

**Museums and Tourists:  
A Quantitative Look at Curator Perceptions of Tourism**

by  
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## **Author's Declaration**

I hereby declare that I am the sole author of this thesis. This is a true copy of the thesis, including any required final revisions, as accepted by my examiners.

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## Abstract

The contributions of heritage attractions in cultural plans and economic development have long been recognized in the academic literature. However, despite the involvement of museums in such initiatives, there is little written on these issues from the perspective of the museum itself. Museums are important institutions that fulfill many functions in today's society. While they have long been known as centers of education, cultural preservation and community, museums are increasingly being called upon in new ways that are outside their traditional preserves, including their position as one of the main attractions for cultural tourism. Museums and other cultural sites are the focus of many tourism and cultural plans being used to stimulate economic development. Nevertheless, the museum literature continues to focus on internal issues such as access, authenticity and conservation, with little discussion on the presence of tourists and tourism in the museum. Where discussions on tourism are present in the museum literature, opinions are divided on the benefits. Some consider tourism to have a positive influence on museum practice, as it can communicate local culture to outside visitors, provide an impetus for proper conservation and financially support other museum functions. Others see tourism in a negative light, believing mass cultural tourism can cause site congestion, degradation and cultural commodification.

This study aims to add to the existing body of knowledge concerning museums as a tourist attraction by examining curator perceptions of tourism in their museum, in light of their position in cultural and economic plans. In order to do so, this thesis employs a quantitative questionnaire to survey museum curators employed at museums in the Eastern Ontario region. The questionnaire focuses on curator opinions towards the presence of tourism and visitors in the museum, as well as on their objectives and roles in the community.

Three research questions were used to evaluate how curators perceive the position of the museum in relation to various dimensions, including community life, economic contributions, museum objectives and, more importantly, tourist and local visitors in the museum. The data showed that, in general, curators tended to see tourism as a positive force, especially when they stood to profit (e.g. through admission fees or gift shop revenues), and welcome the opportunity to host more tourists. Curators do see their museum as providing economic contributions to the local economy and as a positive force in the local community. Additionally, it was found that both education and preservation/interpretation functions continue to be an important consideration for curators, especially when they receive the majority of their visitors as tourists. Despite some claims to the contrary, curators do not discriminate between local visitors and tourist visitors. While their origin may be tracked, curators surveyed here consider both forms of visitor simply as part of their audience. Overall, tourism was viewed by curators in this study to be an important part of museum operations, especially when considering financial reasons and educational objectives.

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*For my dad*

## TABLE OF CONTENTS

<b>LIST OF FIGURES .....</b>	<b>viii</b>
<b>LIST OF TABLES .....</b>	<b>ix</b>
<b>CHAPTER ONE: INTRODUCTION.....</b>	<b>1</b>
1.1 Museums .....	1
<i>1.1.1 Museums and economic development. ....</i>	<i>4</i>
<i>1.1.2 Museums and tourism.....</i>	<i>5</i>
1.2 Gaps in the Literature.....	6
1.