlier reports did not.<sup>1</sup> Some museum

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<sup>1</sup>For example, there are no references to municipal museums in: National Museums Of Canada, The Future of the Museum System in Canada (Ottawa, 1982), p. 2.

associations have begun to design annual conference sessions that address issues relevant to municipal museums.<sup>2</sup>

There is potential for municipal museums to join together in lobbying governments for increased resources for their development. Given the numbers of municipal museums and their shared characteristics lobbying efforts would be a logical extension of their growing identity. As an organized group, they could lobby governments at all levels with regards to significant issues. They could take on such a role either independently or through representation in regional, provincial and national museum associations who might act as advocates on their behalf. An example of this trend is the Ontario Museum Association having joined the Association of Municipalities of Ontario. The O.M.A. described this move:

The aim was to increase the O.M.A.'s awareness of developments within the municipal sector in order to better serve those many Ontario museums receiving financial support from this level of government.<sup>3</sup>

The concentration of municipal museums in Ontario has no doubt contributed to the O.M.A. having joined A.M.O. In other provinces smaller populations of municipal museums as well as disparity of museum authority and size may hinder such affiliations. In fact, when municipal associations were surveyed in 1983 on the subject of municipal museums the Association of Municipalities of Ontario was one of the few that was aware of municipal museums in its province.

The emerging identity of municipal museums is also related to a trend towards cooperative efforts. There is evidence that in the past some municipalities have cooperated with each other in providing museums. This has been more likely to occur between related levels of local government, for example a county and a city or town than between other types of municipalities. Limited economic resources and the

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<sup>2</sup>For example, Ontario Museum Association, "Challenges Facing Municipal Museums," (Sudbury, October 26, 1984).

<sup>3</sup>Currently, 8, 6, (November - December 1985): 3.

costs of providing both museum facilities and services may result in an increase in such joint provision. It is also possible that municipal museums may join with other types of museums in their communities in providing improved services for their citizens, as noted in the previous chapter in the case of the London Historical Museums and the London Regional Art Gallery.

However, other influences limit the development of a municipal museum identity. Among these limiting factors are the geographic isolation of many municipal museums, the seasonal operation of a significant number of these museums, the scarcity of such institutions in a number of regions and the degree of acceptance of museums provided by municipalities, which appears to vary regionally. In many museums in Canada funding for the training of museum personnel is limited. In municipal museums these limited resources can restrict the opportunities for municipal museum staff to attend museum association conferences and seminars and develop the skills necessary to exploit the identity of their institutions as municipal museums.

## 11.2 Municipal Museum Development

A number of findings within this work illustrate the evolution of municipal museums. These relate to the development of museums generally and to the relation of municipal museums to the local governments that create and sustain them.

Historically, the study has found that although the idea of the municipal museum first emerged in Canada in the nineteenth century, its major development has taken place in the twentieth century. Only a few municipal museums were established in the nineteenth century; in the twentieth century, as many more of these institutions were established, the concept of the municipal museum was increasingly defined, and its relation to local government was developed.

The gradual and haphazard evolution of municipal museums within Canada has been integrally related to overall museum development. It has been influenced by the types of museums established in particular periods: the natural history museums of the late nineteenth century; the historical museums, art galleries and historic house museums established in the first half of the twentieth century; and the pioneer villages, community museums and specialized museums that have emerged since the middle of the twentieth century. A pattern of increasing government support of and involvement in museums has also encouraged the development of municipal museums. The growing public interest in museums and an acceptance of them as services of local government is also directly related to the rise of municipal museums, particularly in central and western Canada.

The establishment of municipal museums also can be related directly to particular events. For example, the centennial celebrations in British Columbia in 1958 and for all of Canada in 1967 resulted in the creation of numerous municipal museums.

There has been a tendency for municipalities to take over existing museums rather than to establish their own museums directly. A number of those that have been taken over were initially established by private societies, that have saved historic buildings and or formed collections which have become the nucleus of many municipal museums. The trend towards taking over existing museums is reflected in the museums surveyed in 1983 by the difference between the initial date of establishment and the date of formation as a municipal museums (Appendix A).

There has been a trend for museums to move gradually from an arm's length relationship to an on line one with the municipality. This was reflected in a number of individual museums studied - for example the Sir Alexander Galt Museum and the Peterborough Museum - where initial management under a museum board of management or committee has evolved to management under a department of the municipality. In these

cases the museum board or committee may be retained in an advisory role.

A important finding of the study is that there is no single model for the management of a municipal museum. While a common arrangement was for museums to be managed by museum boards or committees constituted under municipal bylaw or directive, even within these normal structures there are many variations. For example, while a museum might be managed by a museum committee, the direct operation of the institution may fall under the jurisdiction of a municipal department or similar body.

An unexpected finding was the numbers of museums managed directly by parks and recreations departments, almost fifteen percent of those surveyed. This refutes the assumption within the museum field that this is not a common arrangement. For example, a recent profile of The DesBrisay Museum stated that:

Since 1973, and unlike most municipal museums in Canada, DesBrisay's board has reported to a commission of the town council, the parks and recreation commission, to which the museum's management is assigned.<sup>4</sup>

This example also reflects the trend identified earlier for municipal museums to move closer to being operated on line with the municipality. It may also be related to a tendency, from the property management aspect, to place museums within the context of a parks and recreation department, as discussed in Chapter 4.

While municipal museums have access to funding from other levels of government and from private sources, for most municipal allocations form the basis of their budgets. Factors determining the level of support include the size and type of museum, the basis of its operation, and the ability of

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<sup>4</sup>"The Desbrisay Museum and National Exhibition Centre," Muse, IV, 1 (Spring 1986): p.5.

the municipality to fund it, which is directly related to local taxation revenues. The dominance of volunteers over paid staff, while a reflection of community support, may also be an indicator of inadequate financial support.

A critical finding of the study is the regional variation in the provision of municipal museums. Where there is a history of provision of services by other levels of government or by private agencies the development of municipal museums may be hindered. For example, in the Maritimes the coordination of local museums on a provincial level has had an impact on the development of municipal museum provision as has the involvement of private societies and institutes in providing museums. Given that museums have developed differently in each region and that the resources and needs of each are disparate it is evident that municipal museum services will continue to develop according to regional situations.

Both the historical evolution of municipal museums and their current state indicates that they should continue to develop as vital municipal institutions, providing a service of local government. They may benefit from a closer relationship with local government, and their role in responding to the needs of the public which supports them through their taxes will continue to evolve.

### 11.3 The Operational Context Of Municipal Museums

This research has provided a body of information that profiles the contemporary operation of municipal museums in Canada. While these museums are operated in relation to their communities, to local government and to other museums there are many common characteristics of their day-to-day management that may be studied. In this work these factors included staffing, basis of opening, visitation, facilities, programmes and budgets. Trends within each of these areas give some indication of the contemporary state of the operation of municipal museums.

The findings in the area of staffing show the total number of volunteers outnumbering the paid staff, indicating the significance of volunteers in the overall operation of municipal museums in Canada. However, staff levels are also related to a number of other factors including the size and type of museum, the basis of opening and the budget.

An analysis of opening times of municipal museums showed that while a significant number of museums, just over half of those surveyed, are year round but there are also many museums that are open on a seasonal or part-time basis. This is a particular characteristic of the museum field in Canada. In the case of municipal museums this is also a result of the ability of municipalities to support museums. A municipality with a small population and tax base - such as a village or a town - may be able to support a seasonal museum but not a year round one.

The visitation of over 9.5 million people in 1982 to the museums surveyed represents a significant audience. The fact that visitation to individual museums ranged from 12 to 1,600,000 also reflects the diversity of municipal museum usage. Given the fact that few museums reported having conducted visitor surveys, this is an area for development. However, museums that have recently initiated planning studies may now be conducting visitor surveys.

In order to develop audiences museums must have adequate facilities to accommodate visitors. It was found that basic facilities in municipal museums such as coffee shops or restaurants and audiovisual or movie theatres were in some cases lacking. Municipal museums, few of which reported having incorporated such facilities into future plans, should examine the adequacy of their premises. However, details on the physical aspects of these facilities were not collected.

People are often attracted to museums by the nature of their programmes. The state of public services in municipal museums is healthy, with most institutions offering a wide



variety of programmes. It was noted that the improvements of facilities could stimulate programme development.

For municipal museums, the major source of operating funds is from their municipalities. However, the balance of funding comes from federal, provincial and other sources. There is a wide diversity in the level of operating budgets with six large institutions sharing nearly half of the total expenditure reported by one hundred and eighty museums. A significant finding was that despite the current trend towards the diversification of museum budget sources nearly one-quarter of the museums surveyed reported full municipal funding for operating costs.

Despite somewhat limited resources there was evidence of creative approaches to addressing the need for museum services. It seems that for some smaller museums enthusiasm supplements resources. This was particularly evident in small museums with only one staff member. An example is shown in a comment from a township museum with an annual budget of about \$12,000 and a yearly attendance of 1,000:

The museum has just had an addition and will be focusing more on programming in the future. We hope to be able to spend more funds on advertising as we do not get outside tourists. We hope to do more work in education with the schools in mind. This museum covers all aspects of the local history, the people are proud of it and as long as monies are available for maintenance I think it has a good future as an important part of our Municipality.<sup>5</sup>

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<sup>5</sup>Comment from survey respondent, A Survey of the Operation And Management of Municipal Museums In Canada, 1983.

## 12. CONCLUSIONS FROM THE STUDY OF MUNICIPAL MUSEUMS IN CANADA

### 12.1 The Municipal Museum Field

The evidence gathered clearly identifies Canadian municipal museums as a significant and potentially cohesive group of institutions with their own separate identity. This study has defined the nature of the municipal museum field. In Canada there are some three hundred of these institutions, with diverse yet definable characteristics, located across the country.

In terms of types these municipal museums range from community museums (the commonest type) to art centres and galleries to specialized institutions such as zoos and nature centres. In size, measured in this study by budget level, they range from small to large, with annual operating budgets reported from zero up to \$8 million.

In a country where much of the population is concentrated in urban centres it was not suprising to find that the majority of municipal museums are operated by cities. These museums were found under all types of municipalities indicating a trend towards the operation of museums as a function of local government. That more than half of these museums have been established since 1967 reflects a recognition that the provision of museum services is an appropriate municipal function.

Municipal museums were found to have a number of noteworthy operational characteristics. A great range in the number and categories of staff members reflects not only their basis of opening - either year-round or seasonal - but also the types of museums and their financing. In many cases the role of volunteers is of particular importance in extending staff resources of the museum and in involving the community in the institution. While these characteristics are not

unique to municipal museums, they serve to emphasize the diversity in operations among these institutions. However, the operational characteristic shared by most municipal museums is a financial relationship to the municipality.

The popularity of municipal museums with the public was reflected by the 1982 visitation of 9.5 million people to the 190 institutions reporting. Physical facilities available to visitors are varied with definite room for improvement, particularly in the provision of facilities that would complement both public programs and the museum visit, for example, auditoriums or lecture halls, and coffee shops or restaurants.

While the operational funding of municipal museums comes mainly from the municipalities that own them, these allocations are frequently supplemented by funds from other levels of government. There is also a trend towards funding from private sources and revenue generated by the museums themselves to offset operating costs. Capital funds reported represented a significant investment by local and other levels of government in the development of these museums.

The structure of local government in Canada differs from province to province, affecting the management arrangement within which municipal museums are found. A reporting relationship to the municipal council is a common factor in all situations. The relation of the museum to the municipality has legal, fiscal and moral aspects which have been addressed here and is the characteristic of municipal museums that sets them apart from others.

This common administrative make-up provides an umbrella under which a group of museums with otherwise diverse attributes - in terms of types of museums, size and nature of operations - to join together in providing effective museum services to their municipalities.

A number of ways in which municipal museums might act together have been illustrated in this study. Partnerships have sometimes been formed between museums operated by different municipalities. Some municipal museums have joined together to lobby governments through the vehicle of provincial and national museum associations. Other municipal museums have joined cooperatives formed on a regional basis.

Given the geographic diversity and nature of Canada and the concentration of municipal museums in highly populated urban regions, there is great potential for municipal museums to expand and formalize cooperative efforts on a regional basis.

## 12.2 Municipal Museum Networks

While municipal museums have much in common with each other, especially in the administrative and financial sense, there has not been a long-established trend of cooperation among these institutions. Collaboration among museums is important, particularly in Canada where museums and their budgets are often small, staff numbers are limited and the institutions are geographically isolated from each other.

Nonetheless, in this study some examples of cooperation among municipal museums have been documented. These cooperative efforts suggest the possibility of developing local networks of municipal museums as a means of upgrading, coordinating and increasing museum services. A number of regional museum cooperatives have been developed in Ontario which could serve as models for similar development on a regional basis within the municipal museum field.

In view of this potential it would seem that among municipal museums there is the opportunity for formalizing systems for such cooperation in the form of networks of museums within particular geographic areas. The results of

this study might be applied to the development of a network of municipal museums.

A hypothetical example has been developed to illustrate the potentials of formalizing cooperative efforts. In this example the council of the regional municipality is shown as the coordinating body of the system because it would have representation from the city, town and village councils and other units of local government within its jurisdiction. It is also assumed that other museums in the area, operating independently of the municipal structure, might benefit from association with such a network of museums, for example museums operated by historical societies or other nonprofit organizations.

**Figure 12.1**  
**Example of a Local Network of Municipal Museums**

Regional Museum (Regional Council)		
City Museum(s) (City Council)	Town Museum(s) (Town Council)	Village Museum(s) (Village Council)
Associated Museums (Independent)		

The formation of such a museum system would reflect provision of museums both regionally and locally by government and other agencies. The possibility of individual museum participation in such systems may be related to the size, location, staffing, budget, basis of opening, and overall degree of development of museums in a particular region as well as to their history of cooperation with each other. The attitude of municipal officials, the governing authority (board) and museum staff towards cooperation and networking will also be a significant factor.

Such a system might have a number of aims. A primary objective could be to encourage the coordination of the provision of municipal museums by identifying gaps in current provision and determining what new museums are needed. Another essential objective is the facilitation of communication among municipal museums through the exchange of information and encouragement of cooperative efforts and ventures among the various levels of local government as well as among neighbouring municipalities.

Through these collaborative efforts, resources for the development and upgrading of existing municipal museums could be coordinated. The introduction of museum standards related to funding could play a role in this upgrading. The participation of independent museums in a regional network of municipal museums is seen as complimentary to these aims of coordinating and increasing museum services to the community.

These basic aims and objectives could be pursued through a number of initiatives. These might include the development and implementation of minimum museum standards and the highlighting of models of excellence and innovation for municipal museums. Advisory services provided, for example in the areas of collections management and public programming, would help museums to work towards improved standards of operation and service.

Basic museum functions such as the storage of collections might be carried out on a cooperative basis. A model for this type of endeavor exists in a planning study recently undertaken for a regional museum, the Halton Region Museum near Milton, Ontario which examined the feasibility of a central storage facility for a number of museums in the region.

Another area where cooperative efforts could benefit museums is in the documentation of collections. Working

together on a regional basis museums may develop complementary collections policies which avoid areas of overlap and duplication. Collections could be exchanged and computer networks utilized to coordinate their management.

Promotions and lobbying efforts could be developed to ensure that both the public and government at all levels are aware of issues of relevance to municipal museums. The Canadian Museums Association has lobbied the government at the federal level on issues of concern to the museum community and there is no reason why municipal museums, formally organized within a region, might not have a worthwhile advocacy role in their dealings with the local, provincial and federal governments.

A museum network could also assist museums to improve their audience by undertaking special projects such as visitor surveys and audience research that individual institutions may lack the resources to perform. The coordination of visitor research could help museums in a region to define their mandate by determining how their audience relates to the audience of other museums in the region. This research could be used as the basis of aggressive joint marketing strategies designed to attract identified audiences. For example, the museums within the network proposed here could be marketed as the "Museums of the Region" or the "Regional Museum Collection."<sup>1</sup>

Museums could also be promoted regionally using a passport system. Museums in the Niagara area of Ontario have used such a scheme in producing a "Directory and Passport to Niagara's Historical Museums." This brochure was conceived as a directory and the decision to incorporate the passport concept was made "to try and stimulate visitor attendance."<sup>2</sup>

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<sup>1</sup>This has been done elsewhere: for example, the Museum of Boston joined together in 1980 to increase public awareness of their museums as a valuable cultural resource.

<sup>2</sup>Arden Phair, Correspondence to author (February 16, 1983).

Figure 12.1 Certificate of Merit, History of Niagara Peninsula

# *Certificate of Merit*

presented to

.....

for having displayed an outstanding interest in the

HISTORY

of the

NIAGARA PENINSULA

by visiting at least seven of the area's historical museums

.....

Date

Presented by



It lists twenty-one historical museums in the region, sixteen of which were participants in the passport programme. Seven of these institutions are municipal museums: Fort Erie Historical Museum, Ridgeway; Fort Erie Historical Railroad Museum, Fort Erie; Lundy's Lane Historical Museum, Niagara Falls; Port Colborne Marine Museum, Port Colborne; St. Catharines Historical Museum, St. Catharines; Stone Shop Museum, Grimsby; and Willoughby Township Historical Museum, Niagara Falls. When the passport has been endorsed by at least seven of the participating museums, visitors are eligible to receive a certificate of merit (figure 12.1). This is only one example of the many types of joint promotional endeavors that municipal museums of a region might undertake.

A number of models for cooperative activities thus exist in the province of Ontario, where a number of regional groups of museums have emerged. A 1986 survey identified thirteen groups with representation ranging from a single city to eight counties (table 12.1).<sup>3</sup> The products and activities of these groups include " joint brochures and promotional placemats, joint advertisements in local papers, cooperative representation in trade shows, brochure exchanges, production of promotional video tapes and standing display units, development of educational kits, lobbying and advocacy, exchange of collections, the development of a regional computer network and joint purchasing."<sup>4</sup>

It is of note that, while these groups are not made up exclusively of municipal museums, in many cases the boundaries for the groups are municipal, expressed in terms of a city, a county or a regional municipality. Many of the groups are coordinated by municipal museums; for example, the Cochrane Timiskaming Co-op of Museums and Galleries is (1986) represented by the Timmins Museum: National Exhibition Centre.

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<sup>3</sup>"Regional Museum Cooperatives", Currently, January February, 1986.

<sup>4</sup>Ibid.

This demonstrates the potential for municipal museums involvement in networking and cooperative ventures.

Table 12.1

Regional Museum Cooperatives in Ontario, 1986

- 
1. Arts-Heritage London - City of London, Ontario
  2. Cochrane Timiskaming Co-op of Museums and Galleries - 120 Mile Radius Timmins-Matheson, Cochrane-Timiskaming, Moosonee
  3. Co-operative Association of Curators and Directors - Oxford and Elgin Counties
  4. Eastern Ontario Museums Group - Leeds-Grenville, Storemont, Dundas, Glengarry, Renfrew, Lanark, N. New York
  5. Haldimand-Norfolk Cultural Association - Haldimand and Norfolk Counties
  6. Halton-Peel Museums and Galleries Co-op - Halton and Peel Counties
  7. Hamilton-Wentworth Heritage Co-op - Hamilton Wentworth Region
  8. Kingston Association of Museums, Art Galleries, Historic Sites - Kingston Area
  9. Museums of Niagara Association - Regional Municipality of Niagara
  10. O.M.A. Regional - Manitoulin to Massey, North Bay to Parry Sound
  11. Waterloo Wellington Museum Co-operative - Waterloo and Wellington Counties
  12. Committee for the Coordination of Toronto Museum Activity - Toronto
  13. Peterborough Area Museums - Peterborough
-

A more recent example (1987) of a cooperative is that of The Coalition of Historic Essex and Kent Sites which consists of institutions located in Essex County and Kent County, Ontario: Amherstburg Historic Sites Association, Amherstburg; Heritage Village, Essex; North American Black Historical Museum, Amherstburg; Project HMS "Detroit", Amherstburg; Raleigh Township Centennial Museum, North Buxton; and Uncle Tom's Cabin, Dresden. Only one of these museums, the Raleigh Township Museum, is a municipal museums.

This coalition has received a federal job development grant to hire and train thirteen employees and one project manager. Each museum hired two employees, except Uncle Tom's Cabin which only hired one, and three employees were hired to work for all six sites; a promotion and publicity coordinator, a carpenter and a project manager. In the view of the project manager and the supervisory committee this project has been a very successful venture, benefiting the participating sites in several ways:

The programme provides the institutions with staff members who become more valuable as the project goes on due to the constant training they are receiving. The additional two employees (promotion and carpenter) have been in constant demand by all members since the regular staff members do not have the time or the expertise to deal with these tasks. Having one person in charge of publicity for the whole group has done much to make members and the Coalition of Essex and Kent Sites as an organization better known by the media, the tourist industry and government agencies. This has already resulted in higher visitor numbers at all sites this year.<sup>5</sup>

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<sup>5</sup>Barb Habib, Project Manager, The Making of the Essex-Kent Co-op, paper given at Ontario Museum Association Conference, Toronto, October 25, 1987.

The director of the Ontario Museum Association recently referred to the regional museum groups as the most significant development within museums in the province this century.<sup>6</sup> While this observation did not refer directly to municipal museums, the predominance of these institutions in Ontario means that they are closely affected by this trend.

Whether or not a system of municipal museums like the one outlined (table 12.1) can be developed in particular areas of Canada will depend on many factors. These include the types of municipal structures and patterns of museum provision which predominate there. Thus, it is unlikely that municipal networks could be formalized at present in either the Maritimes or Quebec, where a firm tradition of municipal museums has not yet been established. However, in these areas it is possible that municipal museums may become members of networks initiated and developed by other types of museums, possibly in affiliation with provincial museum associations.

Elsewhere, in Ontario, the Prairies and British Columbia, there is more potential for the development of museum systems. In Ontario in particular, a number of initiatives among museums that are not exclusively municipal have suggested that such networks can work. In addition to the examples already cited museums within the counties of Waterloo and Wellington have formed a computer network for the documentation of collections. In this study municipal museums in Ontario themselves recognized the other advantages of such networks. For example, a representative of the Lambton Heritage Museum, in Grand Bend, Ontario, has suggested that:

The county museum should become the regional centre of a new heritage system working to improve our many neglected community museums, which may be

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<sup>6</sup>David Newlands, Annual Meeting, Ontario Museum Association, October 24, 1987.

irreparably damaging our public's perception of heritage, museums and their importance.<sup>7</sup>

Implied in this statement is the supposition that systems of museums could be developed more easily in areas where a two-tier system of local government exists. This theory certainly holds for the museums that are currently jointly operated by two municipalities, for example, a county and a city, or a region and a town. In this study the Hastings County Museum located in Belleville, Ontario, and operated jointly by the city of Belleville and the county of Hastings is an example of the type of museum that could act as a nucleus for a network of museums.

Some of the prerequisites for developing such systems have been documented here. There must be a number of municipal museums within a specified geographic area. Other factors include a tradition of museum provision by local government and a sufficient municipal population and taxation base to support the mechanisms of a system of such institutions. This latter factor requires a significant number of urban versus rural municipalities capable of supporting museums. An additional factor is the existence of committed and interested municipal and museum associations that can provide practical assistance in the development of municipal museum networks. For example, in Ontario the encouragement and interest of the Ontario Museum Association in the development of regional groups of museums has been a significant factor.

Areas undertaking to develop municipal systems will also require the support and interest of provincial and federal government departments concerned with museums and with regional economic and tourist development, particularly in the areas of museum funding and regulation and job creation.

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<sup>7</sup>Lambton Heritage Museum, Brief to the Special Committee for the Arts, Ministry of Culture and Recreation, Province of Ontario (Grand Bend, Ontario, 1983).

Another contributing factor is a tradition of cooperation both among existing municipal museums and among municipal authorities that operate museums.

### 12.3 The Municipal Museum Role

There is a municipal museum field in Canada. It is made up of museums that have established themselves as the preservers and communicators of their community identity. These institutions, because of their collections which represent the identity and unique character of their communities, have the potential to be a vital and necessary part of the cultural life of their communities. They are contemporary institutions which contribute to the quality of life for citizens. Their success cannot be measured solely by visitation for they exist to preserve the identity of the community for the benefit of all who live or visit there.

Their already significant role and purpose in today's society can be further developed with the benefit of supporting networks. In addition to fulfilling the traditional museum functions of collecting, preserving and communicating, these museums can relate to the everyday lives of citizens by addressing contemporary issues and providing services that enhance life in the municipality. There is ample evidence that contemporary municipal museums in Canada are responding to the needs of their communities along these lines. These are the museums of the people and for the people, created, supported and responsible to all of the citizens of the community.

## APPENDIX A

## MUNICIPAL MUSEUMS BY DATE OF FOUNDATION

Museums are listed by the earliest recorded year of existence, with sources and related details appearing after the museum name. Changes in the name of the museum are indicated by the earlier name or names in parentheses (). Museums whose names appear in brackets [] are no longer in existence.

Sources are represented by the following abbreviations:

- M & M-32 Miers, Sir Henry A. and S.F. Markham. Directory of Museums and Art Galleries in Canada, Newfoundland, Bermuda, the British West Indies, British Guiana and the Falkland Islands. 1932
- DBS 51-2 Dominion Bureau of Statistics. Museums and Art Galleries 1951 - 1952. 1955
- CMA-68 Canadian Museums Association. Canadian Museums and Related Institutions. 1968
- SC-72 Statistics Canada. Directory of Museums, Art Galleries and Related Institutions. 1972
- CMA-81 Canadian Museums Association. Directory of Canadian Museums And Related Institutions. 1981
- J-83 Jolliffe, Lee. A Study of the Operation and Management of Municipal Museums in Canada. 1983

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- 1860 The DesBrisay Museum, Bridgewater, Nova Scotia  
(opened 1910 M & M-32; founded 1860 DBS 51-2;  
founded 1902, opened new building 1967 CMA-68;  
opened 1881 SC-72; established 1880, became  
municipal 1903 J-83)
- 1860 Allan Gardens, Toronto, Ontario  
(opened 1866 SC-72; established 1860, became  
municipal 1864 J-83)
- 1879 Scadding Cabin, Toronto, Ontario  
(established 1879 SC-72; CMA-81)
- 1886 Stanley Park Zoological Complex, Vancouver, British  
Columbia  
(established 1886 CMA-68; founded 1896 CMA-81)
- 1887 Riverdale Farm (Zoo), Toronto, Ontario  
(Zoo opened 1887 CMA-68; Zoo opened 1902 SC-72; Farm  
established 1978 J-83)
- 1892 The Vancouver Museum (Vancouver Centennial Museum)  
(Vancouver City Museum and Civic Art Gallery),  
Vancouver, British Columbia

(founded 1892, new building 1968 CMA-68; opened 1968 SC-72; founded 1894 CMA-81)

- 1896 Peterborough Centennial Museum (Victoria Museum), Peterborough, Ontario  
(founded 1896, museum dormant 1910 - 1967, new building 1967 CMA-68; opened 1967 SC-72; CMA-81; established 1897, became municipal 1966 J-83)
- 1900 Dundurn Castle Museum, Hamilton, Ontario  
(established 1900 DBS 51-2; Dundurn Castle building 1832, opened 1967 CMA-68; opened 1967 SC-72; established 1900, became municipal 1967 J-83)
- 1903 Sarnia Public Library And Art Gallery, Sarnia, Ontario (opened 1903 SC-72; founded 1903 CMA-81)
- 1904 Assiniboine Park Zoo, Winnipeg, Manitoba  
(founded 1904 CMA-68; opened 1905 SC-72; founded 1905 CMA-81; established 1905 J-83)
- 1905 Waterloo Public Library Gallery, Waterloo, Ontario  
(founded 1905 CMA-81; established 1966 J-83)
- 1908 Brant Historical Museum, Brantford, Ontario  
(opened 1952 CMA-68; opened 1908 SC-72)
- 1909 Collingwood Museum (Huron Institute), Collingwood, Ontario  
(originated in 1905 M & M-32; established 1904 DBS 51-2; opened 1965 CMA-68; opened 1909 SC-72; established 1966 J-83)
- 1910 Bell Homestead, Brantford, Ontario  
(opened 1910, M & M-32; founded 1917 DBS 51-2; opened 1910 SC-72; founded 1917 CMA-81; established 1910, became municipal 1917 J-83)
- 1912 [Calgary Public Museum], Calgary, Alberta  
(opened 1912, incorporated society operated by a body of citizens subject to control by the Municipality, M & M-32)
- 1915 F.T. Hill Museum, Riverhurst, Saskatchewan  
(founded 1925, opened 1967 CMA-68; opened 1967 SC-72; founded 1967 CMA-81; established 1915, became municipal 1967 J-83)
- 1920 Colbourne Lodge, Toronto, Ontario  
(opened 1920 M & M-32; opened 1927 SC-72; founded 1972 CMA-81)
- 1925 Archibald M. Campbell Memorial Museum, Perth, Ontario  
(date of beginning 1925 M & M-32; founded 1925, opened 1967 CMA-68; opened 1967 SC-72; founded 1967 CMA-81; established 1925, became municipal 1967 J-83)



- 1925 Chippewa Park (Zoo) Wild Life Exhibit, Thunder Bay, Ontario  
(opened 1935 SC-72, founded 1925 CMA-81; established 1925, new reconstruction 1974 - 1983 J-83)
- 1926 Haldimand (County Historical Society Museum), Cayuga, Ontario  
(founded 1926 CMA-68; founded 1936 CMA-81; established 1930, became municipal 1967 J-83)
- 1928 [Robert Harris Memorial Art Gallery], Charlottetown, Prince Edward Island  
(DBS 51-2 - under provincial and municipal control)
- 1928 Simcoe County Museum, Barrie, Ontario  
(founded 1928 DBS 51-2; opened 1929 CMA-68; opened 1962 SC-72; established 1930 Womens Institute, became municipal 1962 J-83)
- 1929 Calgary (Zoological Gardens) Zoo, Botanical Gardens and Prehistoric Park, Calgary, Alberta  
(opened 1929 SC-72; established 1929 J-83)
- 1929 Moose Jaw Wild Animal Regional Park, Moose Jaw, Saskatchewan  
(founded 1929 CMA-68; opened 1929 SC-72) Note: now under province.
- 1931 Montréal Botanical Garden, Montréal, Quebec  
(founded 1936 CMA-68, SC-72; established 1931, became municipal 1931, J-83)
- 1932 Grand Couteau Museum, Shaunavon, Saskatchewan  
(opened 1932 SC-72)
- 1934 Museum of Northern British Columbia, Prince Rupert, British Columbia  
(1934 - under municipal and other control DBS 51-2; opened 1934 CMA-68; opened 1932 SC-72; not municipal J-83)
- 1934 (Historic) (Old) Fort York, Toronto, Ontario  
(established 1934 DBS 51-2; opened 1934 CMA-68, SC-72; CMA-81; established 1934, closed 1938 - 1953 J-83)
- 1937 J. A. Victor David Museum, Killarney, Manitoba  
(opened 1937 SC-72; founded 1937 CMA-81)
- 1937 Joseph Brant Museum, Burlington, Ontario  
(building 1937, opened 1941 CMA-68, SC-72; founded 1942 CMA-81; established 1942, became municipal 1961 J-83)
- 1937 Kamloops Museum, Kamloops, British Columbia  
(opened 1937 SC-72; founded 1937 CMA-81; established 1937 J-83)
- 1937 Swift Current Museum (Thoreson Memorial), Swift Current Saskatchewan (Rotary Museum)

- (founded 1940 DBS 51-2; founded 1937, opened 1949 CMA-68; opened 1937 SC-72; founded 1937 CMA-81)
- 1940 Barnum House Museum, Grafton, Ontario  
(founded 1940, opened 1941 CMA-68; opened 1955 CMA-72)
- 1940 London Historical (Public Library Board) Museums  
London, Ontario  
(Art Museum opened 1940 DBS 51-2; extension 1965-67 CMA-68; Historical Museum opened 1968, Centennial Museum opened 1969 SC-72; London Historical Museums established 1957 J-83) Note: Art Museum now London Regional Art Gallery governed by nonprofit organization.
- 1941 Eva Brook Donly Museum, Simcoe, Ontario  
(opened 1946 CMA-68, CMA-81; opened 1941 SC-72; established 1941 J-83)
- 1943 Chatham-Kent (Historical Society) Museum, Chatham, Ontario  
(founded 1945 DBS 51-2; founded 1943, opened 1945 CMA-68; opened 1945 CMA-72; established 1945 J-83)
- 1943 (Willistead) Art Gallery of Windsor, Windsor, Ontario  
(founded 1943 DBS 51-2; established 1943, became municipal 1960 J-83)
- 1946 Dunlop Art Gallery, Regina, Saskatchewan  
(founded 1946 CMA-81; established 1947 J-83)
- 1946 Mackenzie House, Toronto, Ontario  
(opened 1949 CMA-68; opened 1946 SC-72; founded 1946 CMA-81)
- 1947 Huronia House, Midland, Ontario  
(founded 1947 DBS 51-2; founded 1947 CMA-68; opened 1947 SC-72)
- 1947 Oxford Museum, Woodstock, Ontario  
(founded 1947 DBS 51-2; opened 1948 CMA-68; opened 1948 SC-72; founded 1948 CMA-81; established 1947 J-83)
- 1948 Gore Bay Museum (Western Manitoulin Historical Museum) (Manitoulin Historical Society Museum) Gore Bay, Ontario  
(founded 1948 CMA-68; opened 1954 SC-72; established 1948 J-83)
- 1948 Huron County Pioneer Museum, Goderich, Ontario  
(founded 1951 DBS 51-2; founded 1948, opened 1951 CMA-68; opened 1951 SC-72; established 1951 J-83)
- 1948 Musée de la Ville de Lachine (Manoir Lachine), Lachine, Quebec  
(opened 1948 SC-72)

- 1948 Ross House Museum, Winnipeg, Manitoba  
(established 1948 J-83)
- 1949 Queen Elizabeth Arboretum, Vancouver, British  
Columbia  
(opened 1949 CMA-68, SC-72; founded 1949 CMA-81)
- 1950 Irving House Historic Centre (and Museum), New  
Westminster, British Columbia  
(opened 1965 SC-72; established 1950 J-83)
- 1950 Moose Jaw Centennial Art Museum (Moose Jaw Art  
Museum), Moose Jaw, Saskatchewan  
(founded 1950, building 1966 CMA-68; opened 1950 SC-  
72)
- 1951 Medicine Hat Historical Museum, Medicine Hat,  
Alberta  
(Museum opened 1951 SC-72; founded 1951 CMA-81 and  
National Exhibition Centre founded 1978 CMA-81;  
Museum established 1951, became municipal 1967,  
National Exhibition Centre established 1978 J-83)
- 1952 Meaford Museum, Meaford, Ontario  
(established 1952, became municipal 1961 J-83)
- 1952 Paipoonge Township Museum, Thunder Bay, Ontario  
(opened 1952 SC-72, CMA-81)
- 1952 Quesnel & District Museum, Quesnel, British Columbia  
(established 1952 J-83)
- 1952 Seven Oaks House Museum, West Kildonan, Manitoba  
(opened 1958 CMA-68; opened 1952 SC-72; founded 1976  
CMA-81; established 1956 J-83 )
- 1952 Sombra Township Museum, Sombra, Ontario  
(established 1952, became municipal 1972 J-83)
- 1953 Old Post Office and Thomas House Museum, Oakville,  
Ontario  
(opened 1953 SC-72; opened 1955 CMA-68)
- 1954 Dufferin Historical Pioneer Settlement Museum,  
Carman, Manitoba  
(opened 1954 CMA-68)
- 1954 Lennox and Addington County Museum, Napanee, Ontario  
(established 1954, became municipal 1974)
- 1954 St. Mary's Museum, St. Mary's, Ontario  
(founded 1955, opened 1959 CMA-68; opened 1959 SC-72  
founded 1954 CMA-81; established 1956, became  
municipal 1978 J-83)
- 1954 Vernon Museum, Art Gallery and Archives  
(founded 1954, opened 1956 CMA-68; opened 1955 SC-  
72; founded 1955 CMA-81; established 1956 J-83)
- 1954 Wellington County Historical Museum

- (opened 1954 CMA-72)
- 1955 Assiginack Museum, Manitouwaning, Ontario  
(opened 1955 CMA-68, SC-72; established 1955 J-83)
- 1955 Bruce County Museum, Southampton, Ontario  
(opened 1955 SC-72; established 1955 J-83)
- 1955 Elgin County (Pioneer) Museum, St. Thomas, Ontario  
(opened 1957 CMA-68, SC-72, CMA-81; established 1955, became municipal 1956 J-83)
- 1955 Kelowna Art Gallery, Kelowna, British Columbia  
(opened 1955 SC-72)
- 1956 Bruce Mines Museum, Bruce Mines, Ontario  
(opened 1959 CMA-68 opened 1958 SC-72; founded 1956 CMA-81; established 1956, became municipal 1961 J-83)
- 1956 Doon Pioneer Village and Heritage Community, Kitchener, Ontario  
(established 1956, became municipal 1983 J-83)
- 1956 United Counties Museum, Cornwall, Ontario  
(founded 1956, opened 1956 CMA-68)
- 1957 Champlain Trail Museum, Pembroke, Ontario  
(founded 1957, opened 1958 CMA-68; opened 1958 SC-72)
- 1957 Henry House Museum, Oshawa, Ontario  
(founded 1957, opened 1960 CMA-68)
- 1957 Montréal Zoological Gardens, Montréal, Quebec  
(opened 1957, SC-72, CMA-81; established 1957 J-83)
- 1957 Penticton Museum and Archives, Penticton, British Columbia  
(founded 1957, building 1966 CMA-68; opened 1958 SC-72)
- 1957 R.N. (Reg) Atkinson Museum and Archives, Penticton, B.C.  
(founded 1958 CMA-81; established 1957 J-83)
- 1957 Sombra Township Museum, Sombra, Ontario  
(founded 1957, opened 1959 CMA-68)
- 1957 Stephen Leacock Memorial Home, Orillia, Ontario  
(founded 1957, opened 1958 CMA-68; opened 1958 SC-72; established 1958 J-83)
- 1958 Alert Bay Public Library and Museum, Alert Bay, British Columbia  
(opened 1958 SC-72)
- 1958 Boundry Museum, Grand Forks, British Columbia  
(opened 1958 CMA-68, SC-72; founded 1958 CMA-81; established 1958 J-83)

- 1958 Burnaby Art Gallery, Burnaby, British Columbia  
(founded 1958, opened 1967 CMA-68)
- 1958 Cobalt Northern Ontario Mining Museum, Cobalt,  
Ontario  
(opened 1961 CMA-68; opened 1963 SC-72; established  
1958 J-83)
- 1958 Compton County Historical Museum, Eaton, Quebec  
(opened 1958 SC-72)
- 1958 Garden of the Gulf Museum, Montague, Prince Edward  
Island  
(founded 1963 CMA-68; founded 1958 CMA-81;  
established 1958, became municipal 1970)
- 1958 Hastings County Museum, Belleville, Ontario  
(opened 1961 CMA-68, SC-72; founded 1973 CMA-81;  
established 1958, became municipal 1971 J-83)
- 1958 Hiram Walker Historical Museum, Windsor, Ontario  
(opened 1958 CMA-68, SC-72)
- 1958 [Historical Exhibits Building], Edmonton, Alberta  
(opened 1958 CMA-68; opened 1958 SC-72)
- 1958 John Walter (Historic Site) Museum, Edmonton,  
Alberta  
(opened 1959 CMA-68; opened 1958 SC-72; founded 1961  
CMA-81; established 1958 J-83)
- 1958 Langley Centennial Museum, Fort Langley, British  
Columbia  
(founded 1958 CMA-68; opened 1958 SC-72; founded  
1958 CMA-81) and National Exhibition Centre  
(founded 1974 CMA-81; established 1958 J-83)
- 1958 Muskoka Pioneer Village, Huntsville, Ontario  
(established 1958, opened 1959 CMA-68)
- 1958 Naramata Museum, Naramata, British Columbia  
(founded 1958 CMA-81; probably 1950's J-83)
- 1958 Vancouver Maritime Museum, Vancouver, British  
Columbia  
(founded 1958 CMA-68; opened 1959 SC-72)
- 1958 Sam Waller Little Northern Museum, The Pas, Manitoba  
(founded 1958 CMA-81; established 1958, became  
municipal 1970 J-83)
- 1958 Sunrise Trail Museum, Tatamagouche, Nova Scotia  
(founded 1958 CMA-81)
- 1958 Surrey (Centennial) Museum, Cloverdale, Surrey,  
British Columbia  
(CMA-68 opened 1958 SC-72; founded 1958 CMA-81)

- 1958 Tom Thomson Memorial Gallery and Museum of Fine Art;  
Owen Sound, Ontario  
(founded 1958, opened 1967 CMA-68; opened 1967 SC-72; CMA-81; established 1966 J-83)
- 1959 Ball's Falls Museum, Jordan, Ontario  
(founded 1959, opened 1964 CMA-68)
- 1959 Bobcaygeon Museum-Library, Bobcaygeon, Ontario  
(opened 1959 CMA-68)
- 1959 Duck Lake Historical Museum, Duck Lake, Saskatchewan  
(established as municipal, 1959 J-83)
- 1959 Marine Museum of Upper Canada, Toronto, Ontario  
(opened 1960 CMA-68; opened 1959 SC-72; opened 1960 CMA-81; established 1959 J-83)
- 1959 Pickering Township Museum (Town of Pickering Museum), Greenwood, Brougham, Ontario  
(founded 1959, opened 1961 CMA-68; SC-72; founded 1967, CMA-81)
- 1959 Queen Elizabeth Planetarium, Edmonton, Alberta  
(founded 1959, opened 1960, CMA-68; opened 1960 SC-72; founded 1960 CMA-81; established 1959 J-83)
- 1959 Sombra Township Museum, Sombra, Ontario  
(founded 1959 CMA-81)
- 1959 South Simcoe Pioneer Museum, Alliston, Ontario  
(founded 1959 CMA-68; opened 1959 SC-72; founded 1959 CMA-81; established 1959, became municipal 1960 J-83)
- 1959 Stewart Hall Cultural Centre, Pointe Claire, Quebec  
(founded 1959 CMA-68)
- 1959 (Storyland) Valley Zoo, Edmonton, Alberta  
(founded 1959 CMA-68; opened 1959 SC-72; founded 1959 CMA-81; established 1959 J-83)
- 1960 Ashcroft Museum, Ashcroft, British Columbia  
(opened 1960 SC-72; founded 1960 CMA-81)
- 1960 Barr Colony Museum, (Weaver Park Museum),  
Lloydminster, Saskatchewan  
(opened 1964 CMA-68, SC-72; founded 1964 CMA-81; established 1960)
- 1960 Cobourg (Public Library) Art Gallery, Cobourg,  
Ontario (opened 1960 CMA-68, SC-72)
- 1960 Dryden and District Museum, Dryden, Ontario  
(founded 1960, opened 1963 CMA-68; opened 1963 SC-72; established 1960 J-83)

- 1960 Eldon House, London, Ontario  
(opened 1960 SC-72)
- 1960 J.A.V. David Museum, Killarney, Manitoba  
(established 1960 J-83)
- 1960 Lundy's Lane Historical Museum, Niagara Falls,  
Ontario  
(founded 1960, opened 1961 CMA-68; opened 1961 SC-  
72; established 1961, became municipal 1972 J-83)
- 1960 Oil Museum of Canada, Oil Springs, Ontario  
(opened 1960 CMA-68; established 1960 J-83)
- 1960 [Sorel Art Centre], Sorel, Quebec (founded 1960 CMA-  
68)
- 1960 Wentworth (Westfield) (Pioneer) Heritage Village,  
Rockton, Ontario  
(opened 1964 SC-72; established 1960 and 1964,  
became municipal 1968 J-83)
- 1961 Bowmanville Museum, Bowmanville, Ontario  
(opened 1961 CMA-68; founded 1961 CMA-81;  
established 1961 J-83)
- 1961 Centre Culturel de Lachute, Lachute, Quebec  
(founded 1961 CMA-68; opened 1961 SC-72; founded  
1961 CMA-81)
- 1961 Fenelon Falls Museum, Fenelon Falls, Ontario  
(founded 1961, opened 1963 CMA-68; opened 1963 SC-  
72; J-83)
- 1961 Halton Region (County) Museum, Milton, Ontario  
(founded 1961, opened 1962 CMA-68, SC-72;  
established 1962 J-83)
- 1961 Meaford Museum, Meaford, Ontario  
(opened 1961 CMA-68)
- 1961 Port Carling Pioneer Museum, Port Carling, Ontario  
(opened 1961 SC-72)
- 1961 Rideau District Museum, Westport, Ontario  
(opened 1961 CMA-68, SC-72, CMA-81)
- 1962 Scarborough Historical Museum (Cornell House),  
Scarborough, Ontario  
(opened 1962 CMA-68, SC-72)
- 1962 C.O. Card Home and Museum  
(opened CMA-68, opened 1965 SC-72)
- 1962 North Marysburg Museum, North Marysburg, Ontario  
(opened 1962 SC-72, CMA-81; established 1962, became  
municipal, 1966 J-83)
- 1962 Meadow Lake Museum, Meadow Lake, Saskatchewan  
(opened 1962 SC-72)

- 1962 Mountain Mills Museum, Fonthill, Ontario  
(founded 1962 CMA-68; opened 1962 SC-72; CMA-81;  
established 1962 J-83)
- 1962 Port Carling Pioneer Museum, Port Carling, Ontario  
(founded 1962, new building 1967 CMA-68)
- 1962 Prairie Panorama Museum, Czar, Alberta  
(opened 1962 CMA-68; opened 1961 CMA-72; not  
municipal J-83)
- 1962 Regina Public Library Art Gallery, Regina,  
Saskatchewan  
(opened 1962 CMA-68 SC-72)
- 1962 Rideau District Museum, Westport, Ontario  
(established 1962 J-83)
- 1962 Segwun Steamboat Museum, Gravenhurst, Ontario  
(opened 1962 CMA-68, SC-72 Segwun Steamship Museum)
- 1963 Algonquin Museum, Golden Lake, Ontario  
(opened 1963 CMA-72)
- 1963 Bayview Railroad Museum, Sarnia, Ontario  
(opened 1963 SC-72)
- 1963 Chatham Cultural Centre, Chatham, Ontario  
(established 1963, became municipal 1980 J-83)
- 1963 Elliot Lake Nuclear and Mining Museum, Elliot Lake,  
Ontario  
(opened 1963 CMA-68; opened 1965 SC-72)
- 1963 Heritage Park, Calgary, Alberta  
(non profit corporation in association with  
Municipality, founded 1963, opened 1964, CMA-68)
- 1963 Quesnel and District Museum, Quesnel, British  
Columbia  
(founded 1963 CMA-81)
- 1963 St. Joseph Island Museum, Richard's Landing, Ontario  
(opened 1963 SC-72; opened 1963 CMA-68 CMA-81;  
established 1963 J-83)
- 1963 Mount Royal Art Centre, Montréal, Quebec  
(founded 1963 CMA-68, CMA-81)
- 1963 Musée Acadien, Caraquet, New Brunswick  
(founded 1963, opened 1967 CMA-68)
- 1963 Pointe Claire Cultural Centre - Stewart Hall, Pointe  
Claire, Quebec  
(opened 1963 SC-72; founded 1963 CMA-81)



- 1963      Stone Shop Museum, Grimsby, Ontario  
(opened 1963 CMA-68; opened 1963 CMA-72)
- 1963      [Wells Centennial Museum], Chilliwack, British  
Columbia  
(opened 1963 SC-72)
- 1964      Barrie Public Library Art Gallery, Barrie, Ontario  
(opened 1964 SC-72)
- 1964      Big Bear Trails Museum, Loon Lake, Saskatchewan  
(founded 1964 CMA-81)
- 1964      Dufferin County Historical Museum, Shelburne,  
Ontario  
(opened 1964 SC-72)
- 1964      Gananoque Historical Society Museum, Gananoque,  
Ontario  
(founded 1964 CMA-68; opened 1964 SC-72)
- 1964      Guelph Civic Museum, Guelph, Ontario  
(opened 1965 CMA-68; opened 1967 CMA-72; established  
1964 J-83)
- 1964      Halifax Police (Department) Museum, Halifax, Nova  
Scotia  
(founded 1964 CMA-81; established 1964 J-83)
- 1964      Hope Tourist Bureau Museum, Hope, British Columbia  
(opened 1964 SC-72)
- 1964      Lake of the Woods Museum, Kenora, Ontario  
(opened 1964 SC-72; established 1964 J-83)
- 1964      Mendel Art Gallery and Conservatory (Saskatoon  
Gallery And Conservatory Corporation), Saskatoon,  
Saskatchewan (building 1964 CMA-68; founded 1964  
CMA-81)
- 1964      Nikka Yuko Centennial Garden  
(founded 1964, opened 1966 CMA-68)
- 1964      New Westminster Museum, New Westminster, British  
Columbia  
(established 1964 J-83)
- 1964      Sir Alexander Galt Museum, Lethbridge, Alberta  
(opened 1965 SC-72; founded 1964 CMA-81; established  
1964, became municipal 1974 J-83)
- 1965      Blockhouse Museum, Merrickville, Ontario  
(established 1965 J-83)
- 1965      [Civic Centre], Rimouski, Quebec  
(founded 1965 CMA-68)
- 1965      Fort Hughes Block House, Oromocto, New Brunswick  
(founded 1970 CMA-81; established 1965 J-83)

- 1965 Hope Museum, Hope, British Columbia  
(founded 1965 CMA-81)
- 1965 Lac La Hache Museum, Lac La Hache, British Columbia  
(founded 1965 CMA-81)
- 1965 Lunenburg Fisheries Museum, Lunenburg, Nova Scotia  
(founded 1965, opened 1967 CMA-68)
- 1965 Meadow Lake Museum, Meadow Lake, Saskatchewan  
(founded 1965 CMA-81)
- 1965 Montgomery's Inn, Islington, Ontario  
(established 1965, opened 1975 J-83)
- 1965 St. Catherines Historical Museum, St. Catherines,  
Ontario  
(founded 1965, opened 1967 CMA-68)
- 1965 Yorkton Arts Council Gallery, Yorkton, Saskatchewan  
(first established 1965 J-83)
- 1966 Atikokan (Public Library and) Centennial Museum and  
Historical Park, Atikokan, Ontario  
(opened 1966 CMA-68, SC-72; established 1966 J-83)
- 1966 Calgary Centennial Planetarium, Calgary, Alberta  
(opened 1967 CMA-68; established 1966 J-83)
- 1966 Cumberland Municipal Museum, Cumberland, British  
Columbia  
(opened 1966 CMA-68, SC-72)
- 1966 Dartmouth Heritage Museum, Dartmouth Nova Scotia  
(founded 1966, opened 1968 CMA-68; SC-72; founded  
1967 CMA-81; established 1967 J-83)
- 1966 Dow Planetarium, Montreal, Quebec  
(opened 1966 CMA-68, SC-72 CMA-81; established 1966  
J-83)
- 1966 Fort Edmonton, Edmonton, Alberta  
(under construction 1966 CMA-68; opened 1970 CMA-72;  
founded 1974 CMA-81; established 1966 J-83)
- 1966 Free Meeting House; Moncton, New Brunswick  
(partially restored 1966 CMA-68 SC-72)
- 1966 [Genevieve Yates Memorial Centre], Lethbridge,  
Alberta (opened 1966 CMA-68)
- 1966 Ron Morel Memorial (Kapuskasing Railway and  
Historical) Museum, Kapuskasing, Ontario  
(opened 1966, SC-72; established 1967, became  
municipal, 1970 J-83)
- 1966 Little Current-Howland Centennial Museum,  
Sheguiandah, Ontario  
(SC-72, CMA-81)

- 1966 [Maison Des Arts], Chicoutimi, Quebec  
(opened 1966, SC-72)
- 1966 Moose Jaw Art Museum and National Exhibition Centre,  
Moose Jaw, Saskatchewan  
(founded 1966 CMA-81; established 1966 J-83)
- 1966 Museum of Northern History, Kirkland Lake, Ontario  
(opened 1967 CMA-68; established 1966, opened 1967  
J-83)
- 1966 Penetanguishene Centennial Museum, Penetanguishene,  
Ontario (opened 1967 CMA-68, SC-72, CMA-81;  
established 1966 J-83)
- 1966 Raymore Pioneer Museum, Raymore, Saskatchewan  
(opened 1966 SC-72; founded 1966 CMA-81)
- 1966 The Blockhouse, Merrickville, Ontario  
(opened 1966 CMA-68)
- 1966 Timber Village Museum, Blind River, Ontario  
(founded 1966, opened 1967 CMA-68; opened 1966 SC-  
72; founded 1966 CMA-81))
- 1966 Transcona Regional History Museum, Winnipeg,  
Manitoba (established 1966, became municipal 1968)
- 1966 Victoria County Museum, Baddeck, Nova Scotia  
(established 1966 J-83)
- 1967 Allan Macpherson House, Napanee, Ontario  
(opened 1967 CMA-68, SC-72)
- 1967 Amos Cultural Centre, Amos, Quebec  
(founded 1967 CMA-68, CMA-81)
- 1967 Arnprior and District Museum, Arnprior, Ontario  
(opened 1967 CMA-68, SC-72; founded 1967 CMA-81;  
established as centennial project 1967 J-83)
- 1967 [Asbestos Cultural Centre], Asbestos, Quebec  
(founded 1967 CMA-68)
- 1967 [Baie Comeau Cultural Centre], Baie Comeau, Quebec  
(founded 1967 CMA-68)
- 1967 [Baie St. Paul Cultural Centre], Baie Saint-Paul,  
Quebec (founded 1967 CMA-68)
- 1967 Bancroft (Historical) Museum, Bancroft, Ontario  
(opened 1967 CMA-68, SC-72; established 1967 J-83)
- 1967 Barbour's General Store, Saint John, New Brunswick  
(founded 1967 CMA-81; established 1967 J-83)
- 1967 [Beauceville Cultural Centre], Beauceville-Est,  
Quebec (founded 1967 CMA-68)
- 1967 [Beloeil Cultural Centre], Beloeil, Quebec

- (founded 1967 CMA-68)
- 1967 Bradley House Museum, Missassauga, Ontario  
(established 1967, became municipal 1974 J-83)
- 1967 [Boucherville Art Centre], Boucherville, Quebec  
(no date CMA-68)
- 1967 Bowden Centennial Centre Museum, Bowden, Alberta  
(founded 1967 CMA-81, not municipal J-83)
- 1967 Camrose and District Centennial Museum, Camrose,  
Alberta  
(established 1967 J-83)
- 1967 Carman House Museum, Iroquois, Ontario  
(opened 1967 CMA-68 , SC-72)
- 1967 Castlegar and District Museum, Castlegar, British  
Columbia  
(founded 1967, opened 1968 CMA-68; opened 1968 SC-  
72)
- 1967 Centennial Botanical Conservatory, Thunder Bay,  
Ontario  
(opened 1967 SC-72; founded 1967 CMA-81)
- 1967 Centennial Gallery, Oakville, Ontario  
(established 1967 J-83)
- 1967 Centennial Park Logging Museum, Thunder Bay, Ontario  
(opened 1967 CMA-68; opened 1967 SC-72, CMA-81;  
established 1967 J-83)
- 1967 Chapleau Centennial (Historical) Museum, Chapleau,  
Ontario  
(opened 1967 SC-72; established 1967 J-83)
- 1967 Claresholm Museum, Claresholm, Alberta  
(opened 1967 CMA-72)
- 1967 County of Grey, Owen Sound Museum, Owen Sound,  
Ontario  
(opened 1967 CMA-68, SC-72, CMA-81)
- 1967 Centre Culturel De Maniwaki, Maniwaki, Quebec  
(opened 1967 SC-72)
- 1967 Centre Culturel De Trois-Rivières, Trois-Rivières,  
Quebec  
(opened 1967 SC-72; founded 1967 CMA-81; established  
1967 J-83)
- 1967 Centre Culturel, Val D'Or, Quebec  
(opened 1967 SC-72)
- 1967 Centre Culturel De Verdun, Verdun, Quebec  
(opened 1967 SC-72)
- 1967 Century Village, Lang, Ontario

- (opened 1967 CMA-68, CMA-72)
- 1967 Confederation Memorial Building Exhibition Centre,  
Amherst, Nova Scotia  
(opened 1967 CMA-68; founded 1967 CMA-81)
- 1967 Confédérate Cultural Centre, Mistassini, Quebec  
(founded 1967 CMA-68)
- 1967 Cultural Centre, Amqui, Quebec  
(founded 1967 CMA-68)
- 1967 Cultural Centre, Cap-Chat, Quebec  
(no date CMA-68)
- 1967 Cultural Centre, La Tuque, Quebec  
(founded 1967 CMA-68; opened 1967 SC-72)
- 1967 Cultural Centre, Saint-Jacques-De-Montcalm, Quebec  
(founded 1967 CMA-68)
- 1967 Cultural Centre, Trois Pistoles, Quebec  
(founded 1967 CMA-68; opened 1967 SC-72)
- 1967 Cultural and Sport Centre, Saint-Prosper, Quebec  
(founded 1967 CMA-68)
- 1967 Des Iles Regional Cultural and Community Centre,  
Havre-Aubert, Quebec  
(founded 1966 CMA-68)
- 1967 Dorval Cultural Centre, Dorval, Quebec  
(opened 1967 SC-72; founded 1967 CMA-81; established  
1967 J-83)
- 1967 Ear Falls Museum, Ear Falls, Ontario  
(opened 1967 CMA-72; established 1967, established  
as a municipal museum 1967 J-83)
- 1967 [Farnham Cultural Centre], Farnham, Quebec  
(founded 1967 CMA-68)
- 1967 Fort Frances Public Library Museum, Fort Frances,  
Ontario  
(opened 1967 CMA-68; opened 1967 SC-72)
- 1967 Fort Howe Blockhouse, Saint John, New Brunswick  
(founded 1967 CMA-81)
- 1967 Fort La Reine Museum, Portage La Prairie, Manitoba  
(opened 1967 SC-72; established 1967 J-83)
- 1967 Fort Whoop-Up, Lethbridge, Alberta  
(established 1967, became municipal around 1968 J-  
83)
- 1967 G.P. Vanier Cultural Centre, Chateauguay Centre,  
Quebec  
(founded 1968 CMA-68)

- 1967 Haliburton Highlands Pioneer Museum, Haliburton,  
Ontario  
(established 1967 J-83)
- 1967 H.R. MacMillan Planetarium, Vancouver, British  
Columbia  
(founded 1967, opened 1968, CMA-68)
- 1967 Jonquiere Cultural Centre, Jonquiere, Quebec  
(founded 1967 CMA-68; opened 1967 SC-72)
- 1967 Killarney Centennial Museum, Killarney, Ontario  
(established 1967 J-83)
- 1967 Kindersley Plains Museum, Kindersley, Saskatchewan  
(opened 1967 SC-72)
- 1967 Lac Etchemin Cultural Centre, Lac Etchemin, Quebec  
(founded 1967 CMA-68)
- 1967 Lachine Cultural Centre, Lachine, Quebec  
(opened 1948, restoration 1963-67 CMA-68)
- 1967 Lake of the Woods Museum, Kenora, Ontario  
(opened 1967 CMA-68)
- 1967 La Sarre Cultural Centre, La Sarre, Quebec  
(founded 1967 CMA-68)
- 1967 Lenoir Forge Museum, Arichat, Nova Scotia  
(opened 1967 SC-72; founded 1967 CMA-81)
- 1967 Longueuil Cultural Centre, Longueuil, Quebec  
(founded 1967 CMA-68)
- 1967 Lunenburg Fisheries Museum, Lunenburg, Nova Scotia  
(opened 1967 SC-72)?
- 1967 Mariner's Museum & Park, Picton, Ontario  
(established 1967 J-83)
- 1967 Marrinhurst Pioneer Park Museum, Marrinhurst Park,  
Manitoba  
(founded 1967 CMA-81)
- 1967 Massey Pioneer Museum, Massey, Ontario  
(opened 1967 CMA-68, SC-72)
- 1967 Metropolitan Toronto Police Museum, Toronto, Ontario  
(established 1967 J-83)
- 1967 Montréal Aquarium, Montréal, Quebec  
(opened 1967 CMA-68, SC-72, CMA-81; established 1967  
J-83)
- 1967 Musée Acadien, Caraquet, New Brunswick  
(opened 1967 SC-72; founded 1967 CMA-81)
- 1967 Musée De La Société Historique Du Temiscamingue,  
Temiscamingue, Quebec

- (opened 1967 SC-72)
- 1967 Nuclear & Mining Museum, Elliot Lake, Ontario  
(established 1967 J-83)
- 1967 Nipawin and District Living Forestry Museum,  
Nipawin, Saskatchewan  
(established 1967 J-83)
- 1967 North-West and Loyalist Museum, Williamstown,  
Ontario  
(opened 1967 CMA-68)
- 1967 Peace River Centennial Museum, Peace River, Alberta  
(opened 1967 SC-72; founded 1967 CMA-81; established  
1967 J-83)
- 1967 Peninsula and St. Edmunds Township Museum,  
Tobermory, Ontario  
(opened 1967, CMA-68, SC-72, CMA-81))
- 1967 Pierreville Cultural Centre, Pierreville, Quebec  
(founded 1967 CMA-68)
- 1967 Pleasant Villa School/Little Red School House, Saint  
John, New Brunswick  
(founded 1967 CMA-67)
- 1967 Port Carling Pioneer Museum, Port Carling, Ontario  
(CMA-81)
- 1967 Powell River Historical Museum, Powell River,  
British Columbia  
(founded, opened 1968 CMA-68)
- 1967 Raleigh Township Centennial Museum, North Buxton,  
Ontario  
(opened 1967 SC-72)
- 1967 Richmond Arts Centre, Richmond, British Columbia  
(opened CMA-68 SC-72; founded 1967 CMA-81)
- 1967 Sarah Vaughan Library-Museum, Sioux Lookout, Ontario  
(opened 1967 SC-72, CMA-81)
- 1967 Saint Andrews Blockhouse, St. Andrews, New Brunswick  
(founded 1967 CMA-81)
- 1967 Saint Boniface Museum, Saint Boniface, Manitoba  
(opened 1967 SC-72)
- 1967 [Saint Michel City Cultural Centre], Saint-Michel,  
Quebec  
(founded 1967 CMA-68)
- 1967 St. Catharines Historical Museum, St. Catharines,  
Ontario  
(opened 1967 SC-72, CMA-81; established 1967 J-83)

- 1967 [St. Hyacinthe Cultural and Sport Centre], Saint-Hyacinthe, Quebec  
(founded 1967 CMA-68)
- 1967 Shawinigan Cultural Centre, Shawinigan, Quebec  
(founded 1967 CMA-68, CMA-81)
- 1967 South Norwich Township Museum, Otterville, Ontario  
(opened 1967 SC-72)
- 1967 Stellarton Miners Museum, Stellarton, Nova Scotia  
(opened 1967 CMA-68, SC-72; first established 1967, established as municipal 1967 J-83)
- 1967 The Viking Historical Museum, Viking, Alberta  
(opened 1967 SC-72)
- 1967 Tilbury West Agricultural Museum, Comber, Ontario  
(opened 1967 CMA-68)
- 1967 Timber Village Museum, Blind River, Ontario  
(first established 1967, established as municipal 1967 J-83)
- 1967 Todmorden Mills Museum ( Historic (Site) Park), East York, Ontario  
(opened 1967 CMA-68, SC-72, CMA-81; established 1967 J-83)
- 1967 [Tracy Cultural Centre], Tracy, Quebec  
(founded 1967 CMA-68)
- 1967 Waba Cottage Museum, White Lake, Ontario  
(opened 1968 CMA-68; opened 1967, SC-72, CMA-81; established 1967 J-83)
- 1967 Wellington Community Historical Museum, Wellington, Ontario  
(opened 1967 CMA-68, SC-72, CMA-81)
- 1967 Whitehern (McQuesten) House, Hamilton, Ontario  
(opened 1971 SC-72)
- 1967 Wilson P. MacDonald Memorial School Museum, Nanticoke, Ontario  
(opened 1967 SC-72; established 1967, became municipal 1974 J-83)
- 1967 Windham Township Centennial Museum, Teeterville, Ontario (opened 1967 CMA-68, SC-72, CMA-81)
- 1967 Woodstock Art Gallery, Woodstock, Ontario  
(opened 1967 SC-72, CMA-81; established 1967 J-83)
- 1967 [Youth Campus], Vaudreuil, Quebec  
(founded 1967 CMA-68)
- 1968 Allie Griffin Art Gallery, Weyburn, Saskatchewan  
(founded 1970 CMA-81; established 1968, became municipal 1976 J-83)



- 1968 Ameliasburgh Museum, Ameliasburgh, Ontario  
(opened 1968 SC-72; founded 1968 CMA-81; established 1968 J-83)
- 1968 [Art Council], Plessisville, Quebec  
(no date CMA-68)
- 1968 [Beancour Cultural Centre], Beancour, Quebec  
(no date CMA-68)
- 1968 [Black Lake Cultural and Recreation Centre], Black Lake, Quebec  
(no date CMA-68)
- 1968 [Cap-De-La-Madeleine Cultural Centre], Cap-De-La-Madeleine, Quebec  
(no date CMA-68)
- 1968 [Cate De Beaupre Cultural Centre], Sainte-Anne-De-Beaupre, Quebec  
(no date CMA-68)
- 1968 [Cultural Centre], Rouyn, Quebec  
(founded 1968 CMA-68)
- 1968 [Cultural and Sport Centre], Schefferville, Quebec  
(no date CMA-68)
- 1968 Cultural Centre, Trois-Rivières, Quebec  
(no date CMA-68)
- 1968 Firemen's Museum (Yarmouth Fire Department), Yarmouth Nova Scotia  
(no date CMA-68)
- 1968 Haliburton Highlands Pioneer Museum, Haliburton, Ontario (opened 1968 SC-72)
- 1968 Bonavista Museum, Bonavista, Newfoundland  
(founded 1968 CMA-81)
- 1968 [Civic Historical Collection], Hartland, New Brunswick  
(no date CMA-68)
- 1968 Kindersley Centennial Museum and Library, Kindersley, Saskatchewan  
(no date CMA-68)
- 1968 Ermatinger Old Stone House, Sault Ste. Marie, Ontario  
(opened 1968 CMA-68; opened 1969 SC-72; established 1971 J-83)
- 1968 Peel County Museum and Art Gallery, Brampton, Ontario  
(opened 1968, SC-72)

- 1968 H.R. MacMillan Planetarium, Vancouver, British Columbia  
(opened 1968 SC-72)
- 1968 [Ste. Luce Historical Museum], Sainte-Luce, Quebec  
(no date CMA-68)
- 1968 Sturgeon River House Museum, Sturgeon Falls, Ontario  
(opened 1968 SC-72, CMA-81)
- 1968 Transcona Regional History Museum, Winnipeg, Manitoba  
(opening 1968 CMA-68; founded 1968 CMA-81)
- 1968 Orilla Public Library, Art Gallery, Orilla, Ontario  
(opened 1968 SC-72)
- 1968 Willoughby Historical Museum, Chippawa, Ontario  
(opened 1968 SC-72; established 1968, became municipal 1974 J-83)
- 1969 Bloedel Conservatory, Vancouver, British Columbia  
(opened 1969 SC-72; founded 1969 CMA-81)
- 1969 (City of) White Rock Museum (/Archives), White Rock, British Columbia  
(founded 1969 CMA-81; established 1976 J-83)
- 1969 [Fryfogel Inn], Stratford, Ontario  
(founded 1969 CMA-81; not municipal J-83)
- 1969 Kitimat Centennial Museum, Kitimat, British Columbia  
(opened 1969 SC-72) Note: now operated by nonprofit organization.
- 1969 Innisville District Museum, Innisville, Ontario  
(opened 1969 SC-72)
- 1969 Jardin Zoologique de la Gaspesie, Bonaventure, Quebec  
(founded 1969 CMA-81)
- 1969 Norwich and District Historical Museum, Norwich, Ontario  
(opened 1969 SC-72; not municipal J-83)
- 1969 Pioneer Home Museum Of Virden And District, Virden, Manitoba  
(opened 1969 SC-72)
- 1969 Whitchurch-Stouffville Museum, Gormley, Ontario  
(established 1971 SC-72, CMA-81; established 1969, became municipal 1971)

- 1970      Borough Of York Museum, Toronto, Ontario  
(opened 1970 SC-72)
- 1970      Cartwright Museum, Cartwright, Manitoba  
(founded 1970 CMA-81)
- 1970      Frank Cameron Museum, Wynyard, Saskatchewan  
(founded 1974 CMA-81; established 1970 J-83)
- 1970      Glen Ewan Antique Centre, Glen Ewen, Saskatchewan  
(founded 1970 CMA-81)
- 1970      Inglewood Bird Sanctuary, Calgary, Alberta  
(founded 1970 CMA-81)
- 1970      Lanark Township Museum, Lanark, Ontario  
(established 1970, became municipal 1975 J-83)
- 1970      Markham District Museum, Markham, Ontario  
(opened 1970 SC-72; established 1970 J-83)
- 1970      Meadow Lake Museum, Meadow Lake, Saskatchewan  
(established 1970 J-83)
- 1970      North Shore Museum & Archives, North Vancouver,  
British Columbia  
(established 1970, became municipal 1976 J-83)
- 1970      Prince Albert Arts Centre, Prince Albert,  
Saskatchewan  
(founded 1970 CMA-81)
- 1970      Scugog Shores Historical Museum, Port Perry, Ontario  
(SC-72 CMA-81)
- 1970      Station Museum, North Vancouver, British Columbia  
(founded 1970 CMA-81; established 1970, became  
municipal 1971 J-83)
- 1970      Vanguard Centennial Museum, Vanguard, Saskatchewan  
(founded 1970 CMA-81)
- 1971      Caledonia Museum, Caledonia, Ontario  
(founded 1973 CMA-81; established 1971, became  
municipal 1981 J-83)
- 1971      Gibson House, Toronto, Ontario  
(opened 1971 SC-72, CMA-81; established 1971 J-83)
- 1971      Heritage Village, Burnaby, British Columbia  
(opened 1972 SC-72; established 1971 J-83)
- 1971      Kinistino Museum, Kinistino, Saskatchewan  
(opened 1971 SC-72)
- 1971      Living Prairie Museum, Winnipeg, Manitoba  
(founded 1975 CMA-81; established 1971 J-83)
- 1971      Lynn Canyon Ecology Centre, North Vancouver, British  
Columbia

- (founded 1971 CMA-81; established 1971 J-83)
- 1971 Our Heritage (Star City Museum), Star City,  
Saskatchewan  
(founded 1971 CMA-81; established 1971 J-83)
- 1971 Strathroy Middlesex Museum, Strathroy, Ontario  
(founded 1971 CMA-81; established 1971 J-83)
- 1971 St. James-Assiniboia Historical Museum  
(opened 1971 CMA-72)
- 1971 Uxbridge-Scott Historical Society Museum, Uxbridge,  
Ontario  
(CMA-81)
- 1972 Biggar Museum & Gallery, Biggar, Saskatchewan  
(established 1972 J-83)
- 1972 City of Brampton Public Library and Art Gallery,  
Brampton, Ontario  
(established 1972 J-83)
- 1972 Fort Erie Historical Museum, Ridgeway, Ontario  
(established 1972, became municipal 1974 J-83)
- 1972 Fraser-Fort George Museum, Prince George, British  
Columbia  
(SC-72)
- 1972 Gairloch Gallery, Oakville, Ontario  
(established 1978 J-83)
- 1972 International Hockey Hall of Fame Museum, Kingston,  
Ontario  
(no date SC-72)
- 1972 Lennox and Addington Museum, Napanee, Ontario  
(no date SC-72)
- 1972 Lethbridge and District Japanese Garden Society,  
Lethbridge, Alberta  
(no date SC-72)
- 1972 Magnetawan Historical Museum, Magnetawan, Ontario  
(established 1972, established as municipal, 1972 J-  
83)
- 1972 McGillis Museum, St. Victor, Saskatchewan  
(founded 1972 CMA-81)
- 1972 Meaford Museum, Meaford, Ontario  
(SC-72)
- 1972 Moore Museum, Mooretown, Ontario  
(established 1972, became municipal 1975 J-83)
- 1972 Nipawin and District Historical Museum, Nipawin,  
Saskatchewan  
(founded 1972 CMA-72)

- 1972 Prince Albert Public Library Art Exhibit Centre,  
Prince Albert, Saskatchewan  
(no date SC-72)
- 1972 Rainy Hills Pioneer Exhibits, Iddesleigh, Alberta  
(no date SC-72)
- 1972 Red Deer and District Museum, Red Deer, Alberta  
(established 1972, became municipal 1977 J-83)
- 1972 Sidney Museum, Sidney, British Columbia  
(established as a municipal museum 1972 J-83)
- 1972 St. George Museum, St. George, Manitoba  
(no date CMA-72)
- 1972 Stanley Park Botanical Garden, Vancouver, British  
Columbia  
(no date SC-72)
- 1972 Swan River Valley Museum, Swan River, Manitoba  
(opened 1972, SC-72)
- 1972 Tillsonburg and District Historical Museum Society,  
Tillsonburg, Ontario (established 1972 J-83)
- 1972 York Public Library Art Gallery, Toronto, Ontario  
(no date SC-72)
- 1973 Andrew and District Local History Museum, Andrew,  
Alberta  
(founded 1973 CMA-81)
- 1973 Beaver Valley Military Museum, Clarksburg, Ontario  
(established as a municipal museum 1973 J-83)
- 1973 Broken-Beau Historical Society Museum, Beausejour,  
Manitoba  
(founded 1973 CMA-81)
- 1973 Black River-Matheson Museum, Matheson, Ontario  
(established 1973 J-83)
- 1973 Ituna Museum, Ituna, Saskatchewan  
(founded 1973 CMA-81)
- 1973 Moncton Museum, Moncton, New Brunswick  
(founded 1973, CMA-81; established 1973 J-83)
- 1973 Nipigon Historical Museum, Nipigon, Ontario  
(established 1973 J-83)
- 1973 North Battleford Arts Centre, North Battleford,  
Saskatchewan  
(founded 1981 CMA-81, established 1973 J-73)
- 1973 Macaulay Heritage Park, Picton, Ontario (Prince  
Edward County)

(Museum established 1973, CMA-81, J-83, and Macaulay House established 1981 J-83)

- 1973      Rapid City Museum and Cultural Centre, Rapid City,  
Manitoba  
(founded 1973 CMA-81)
- 1973      South Dumfries Museum, St. George, Ontario  
(established 1973, became municipal 1978 J-83)
- 1973      South Grey Museum, Flesherton, Ontario  
(established 1973 J-83)
- 1974      Carberry Plains Museum, Carberry, Manitoba  
(founded 1974 CMA-81; established 1975 J-83)
- 1974      Eriksdale Museum, Eriksdale, Manitoba  
(founded 1974 CMA-81; established 1974 J-83)
- 1974      Flour Mill Museum, Sudbury, Ontario  
(CMA-81, established 1974 J-83)
- 1974      Fort Erie Historical Railroad Museum, Fort Erie,  
Ontario  
(established 1974 J-83)
- 1974      Grace Campbell Gallery, Prince Albert, Saskatchewan  
(founded 1981 CMA-81; established 1974 J-83)
- 1974      Greenspond Museum, Greenspond, Newfoundland  
(founded 1974 CMA-81)
- 1974      Grizzly Bear Prairie Museum, Wanham, Alberta  
(founded 1974 CMA-81; not municipal J-83)
- 1974      Metro Toronto Zoo, West Hill, Ontario  
(established 1974 J-83)
- 1974      Multicultural Heritage Centre, Stony Plain, Alberta  
(established 1974, became municipal 1976 J-83)
- 1974      Musquodoboit Railway Museum, Musquodoboit Harbour,  
Nova Scotia  
(founded 1974 CMA-81)
- 1974      Port Colborne Historical and Marine Museum, Port  
Colborne, Ontario  
(founded 1974 CMA-81; established 1974 J-83)
- 1974      (R. C. Dahl Centre) Swift Current National  
Exhibition Centre, Swift Current, Saskatchewan  
(founded 1974 CMA-81; established 1974 J-83)
- 1974      Whitemouth Municipal Museum, Whitemouth, Manitoba  
(founded 1974 CMA-81)

- 1975      Badger Creek Museum, Cartwright, Manitoba  
(founded 1974 CMA-81)
- 1975      Cambridge Public Library & Arts Centre, Cambridge,  
Ontario  
(established 1975 J-83)
- 1975      John Janzen Nature Centre, Edmonton, Alberta  
(established 1975 J-83)
- 1975      Fort Calgary, Calgary, Alberta  
(founded 1978 CMA-81; established 1975 J-83)
- 1975      Nipissing Township Museum, Nipissing, Ontario  
(first established 1975, became municipal 1975 J-  
83)
- 1975      North Shore Museum, Blind River, Ontario  
(founded 1975 CMA-81; established 1977 J-83)
- 1975      City of White Rock Museum/Archives, White Rock,  
British Columbia  
(founded 1976 CMA-81)
- 1975      Ojibway Nature Centre, Windsor, Ontario  
(established 1975 J-83)
- 1975      Ridge House Museum, Ridgetown, Ontario  
(founded 1975 CMA-81; established 1975 J-83)
- 1975      Spruce Row Museum, Waterford, Ontario  
(established 1975 J-83)
- 1975      Surrey Art Gallery, Surrey, British Columbia  
(founded 1975 CMA-81; established 1975 J-83)
- 1975      Timmins Museum: National Exhibition Centre, Timmins,  
Ontario  
(founded 1975 CMA-81; national exhibition centre  
established 1975, museum opened 1981 J-83)
- 1975      Vandusen Botanical (Display) Garden, Vancouver,  
British Columbia  
(founded 1975 CMA-81; established 1975 J-83)
- 1975      White Fox Museum, White Fox, Saskatchewan  
(founded 1975 CMA-81; established 1975 J-83)
- 1976      Hamilton Military Museum, Hamilton, Ontario  
(established 1976 J-83)
- 1976      Little Current and Howland Centennial Museum,  
Sheguiandah, Ontario  
(established 1976 J-83)
- 1976      Miniota Municipal Museum, Miniota, Manitoba  
(founded 1976 CMA-81)
- 1976      Museum Ship Norgoma , Sault Ste. Marie, Ontario  
(CMA-81)

- 1976 Muttart Conservatory, Edmonton, Alberta  
(established 1976 J-83)
- 1976 North Shore Museum and Archives, North Vancouver,  
British Columbia  
(founded 1976 CMA-81)
- 1976 Ojibway Nature Centre, Windsor, Ontario  
(founded 1976 CMA-81)
- 1976 Oxford County Museum School, Burgessville, Ontario  
(founded 1976 CMA-81)
- 1976 Port Dover Harbour Museum, Port Dover, Ontario  
(established 1976 J-83)
- 1976 Presentation House Museum, North Vancouver, British  
Columbia  
(founded 1976 CMA-81)
- 1976 Regina Firefighters Museum, Regina, Saskatchewan  
(established 1976 J-83)
- 1976 Teulon and District Museum, Teulon, Manitoba  
(founded 1976 CMA-81)
- 1977 Alymer & District Museum, Alymer, Ontario  
(first established 1977, established as a municipal  
museum 1980 J-83)
- 1977 Brockville Museum, Brockville, Ontario  
(established 1977 J-83)
- 1977 Estevan National Exhibition Centre, Estevan,  
Saskatchewan  
(established 1977, became municipal 1978 J-83)
- 1977 Ingersoll Cheese Factory Museum, Ingersoll, Ontario  
(established 1977 J-83)
- 1977 Sarnia Historical Museum, Sarnia, Ontario  
(CMA-81)
- 1977 The Forwarders' Museum, Prescott, Ontario  
(established 1977 J-83)
- 1978 Burlington Cultural Centre, Burlington, Ontario  
(established 1978 J-83)
- 1978 Fort Frances Museum & Cultural Centre, Fort Frances,  
Ontario  
(established 1978 J-83)



- 1978      The Billings Estate, Ottawa, Ontario  
(established 1978 J-83)
- 1978      The Children's Museum, Hamilton, Ontario  
(established 1978 J-83)
- 1979      Hope Museum, Hope, British Columbia  
(established 1979 J-83)
- 1979      North Himsworth Museum, Callander, Ontario  
(established 1979 J-83)
- 1979      Pouch Cove Museum, Pouch Cove, Newfoundland  
(founded 1979 CMA-81)
- 1979      Red Deer Public Library and Art Gallery, Red Deer,  
Alberta  
(founded 1979 CMA-81)
- 1980      Centre d'exposition de Shawinigan, Shawinigan,  
Quebec  
(first established 1980, became municipal 1981 J-  
83)
- 1980      Ross Memorial Museum, St. Andrews, New Brunswick  
(established 1980 J-83)
- 1981      Heritage House Museum, Smiths Falls, Ontario  
(opened 1981 J-83)
- 1981      Humboldt & District Museum & Gallery, Humboldt,  
Saskatchewan  
(established 1981 J-83)
- 1981      Joseph Schneider Haus, Kitchener, Ontario  
(opened 1981, became municipal 1983 J-83)
- 1981      Musée Louis Hemon Maria Chapdelaine, Mistassini,  
Quebec  
(no date CMA-81)
- 1981      Musée de Lachine, Lachine, Quebec  
(no date CMA-81)
- 1981      Tehkummah Township Museum, South Baymouth, Ontario  
(no date CMA-81)
- 1982      Helen Schuler Coulie Centre, Lethbridge, Alberta  
(established 1982 J-83)
- 1982      The Hamilton Museum of Steam and Technology,  
Hamilton, Ontario  
(established 1982, became municipal 1982 J-83)
- 1983      McLachlan Woodworking Museum, Township of Pittsburg,  
Ontario (established as a municipal museum 1983 J-  
83)
- 1983      St. Albert Place Museum, St. Albert, Alberta  
(established 1983 J-83)

## APPENDIX B

## MUNICIPAL MUSEUMS BY PROVINCE

This listing of all the municipal museums in Canada was prepared in 1983 for A Study of the Operation and Management of Municipal Museums in Canada. It includes six museums that were identified after the survey data had been analyzed.

**British Columbia**

Alberni Valley Museum, Port Alberni  
 Ashcroft Museum, Ashcroft  
 Bloedel Conservatory, Vancouver  
 Boundary Museum, Grand Forks  
 City of White Rock Museum/Archives, White Rock  
 Heritage Village Museum, Burnaby  
 Hope Museum, Hope  
 Irving House Historic Centre and New Westminster Museum, New Westminster  
 Kamloops Museum and Archives, Kamloops  
 Lac La Hache Museum, Lac La Hache  
 Langley Centennial Museum and National Exhibition Centre, Fort Langley  
 Lynn Canyon Ecology Centre, North Vancouver  
 Naksup Museum, Naksup  
 Naramata Museum, Naramata  
 North Shore Museum and Archives, North Vancouver  
 Port Hardy Museum, Port Hardy  
 Presentation House Museum, North Vancouver  
 Queen Elizabeth Arboretum, Vancouver  
 Quesnel and District Museum, Quesnel  
 R.N. Atkinson Museum, Penticton  
 Richmond Arts Centre, Richmond  
 Sidney Museum, Sidney  
 Stanley Park Zoological Gardens, Vancouver  
 Station Museum, Vancouver  
 Surrey Art Gallery, Surrey  
 Surrey Museum, Surrey  
 Vancouver Centennial Museum, Vancouver  
 Vancouver Maritime Museum, Vancouver  
 Vandusen Botanical Display Garden, Vancouver  
 Vernon Museum and Art Gallery, Vernon  
 Williams Lake Museum, Williams Lake

**Alberta**

Andrew and District Local History Museum, Andrew  
 C.O. Card Home and Museum, Cardston  
 Calgary Zoo, Calgary  
 Camrose & District Centennial Museum, Camrose  
 Centennial Planetarium, Calgary  
 Cereal Prairie Pioneer Museum, Cereal, Alberta  
 Claresholm Museum, Claresholm, Alberta  
 Donalda & District Museum, Donalda  
 Fort Calgary, Calgary  
 Fort Edmonton Park, Edmonton  
 Fort Whoop-Up, Lethbridge  
 Helen Schuler Coulee Centre, Lethbridge  
 John Janzen Nature Centre, Edmonton  
 John Walter Museum, Edmonton  
 Medicine Hat Historical Museum and National Exhibition Centre, Medicine Hat  
 Multicultural Heritage Centre, Stony Plain  
 Muttart Conservatory, Edmonton  
 Peace River Centennial Museum, Peace River  
 Pembina Lobstick Historical Museum, Evansburg  
 Queen Elizabeth Planetarium, Edmonton  
 Red Deer & District Museum & Archives, Red Deer  
 Sir Alexander Galt Museum, Lethbridge  
 St. Albert & District Museum, St. Albert  
 Valley Zoo, Edmonton

**Saskatchewan**

Alice Griffin Gallery, Weyburn  
 Barr Colony Museum, Lloydminster  
 Big Bear Trails Museum, Loon Lake  
 Biggar Museum and Gallery, Biggar  
 Duck Lake Historical Museum, Duck Lake  
 Dunlop Art Gallery, Regina  
 Estevan National Exhibition Centre, Estevan  
 F.T. Hill Museum, Riverhurst  
 Frank Cameron Museum, Wynyard  
 Glen Ewen Antique Centre, Glen Ewen  
 Grace Campbell Gallery, Prince Albert  
 Grand Couteau Cultural Centre, Shaunavan  
 Humboldt and District Museum, Humboldt  
 Ituna Museum, Ituna  
 McGillis Museum, St. Victor  
 Meadow Lake Museum, Meadow Lake  
 Mendel Art Gallery, Saskatoon  
 Moose Jaw Art Museum and National Exhibition Centre, Moose Jaw  
 Nipawan and District Historical Museum, Nipawan

**Saskatchewan (cont.)**

North Battleford Art Centre, North Battleford  
 Our Heritage Museum, Star City  
 Prince Albert Arts Centre, Prince Albert  
 Raymore Pioneer Museum, Raymore  
 Regina Firefighter's Museum, Regina  
 Swift Current Museum, Swift Current  
 Swift Current National Exhibition Centre, Swift Current  
 Vanguard Centennial Museum, Vanguard  
 Whitefox Museum, Whitefox  
 Yorkton Art Centre, Yorkton

**Manitoba**

Assiniboine Park Zoo, Winnipeg  
 Broken Beau Historical Society Museum Village Complex, Beausejour  
 Carberry Plains Museum, Carberry  
 Cartwright Museum & Badger Creek Museum, Cartwright  
 Eriksdale Museum, Eriksdale,  
 Fort de la Reine Museum and Pioneer Village, Portage La Prairie  
 J.A. Victor David Museum, Killarney  
 Living Prairie Museum Park, Winnipeg  
 Marringhurst Pioneer Park Museum, Pilot Mound  
 Ross House Museum, Winnipeg  
 Sam Waller Little Northern Museum, The Pas  
 Seven Oaks House Museum, Winnipeg  
 St. Boniface Museum, Winnipeg  
 Strathclair Museum, Strathclair  
 Teulon and District Museum, Teulon  
 Transcona Regional History Museum, Winnipeg  
 Whitemouth Municipal Museum, Whitemouth

**Ontario**

Allan Gardens, Toronto,  
 Ameliasburg Historical Museum, Ameliasburg  
 Anderson Farm Heritage Project, Lively  
 Archibald M. Campbell Memorial Museum, Perth  
 Arnprior and District Museum, Arnprior  
 Art Gallery of Windsor, Windsor  
 Assiginack Historical Museum, Manitowaning  
 Atikokan Centennial Museum, Atikokan  
 Aylmer & District Museum, Aylmer  
 The Bancroft Historical Society Museum, Bancroft  
 Barnum House Museum, Grafton  
 Beaver Valley Military Museum, Clarksburg

**Ontario (cont.)**

Bell Homestead, Brantford  
 The Billings Estate, Ottawa  
 Black River-Matheson Museum, Matheson  
 Blockhouse Museum, Merrickville  
 Borough of York Historical Committee Museum, Toronto  
 Bowmanville Museum, Bowmanville  
 Bradley House Museum, Mississauga  
 Brampton Public Library and Art Gallery, Chinguacousy Branch, Brantford  
 Brockville & District Museum, Brockville  
 Bruce County Museum, Southampton  
 Bruce Mines Museum, Bruce Mines  
 Burlington Cultural Centre, Burlington  
 Caledonia Museum, Caledonia  
 Cambridge Public Library and Arts Centre, Cambridge  
 Canadian Football Hall of Fame Museum, Hamilton  
 Carmen House Museum, Iroquois  
 Centennial Park Logging Museum, Thunder Bay  
 Century Village (Lang), Keene  
 Chapleau Centennial Museum, Chapleau  
 Chatham Cultural Centre, Chatham  
 Chatham-Kent Museum, Chatham  
 Chippewa Wild Life Exhibit, Thunder Bay  
 Clarke Museum & Archives, Orono  
 Cobalt's Northern Ontario Mining Museum, Cobalt  
 Colborne Lodge, Toronto  
 Collingwood Museum, Collingwood  
 County of Grey-Owen Sound Museum  
 Cumberland Township Heritage Museum, Cumberland  
 Doon Pioneer Village, Kitchener  
 Dryden & District Museum, Dryden  
 Dundurn Castle, Hamilton  
 Ear Falls District Museum, Ear Falls,  
 Elgin County Pioneer Museum, St. Thomas  
 Elliot Lake Mining & Nuclear Museum, Elliot Lake  
 Englehart & District Historical Museum, Englehart  
 Ermatinger Old Stone House, Sault Ste Marie  
 Eva Brook Donly Museum, Simcoe  
 Fenelon Falls & District Museum, Fenelon Falls  
 Flour Mill Museum, Sudbury  
 Fort Erie Historical Museum, Ridgeway  
 Fort Erie Historical Railroad Museum, Fort Erie  
 Fort Frances Museum & Cultural Centre, Fort Frances  
 The Forwarder's Museum, Prescott  
 Gananoque Historical Museum, Gananoque  
 Gibson House, Willowdale  
 Gore Bay Museum, Gore Bay  
 Grimsby Public Art Gallery, Grimsby  
 Guelph Civic Museum, Guelph

**Ontario (cont.)**

Haldimand County Museum, Cayuga  
 Haliburtan Highlands Pioneer Museum, Haliburton  
 Halton Region Museum  
 Hamilton Children's Museum, Hamilton  
 Hamilton Military Museum, Hamilton  
 Hamilton Pumphouse and Steam Museum, Hamilton  
 Hastings County Museum, Belleville  
 Heritage House Museum, Smiths Falls  
 Hiram Walker Historical Museum, Windsor  
 Historic Fort York, Toronto  
 House of Memories (Latchford Museum), Latchford  
 Huron County Pioneer Museum, Goderich  
 Ingersoll Cheese Factory, Ingersoll  
 Innisville District Museum, Carleton Place  
 Joseph Brant Museum, Burlington  
 Joseph Schneider House, Kitchener  
 Kapuskasing Public Historical Museum (Ron Morel Memorial Museum),  
     Kapuskasing  
 Killarney Centennial Museum, Killarney  
 Lake of the Woods Museum, Kenora  
 Lambton Heritage Museum, Grand Bend  
 Lanark Township Museum, Lanark  
 Latcham Gallery, Stouffville  
 Lennox & Addington County Museum, Napanee  
 Little Current-Howland Centennial Museum, Sheguiandah  
 Little Red Schoolhouse Museum (Tehkummah Township Museum), Tehkummah  
 London Historical Museums, London  
 Lundy's Lane Historical Museum, Niagara Falls  
 Macauley Heritage Park, Picton  
 Mackenzie House, Toronto  
 MacLachlan Woodworking Museum, Kingston  
 Magnetawan Historical Museum, Magnetawan  
 Marine Museum of Upper Canada, Toronto  
 Mariner's Park Memorial Lighthouse Museum, Milford  
 Market Gallery, Toronto  
 Markham District Historical Museum, Markham  
 Meaford Museum, Meaford  
 Metropolitan Toronto Police Museum, Toronto  
 Metropolitan Toronto Zoo, West Hill  
 Minden Cultural Centre, Minden  
 Montgomery's Inn, Islington  
 Moore Museum, Mooretown  
 Mountain Mills Museum, Fonthill  
 Museum of Northern History, Kirkland Lake  
 Muskoka Pioneer Village and Museum, Huntsville  
 Nipigon Museum, Nipigon  
 Nipissing Township Museum, Nipissing  
 North Himsworth Museum, Callander

**Ontario (cont.)**

North Marysburg Museum (Rose House), Picton  
 North Shore Museum, Spanish  
 Oakville Galleries, Oakville  
 Oil Museum of Canada, Oil Springs  
 Ojibway Nature Centre, Windsor  
 Ontario Tobacco Museum, Delhi  
 Oxford Museum, Woodstock  
 Paipoonge Historical Museum, Paipoonge  
 Penetanguishene Centennial Museum, Penetanguishene  
 Peninsula & St. Edmunds Township Museum, Tobermory  
 Peterborough Centennial Museum, Peterborough  
 Pickering Township Museum, Pickering  
 Port Carling Pioneer Museum, Port Carling  
 Port Colborne Historical & Marine Museum, Port Colborne  
 Port Dover Harbour Museum, Port Dover  
 Raleigh Township Centennial Museum (North Buxton Museum), Buxton  
 Rideau District Museum, Westport  
 Ridge House Museum, Ridgetown  
 Riverdale Farm, Toronto  
 Sarah Vaughan Library and Museum, Sioux Lookout  
 Sarnia Public Library and Art Gallery, Sarnia  
 Simcoe County Museum, Minesing  
 Sombra Township Museum, Sombra  
 South Dumfries Museum, St. George  
 South Grey Museum, Flesherton  
 South Simcoe Pioneer Museum, Alliston  
 Spruce Row Museum, Waterford  
 St. Catharines Historical Museum, St. Catharines  
 St. Joseph Island Museum, Richard's Landing  
 St. Marys District Museum, St. Marys  
 Stephen Leacock Museum, Orillia  
 Stone Shop Museum, Grimsby  
 Strathroy Middlesex Museum, Strathroy  
 Sturgeon River House Museum, Sturgeon Falls  
 Tilbury West Agricultural Museum, Comber  
 Tillsonburg & District Historical Museum, Tillsonburg  
 Timber Village Museum, Blind River  
 Timmins Museum: National Exhibition Centre, South Porcupine  
 Todmorden Mills Historic Site, Toronto  
 Tom Thomson Memorial Gallery and Museum of Fine Art, Owen Sound  
 Waba Cottage Museum, Arnprior  
 Waterloo Public Library Gallery, Waterloo  
 Wellington Community Historical Museum, Wellington  
 Wellington County Museum, Fergus  
 Wentworth Heritage Village Museum, Rockton  
 Whitchurch Stouffville Museum (Vandorf Museum), Gormley  
 Whitehern (McQuesten House), Hamilton

**Ontario (Cont.)**

Willoughby Township Historical Museum, Niagara Falls  
 Wilson MacDonald Memorial School Museum, Cayuga  
 Windham Township Pioneer Museum, Teeterville  
 Woodstock Art Gallery, Woodstock

**Quebec**

Aquarium de Montréal, Montréal  
 Centre culturel d'Amos, Amos  
 Centre culturel de Shawinigan, Shawinigan  
 Dorval Cultural Centre, Dorval  
 Jardin botanique de Montréal, Montréal  
 Jardin zoologique de Montréal, Montréal  
 Musée de Lachine, Lachine  
 Musée Louis Hémon Marie Chapdelaine, Mistassini  
 Planétarium Dow/Dow Planetarium, Montréal  
 Pointe Claire Cultural Centre (Stewart Hall Art Gallery), Pointe Claire

**New Brunswick**

Barbour's General Store, Saint John  
 Fort Hughes Military Blockhouse, Oromocto  
 Moncton Museum, Moncton  
 Musée acadien, Caraquet  
 Ross Memorial Museum, St. Andrews

**Newfoundland**

Bonavista Museum, Bonavista  
 Greenspond Museum, Greenspond  
 Pouch Cover Museum, Pouch Cove

**Nova Scotia**

Dartmouth Heritage Museum, Dartmouth  
 DesBrisay Museum and National Exhibition Centre, Bridgewater  
 Halifax Police Department Museum, Halifax  
 Stellarton Miners Museum, Stellarton  
 Victoria County Museum & Archives, Baddeck

**Prince Edward Island**

Garden of the Gulf Museum, Montague



## APPENDIX C

QUESTIONNAIRE ON THE ESTABLISHMENT OF MUNICIPAL MUSEUMS IN CANADA

1. Indicate the number and kinds of municipalities that your association represents.  
\_\_\_\_\_
2. a. Does your province have legislation, i.e. a Municipal Act section or equivalent, which enables municipalities to establish and operate museums?  
Yes \_\_\_\_\_ No \_\_\_\_\_ Don't Know \_\_\_\_\_  
b. If yes, name this legislation. \_\_\_\_\_  
\_\_\_\_\_
3. a. Do you know approximately how many municipal museums there are in the region governed by your association?  
Yes \_\_\_\_\_ No \_\_\_\_\_ Don't Know \_\_\_\_\_  
b. If yes, indicate the number of museums and the kinds of municipalities that have established museums.  
\_\_\_\_\_  
\_\_\_\_\_
4. a. Do you know if there is a list of municipal museums in your area of governance?  
Yes \_\_\_\_\_ No \_\_\_\_\_ Don't Know \_\_\_\_\_  
b. If yes, specify and indicate where the list may be obtained.  
\_\_\_\_\_  
\_\_\_\_\_
5. a. Does your association work with municipalities on museum matters?  
Yes \_\_\_\_\_ No \_\_\_\_\_  
b. If yes, indicate the nature of your work and describe any resulting policies.  
\_\_\_\_\_  
\_\_\_\_\_
6. a. Does your association work with municipalities on the preservation of historic sites and buildings?  
Yes \_\_\_\_\_ No \_\_\_\_\_  
b. If yes, indicate the nature of this work.  
\_\_\_\_\_  
\_\_\_\_\_
7. Do you have any viewpoints regarding the establishment of municipal museums?  
Use reverse of page if necessary.  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
8. Indicate your name, position, association, address and telephone number.  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

## APPENDIX D

## A STUDY OF THE OPERATION AND MANAGEMENT OF MUNICIPAL MUSEUMS IN CANADA

Part I - General Information

1. Museum name, postal address and telephone number.

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2. Name and position of person completing the questionnaire.

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3. Type of museum (check one):

- |  |     |  |     |
|--|-----|--|-----|
| 1) art centre or gallery                     | ( ) | 5) historic park or restored community | ( ) |
| 2) community museum                          | ( ) | 6) museum of science and technology    | ( ) |
| 3) natural history or natural science museum | ( ) | 7) general museum                      | ( ) |
| 4) historic house or restored building       | ( ) | 8) other (specify) _____               | ( ) |

Part II - Establishment of the Museum

4. In what year was the museum first established? \_\_\_\_\_

5. In what year was the museum established as a municipal museum? \_\_\_\_\_

6. The museum exists as a municipal museum under (check one):

- |  |     |   |     |
|--|-----|---|-----|
| 1) a municipal by-law                      | ( ) | 4) the directive of a parks and recreation department | ( ) |
| 2) the directive of a municipal council    | ( ) | 5) special legislation (specify) _____                | ( ) |
| 3) the directive of a public library board | ( ) | 6) other (specify) _____                              | ( ) |

7. The name and current population of the municipality under which the museum is administered is:

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8. What type of municipality is it (check one)?

- |            |     |             |     |                           |     |
|------------|-----|-------------|-----|---------------------------|-----|
| 1) village | ( ) | 5) township | ( ) | 9) metropolitan           | ( ) |
| 2) town    | ( ) | 6) county   | ( ) | 10) urban                 | ( ) |
| 3) city    | ( ) | 7) district | ( ) | 11) rural                 | ( ) |
| 4) borough | ( ) | 8) region   | ( ) | 12) other (specify) _____ | ( ) |

9. How many museum sites are owned and operated by the municipality?

0 ( ) 1 ( ) 2 ( ) 3 ( ) 4 ( ) 5 or more ( )

### Part III - Management of the Museum

10. Indicate to whom the municipality delegates the management of the museum.
- |   |   |
|---|---|
| 1) a museum board of management(    )           | 5) an historical society                 (    ) |
| 2) a museum committee                 (    )    | 6) a parks and recreation department(    )      |
| 3) a historic sites board                (    ) | 7) other (specify) _____ (    )                 |
| 4) a public library board                (    ) |   |
11. Is there any other municipality involved in the management of the museum?
- |   |  |
|---|--|
| 1) yes                                         (    ) | 2) no     (    ) |
|---|--|
- If yes, name the municipality and describe its involvement.

12. Who is the museum responsible to in the municipality?
- |                           |     |                                       |     |
|---------------------------|-----|---------------------------------------|-----|
| 1) a municipal council    | ( ) | 5) a public library director          | ( ) |
| 2) a municipal clerk      | ( ) | 6) a parks and recreation department  | ( ) |
| 3) a municipal treasurer  | ( ) | 7) a director of parks and recreation | ( ) |
| 4) a public library board | ( ) |                                       |     |

13. Does the museum have written policies in the following areas:
- |                               | yes | no  |                         | yes | no  |
|-------------------------------|-----|-----|-------------------------|-----|-----|
| 1) statement of purpose       | ( ) | ( ) | 8) education            | ( ) | ( ) |
| 2) acquisition of collections | ( ) | ( ) | 9) exhibition           | ( ) | ( ) |
| 3) disposal of collections    | ( ) | ( ) | 10) extension           | ( ) | ( ) |
| 4) management of collections  | ( ) | ( ) | 11) volunteers          | ( ) | ( ) |
| 5) conservation               | ( ) | ( ) | 12) personnel           | ( ) | ( ) |
| 6) disaster                   | ( ) | ( ) | 13) public relations    | ( ) | ( ) |
| 7) research                   | ( ) | ( ) | 14) community relations | ( ) | ( ) |
14. The number of full time staff employed by the museum is: \_\_\_\_\_
15. The number of part time staff employed by the museum is: \_\_\_\_\_
16. The number of seasonal staff employed by the museum is: \_\_\_\_\_
17. The number of volunteers at the museum is: \_\_\_\_\_

## Part IV - Operation of the Museum

18. On what basis is the museum open to the public?
- |                  |     |                                |     |
|------------------|-----|--------------------------------|-----|
| 1) year round    | ( ) | 3) seasonal and by appointment | ( ) |
| 2) seasonal only | ( ) | 4) by appointment only         | ( ) |
19. Is there an admission charge?
- |        |     |       |     |
|--------|-----|-------|-----|
| 1) yes | ( ) | 2) no | ( ) |
|--------|-----|-------|-----|
- If yes, describe the admission charges.

20. How many visitors did the museum receive during 1982? \_\_\_\_\_

21. Has the museum ever done a visitor survey?

1) yes ( ) 2) no ( )

If yes, describe the results.

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22. Does the museum have the following public facilities?

	yes	no		yes	no
1) a sales desk or shop	( )	( )	5) a library	( )	( )
2) an auditorium or lecture hall	( )	( )	6) a coffee shop or restaurant	( )	( )
3) an audio-visual or movie theatre	( )	( )	7) a cloak room	( )	( )
4) visitor parking	( )	( )	8) rest rooms	( )	( )

23. Does the museum provide the following programmes for the public?

	yes	no		yes	no
1) guided tours	( )	( )	8) extension exhibits	( )	( )
2) demonstrations	( )	( )	9) temporary exhibits	( )	( )
3) special events	( )	( )	10) study groups	( )	( )
4) school programmes	( )	( )	11) special lectures	( )	( )
5) concerts and plays	( )	( )	12) courses	( )	( )
6) clubs	( )	( )	13) workshops	( )	( )
7) travelling exhibits	( )	( )	14) other (specify)	( )	( )

24. What was the total operating budget for 1982? \_\_\_\_\_

25. Estimate the percentage of this operating budget, to total one hundred per cent, that came from the following sources:

1) municipal \_\_\_\_\_ 2) provincial \_\_\_\_\_ 3) federal \_\_\_\_\_ 4) other \_\_\_\_\_

26. Indicate the level of municipal funding per capita, if known. \_\_\_\_\_

27. Has the museum received any capital funding over the last five years?

1) yes ( ) 2) no ( )

If yes, indicate the amount of this funding.

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28. Indicate the percentage of this capital funding, to total one hundred per cent, that came from the following sources:

1) municipal \_\_\_\_\_ 2) provincial \_\_\_\_\_ 3) federal \_\_\_\_\_ 4) other \_\_\_\_\_

29. Does the municipality provide services for the museum in the following areas?

- |                         |                |               |                                     |                |               |
|-------------------------|----------------|---------------|-------------------------------------|----------------|---------------|
| 1) accommodation        | yes<br>( ) ( ) | no<br>( ) ( ) | 8) insurance for the building       | yes<br>( ) ( ) | no<br>( ) ( ) |
| 2) building maintenance | ( ) ( )        | ( ) ( )       | 9) insurance for the collections    | ( ) ( )        | ( ) ( )       |
| 3) grounds maintenance  | ( ) ( )        | ( ) ( )       | 10) insurance for general liability | ( ) ( )        | ( ) ( )       |
| 4) refuse collection    | ( ) ( )        | ( ) ( )       | 11) staff benefits                  | ( ) ( )        | ( ) ( )       |
| 5) purchasing           | ( ) ( )        | ( ) ( )       | 12) equipment (specify)             | ( ) ( )        | ( ) ( )       |
| 6) auditing             | ( ) ( )        | ( ) ( )       |                                     |                |               |
| 7) accounting           | ( ) ( )        | ( ) ( )       | 13) other (specify) _____           | ( ) ( )        | ( ) ( )       |

30. Is there any specific cooperation with other municipal museums?

- 1) yes ( ) 2) no ( )

If yes, describe this cooperation.

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#### Part V - Future of the Museum

31. Is there a plan for the future development of the museum?

- 1) yes ( ) 2) no ( )

If yes, describe this plan.

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32. Do you have any comments regarding the future of the museum?

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#### Part VI - Comments

33. Are there any other comments that you wish to make?

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Thank you for completing the questionnaire! Any documentation (examples of museum policies etc.) that you might wish to enclose will contribute to the study.

Please return to Lee Jolliffe, Research Associate, Museum Studies Program, New College, University of Toronto, Toronto, Ontario M5S 1A1

## APPENDIX E

SURVEY RESPONDENTS: A STUDY OF THE OPERATION AND MANAGEMENT OF  
MUNICIPAL MUSEUMS IN CANADA**Municipal**

Allan Gardens, Toronto, Ontario  
 Alice Griffin Gallery, Weyburn, Saskatchewan  
 Ameliasburg Historical Museum, Ameliasburg, Ontario  
 Aquarium de Montréal, Montréal, Québec  
 Archibald M. Campbell Memorial Museum, Perth, Ontario  
 Arnprior and District Museum, Arnprior, Ontario  
 Art Gallery of Windsor, Windsor, Ontario \*  
 Assiginack Historical Museum, Manitowaning, Ontario  
 Assiniboine Park Zoo, Winnipeg, Manitoba  
 Atikokan Centennial Museum, Atikokan, Ontario  
 Aylmer & District Museum, Aylmer, Ontario  
 The Bancroft Historical Society Museum, Bancroft, Ontario  
 Barbour's General Store, Saint John, New Brunswick  
 Barr Colony Museum, Lloydminster, Saskatchewan  
 Beaver Valley Military Museum, Clarksburg, Ontario  
 Bell Homestead, Brantford, Ontario  
 Biggar Museum and Gallery, Biggar, Saskatchewan  
 The Billings Estate, Ottawa, Ontario  
 Black River-Matheson Museum, Matheson, Ontario  
 Blockhouse Museum, Merrickville, Ontario  
 Borough of York Historical Committee Museum, Toronto, Ontario  
 Bowmanville Museum, Bowmanville, Ontario  
 Boundary Museum, Grand Forks, British Columbia  
 Bradley House Museum, Mississauga, Ontario  
 Brampton Public Library and Art Gallery, Chinguacousy Branch, Brantford,  
 Ontario  
 Brockville & District Museum, Brockville, Ontario  
 Bruce County Museum, Southampton, Ontario  
 Bruce Mines Museum, Bruce Mines, Ontario  
 Burlington Cultural Centre, Burlington, Ontario  
 Caledonia Museum, Caledonia, Ontario  
 Calgary Zoo, Calgary, Alberta  
 Cambridge Public Library and Arts Centre, Cambridge, Ontario  
 Camrose & District Centennial Museum, Camrose, Alberta  
 Carberry Plains Museum, Carberry, Manitoba  
 Centennial Park Logging Museum, Thunder Bay, Ontario  
 Centennial Planetarium, Calgary, Alberta  
 Centre culturel de Shawinigan, Shawinigan, Québec  
 Centre culturel de Trois-Rivières, Trois-Rivières, Québec  
 Chatham Cultural Centre, Chatham, Ontario  
 Chatham-Kent Museum, Chatham, Ontario  
 Chapleau Centennial Museum, Chapleau, Ontario  
 Chippewa Wild Life Exhibit, Thunder Bay, Ontario  
 City of White Rock Museum/Archives, White Rock, British Columbia  
 Cobalt's Northern Ontario Mining Museum, Cobalt, Ontario

Collingwood Museum, Collingwood, Ontario  
 Dartmouth Heritage Museum, Dartmouth, Nova Scotia  
 DesBrisay Museum and National Exhibition Centre, Bridgewater, Nova Scotia  
 Doon Pioneer Village, Kitchener, Ontario  
 Dorval Cultural Centre, Dorval, Québec  
 Dryden & District Museum, Dryden, Ontario  
 Duck Lake Historical Museum, Duck Lake, Saskatchewan  
 Dundurn Castle, Hamilton, Ontario  
 Dunlop Art Gallery, Regina, Saskatchewan  
 Ear Falls District Museum, Ear Falls, Ontario  
 Elgin County Pioneer Museum, St. Thomas, Ontario  
 Elliot Lake Mining & Nuclear Museum, Elliot Lake, Ontario  
 Eriksdale Museum, Eriksdale, Manitoba  
 Ermatinger Old Stone House, Sault Ste Marie, Ontario  
 Estevan National Exhibition Centre, Estevan, Saskatchewan  
 Eva Brook Donly Museum, Simcoe, Ontario  
 Fenelon Falls & District Museum, Fenelon Falls, Ontario  
 Flour Mill Museum, Sudbury, Ontario  
 Fort Calgary, Calgary, Alberta  
 Fort Edmonton Park, Edmonton, Alberta  
 Fort Erie Historical Museum, Ridgeway, Ontario  
 Fort Erie Historical Railroad Museum, Fort Erie, Ontario  
 Fort Frances Museum & Cultural Centre, Fort Frances, Ontario  
 Fort Hughes Military Blockhouse, Oromocto, New Brunswick  
 Fort de la Reine Museum and Pioneer Village, Portage La Prairie, Manitoba  
 Fort Whoop-Up, Lethbridge, Alberta  
 F.T. Hill Museum, Riverhurst, Saskatchewan  
 The Forwarder's Museum, Prescott, Ontario  
 Frank Cameron Museum, Wynyard, Saskatchewan  
 Garden of the Gulf Museum, Montague, Prince Edward Island  
 Gibson House, Willowdale, Ontario  
 Gore Bay Museum, Gore Bay, Ontario  
 Grace Campbell Gallery, Prince Albert, Saskatchewan  
 Grand Couteau Cultural Centre, Shaunavon, Saskatchewan \*  
 Guelph Civic Museum, Guelph, Ontario  
 Haldimand County Museum, Cayuga, Ontario  
 Haliburtan Highlands Pioneer Museum, Haliburton, Ontario  
 Halifax Police Department Museum, Halifax, Nova Scotia  
 Halton Region Museum, Oakville, Ontario  
 Hamilton Children's Museum, Hamilton, Ontario  
 Hamilton Military Museum, Hamilton, Ontario  
 Hamilton Pumphouse and Steam Museum, Hamilton, Ontario  
 Hastings County Museum, Belleville, Ontario  
 Helen Schuler Coulee Centre, Lethbridge, Alberta  
 Heritage House Museum, Smiths Falls, Ontario  
 Heritage Village Museum, Burnaby, British Columbia  
 Hiram Walker Historical Museum, Windsor, Ontario  
 Historic Fort York, Toronto, Ontario  
 Hope Museum, Hope, British Columbia  
 Humboldt and District Museum, Humboldt, Saskatchewan

Huron County Pioneer Museum, Goderich, Ontario  
 Ingersoll Cheese Factory, Ingersoll, Ontario  
 Irving House Historic Centre and New Westminster Museum, New Westminster,  
 British Columbia  
 J.A. Victor David Museum, Killarney, Manitoba  
 Jardin botanique de Montréal, Montréal, Québec  
 Jardin zoologique de Montréal, Montréal, Québec  
 John Janzen Nature Centre, Edmonton, Alberta  
 John Walter Museum, Edmonton, Alberta  
 Joseph Brant Museum, Burlington, Ontario  
 Joseph Schneider House, Kitchener, Ontario  
 Kamloops Museum and Archives, Kamloops, British Columbia  
 Killarney Centennial Museum, Killarney, Ontario  
 Lake of the Woods Museum, Kenora, Ontario  
 Lambton Heritage Museum, Grand Bend, Ontario  
 Lanark Township Museum, Lanark, Ontario  
 Langley Centennial Museum and National Exhibition Centre, Fort Langley, British  
 Columbia  
 Lennox & Addington County Museum, Napanee, Ontario  
 Little Current-Howland Centennial Museum, Sheguiandah, Ontario  
 Living Prairie Museum Park, Winnipeg, Manitoba  
 London Historical Museums, London, Ontario  
 Lundy's Lane Historical Museum, Niagara Falls, Ontario  
 Lynn Canyon Ecology Centre, North Vancouver, British Columbia  
 Macauley Heritage Park, Picton, Ontario  
 MacLachlan Woodworking Museum, Kingston, Ontario \*  
 Magnetawan Historical Museum, Magnetawan, Ontario  
 Marine Museum of Upper Canada, Toronto, Ontario  
 Mariner's Park Memorial Lighthouse Museum, Milford, Ontario  
 Market Gallery, Toronto, Ontario  
 Markham District Historical Museum, Markham, Ontario  
 Meadow Lake Museum, Meadow Lake, Saskatchewan  
 Meaford Museum, Meaford, Ontario  
 Medicine Hat Historical Museum and National Exhibition Centre, Medicine Hat,  
 Alberta  
 Mendel Art Gallery, Saskatoon, Saskatchewan  
 Metropolitan Toronto Police Museum, Toronto, Ontario  
 Metropolitan Toronto Zoo, West Hill, Ontario  
 Moncton Museum, Moncton, New Brunswick  
 Montgomery's Inn, Islington, Ontario  
 Moore Museum, Mooretown, Ontario  
 Moose Jaw Art Museum and National Exhibition Centre, Moose Jaw, Saskatchewan  
 Mountain Mills Museum, Fonthill, Ontario  
 Multicultural Heritage Centre, Stony Plain, Alberta  
 Musée acadien, Caraquet, Nouveau-Brunswick  
 Museum of Northern History, Kirkland Lake, Ontario  
 Muskoka Pioneer Village and Museum, Huntsville, Ontario  
 Muttart Conservatory, Edmonton, Alberta  
 Naramata Museum, Naramata, British Columbia  
 Nipawan and District Historical Museum, Nipawan, Saskatchewan



Nipigon Museum, Nipigon, Ontario  
 Nipissing Township Museum, Nipissing, Ontario  
 North Battleford Art Centre, North Battleford, Saskatchewan  
 North Himsworth Museum, Callander, Ontario  
 North Marysburg Museum (Rose House), Picton, Ontario  
 North Shore Museum, Spanish, Ontario  
 North Shore Museum and Archives, North Vancouver, British Columbia  
 Oakville Galleries, Oakville, Ontario  
 Oil Museum of Canada, Oil Springs, Ontario  
 Ojibway Nature Centre, Windsor, Ontario  
 Our Heritage Museum, Star City, Saskatchewan  
 Oxford Museum, Woodstock, Ontario  
 Paipoonge Historical Museum, Paipoonge, Ontario  
 Peace River Centennial Museum, Peace River, Alberta  
 Penetanguishene Centennial Museum, Penetanguishene, Ontario  
 Peterborough Centennial Museum, Peterborough, Ontario  
 Planétarium Dow/Dow Planetarium, Montréal, Québec  
 Port Colborne Historical & Marine Museum, Port Colborne, Ontario  
 Port Dover Harbour Museum, Port Dover, Ontario  
 Prince Albert Arts Centre, Prince Albert, Saskatchewan  
 Queen Elizabeth Planetarium, Edmonton, Alberta  
 Quesnel and District Museum, Quesnel, British Columbia  
 Red Deer & District Museum & Archives, Red Deer, Alberta  
 Regina Firefighter's Museum, Regina, Saskatchewan  
 Richmond Arts Centre, Richmond, British Columbia  
 Rideau District Museum, Westport, Ontario  
 Ridge House Museum, Ridgetown, Ontario  
 Riverdale Farm, Toronto, Ontario  
 R.H. Dahl Centre and Swift Current National Exhibition Centre, Swift Current,  
 Saskatchewan  
 R.N. Atkinson Museum, Penticton, British Columbia  
 Ross House Museum, Winnipeg, Manitoba  
 Ross Memorial Museum, St. Andrews, New Brunswick  
 St. Albert & District Museum, St. Albert, Alberta  
 St. Catharines Historical Museum, St. Catharines, Ontario  
 St. Joseph Island Museum, Richard's Landing, Ontario  
 St. Marys District Museum, St. Marys, Ontario  
 Sam Waller Little Northern Museum, The Pas, Manitoba  
 Seven Oaks House Museum, Winnipeg, Manitoba  
 Sidney Museum, Sidney, British Columbia  
 Simcoe County Museum, Minesing, Ontario  
 Sir Alexander Galt Museum, Lethbridge, Alberta  
 Sombra Township Museum, Sombra, Ontario  
 South Dumfries Museum, St. George, Ontario  
 South Grey Museum, Flesherton, Ontario  
 South Simcoe Pioneer Museum, Alliston, Ontario  
 Spruce Row Museum, Waterford, Ontario  
 Station Museum, Vancouver, British Columbia  
 Stellarton Miners Museum, Stellarton, Nova Scotia  
 Stephen Leacock Museum, Orillia, Ontario

Strathroy Middlesex Museum, Strathroy, Ontario  
 Surrey Art Gallery, Surrey, British Columbia  
 Swift Current Museum, Swift Current, Saskatchewan  
 Tillsonburg & District Historical Museum, Tillsonburg, Ontario  
 Timber Village Museum, Blind River, Ontario \*  
 Timmins Museum: National Exhibition Centre, South Porcupine, Ontario  
 Todmorden Mills Historic Site, Toronto, Ontario  
 Tom Thomson Memorial Gallery and Museum of Fine Art, Owen Sound, Ontario  
 Transcona Regional History Museum, Winnipeg, Manitoba  
 Valley Zoo, Edmonton, Alberta  
 Vandusen Botanical Display Garden, Vancouver, British Columbia  
 Vernon Museum and Art Gallery, Vernon, British Columbia  
 Victoria County Museum & Archives, Baddeck, Nova Scotia  
 Waba Cottage Museum, Arnprior, Ontario  
 Waterloo Public Library Gallery, Waterloo, Ontario  
 Wellington County Museum, Fergus, Ontario  
 Wentworth Heritage Village Museum, Rockton, Ontario  
 Whitchurch Stouffville Museum (Vandorf Museum), Gormley, Ontario  
 Whitefox Museum, Whitefox, Saskatchewan  
 Whitehern (McQuesten House), Hamilton, Ontario  
 Willoughby Township Historical Museum, Niagara Falls, Ontario  
 Wilson MacDonald Memorial School Museum, Cayuga, Ontario  
 Woodstock Art Gallery, Woodstock, Ontario  
 Yorkton Art Centre, Yorkton, Saskatchewan \*

**Non-municipal (excluded from the statistical analysis)**

Alberton Museum, Alberton, Prince Edward Island  
 Art Gallery of Northumberland, Coburg, Ontario  
 Bowden Pioneer Museum, Bowden, Alberta  
 Cereal Prairie Pioneer Museum, Cereal, Alberta  
 Durrell Museum, Durrell, Newfoundland  
 Forestry Farm Animal Park, Saskatoon, Saskatchewan  
 Fort Ostell Museum, Ponka, Saskatchewan  
 Fort Saskatchewan Museum, Fort Saskatchewan, Alberta  
 Fryfogel Inn, Stratford, Ontario  
 Grizzly Bear Prairie Museum, Wanham, Alberta  
 King Township Historical Society Museum, Kinghorn, Ontario  
 Miniota Municipal Museum Inc., Miniota, Manitoba  
 Museum of Northern British Columbia, Prince Rupert, British Columbia  
 National Exhibition Centre, Fredericton, New Brunswick  
 Norwich and District Historical Museum, Norwich, Ontario  
 Oxford County Museum School, Burgessville, Ontario  
 Prairie Panorama Museum, Czar, Alberta  
 Rapid City Museum, Rapid City, Manitoba

\* These institutions were not included in the statistical analysis.

## APPENDIX F

GUIDELINES FOR CASE STUDIES: A STUDY OF THE OPERATION AND  
MANAGEMENT OF MUNICIPAL MUSEUMS IN CANADA

1. **Purpose**
  - ° To make available a collection of case studies in the operation and management of municipal museums in Canada.
  - ° These cases supplement the general information from the survey of municipal museums and will illustrate particular results of the study .
  - ° The cases will relate in a practical way to many of the theoretical questions raised by the survey results.
  - ° The cases will supplement our current knowledge of the operation and management of municipal museums.
2. **Definition**
  - ° A case is a description of an administrative situation.
  - ° The cases in question will be descriptive in nature, providing a record of the establishment, operation and management of municipal museums.
3. **Selection**
  - ° Individual museums are chosen as representative of municipal museums based on the following factors: geographic distribution, types of museum, year of establishment, legal basis, type of municipality and basis of operation.
4. **Method**

Museums are visited and the chief staff person is interviewed using a focused interview technique. See the personal interview schedule. After the visit the studies are drafted and submitted to the museums for revisions and approval prior to publication.
5. **Format**
  - ° The case studies will be descriptive using the categories of:  
Introduction, Establishment, Management, Operation and Sources.

## APPENDIX G

PERSONAL INTERVIEW SCHEDULE: A STUDY OF THE OPERATION AND  
MANAGEMENT OF MUNICIPAL MUSEUMS IN CANADA**Part I.  
General  
Information**

1. Name of the museum.
2. Name and position of person being interviewed.
3. Date of interview.

**Part II.  
Establishment  
of the museum**

4. Describe the sequence of events that led to the establishment of the museum.
5. If the museum was later taken over by the municipality describe this take-over.
6. Describe the legislation or directive under which the museum was established as a municipal museum.
7. What is the focus and importance of the museum collections? How were they acquired?
8. Who owns the museum collections? Who owns the building or buildings in which these collections are housed?
9. If the municipality has established other museums, name them.
10. Does the municipality plan to establish any other museums?

**Part III.  
Management of  
the Museum**

11. What is the name of the board or committee that is responsible for the museum?
12. What is the method of appointment and terms of office for this board? How many members does it have and how often does it meet?
13. What kind of liaison does the board have with the municipality?
14. Are any staff members represented on the board? If so describe this representation.

15. How does the role of the chairman of the board relate to that of the chief staff person?
16. Who is involved in policy development?
17. Describe any policies that the museum has adopted. Are there any others currently under development?
18. Identify and briefly describe the positions in the staff structure of the museum. Include volunteers.
19. Are the paid staff members considered to be employees of the municipality?
20. Is there provision for staff training?

**Part IV.  
Operation of  
the Museum**

21. If you have done a visitor survey or audience analysis what was the purpose, method and result of this research?
22. Do you know what percentage of the museum's visitors come from within the municipality? Does this audience have any special characteristics?
23. Does the museum provide any tourist information services for the municipality?
24. Describe any other services that the museum provides for the municipality.
25. Is the current municipal/provincial/federal funding base adequate?
26. Has this funding base been supplemented by any works project grants?
27. Have the capital funds available from municipal/provincial/federal funding sources been adequate?
28. If the municipality provides services for the museum are these services billed to the museum or provided free?

**Part V.  
Future of the  
Museum.**

29. What funding sources are likely to be critical to the future operation and development of the museum?
30. Do you think that the municipal/provincial/federal funding base for museum operation is likely to increase or decrease in the near future?

31. Do you anticipate any future development that will significantly change the nature of the museum?
32. Could you see the museum joining with other museums in an association of municipal museums? If so, what might the functions of this association be?
33. Do you have any other comments regarding the future of the museum?

**Part VI.**  
**Comments**

34. Is there any documentation on the museum that would contribute to this study?
35. Are there any other comments that you wish to make?

## APPENDIX H

## MUNICIPAL MUSEUM PLANNING STUDIES

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This bibliography lists only references that have been of use in the preparation of the thesis. It is by no means a complete record of all of the works and sources consulted. However, it includes the substance and range of resources upon which the thesis is based.

Material was gathered from the following centres, as well as directly from the municipal museums of Canada.

Canadian Museums Association Documentation Centre Centre,  
Ottawa, Canada  
Department of Museum Studies, University of Leicester,  
Leicester, England  
International Council of Museums Documentation Centre,  
Paris, France  
Leicestershire Museums Library, Leicester, England  
Ministry of Citizenship and Culture, Heritage Branch,  
Historical Resources & Museums, Toronto, Ontario  
National Museums of Canada Library, Ottawa, Canada  
Public Archives of Nova Scotia, Halifax, Canada  
Royal Ontario Museum Library, Toronto, Canada  
University of Leicester Library, Leicester, England  
University of Toronto Library, Toronto, Canada

The bibliography is arranged as follows:

### 1. Published Material

- 1.1 Bibliographies
- 1.2 Articles
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- 1.3 Books
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### 2. Unpublished Material

- 2.1 Theses
- 2.2 Material from Museums
- 2.3 Interviews
- 2.4 Correspondence
- 2.5 Visits
- 2.6 Other



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## Abstract

**Municipal Museums in Canada: Contemporary Directions** by Lee Jolliffe - A Thesis Submitted for the Degree of Doctor of Philosophy at the University of Leicester, 1987

This thesis studies municipal museums in Canada, defined as museums owned and operated under a bylaw or directive of a municipal corporation. The objectives are to examine ideas about these museums, to document their development, to identify their operation within the local government structure, and to analyze their contemporary state.

The first part identifies a tradition in which municipal museums have evolved in response to gradual increases in community support. Their organization has been related to local government structures.

The middle part documents a national review which identified municipal museums and collected information on their establishment, management and operation. A survey and case studies provide statistical and documentary evidence which is presented on a national and regional basis. From these findings it has been possible to define the municipal museum population of some three hundred institutions representing approximately one quarter of all museums, identify their characteristics, explain management arrangements, outline the role of local government, describe operations, and document the status of policy development.

In the final section implications of the findings are examined. Influences on museums in the areas of their role in society, the emergence of standards and patterns of support are outlined. Current developments indicate that these museums are adopting planning as a museum activity. The established identity of municipal museums is a factor which will contribute to their continuing evolution. In some regions municipal museum services may be improved and expanded through formal cooperative efforts.

By identifying, documenting and analyzing the municipal museum phenomenon in Canada this work clearly establishes that these institutions are a significant and potentially unified group of museums.

Supporting appendices list municipal museums by date of foundation, province, survey response and planning studies. Questionnaires, research guidelines and a select bibliography are provided.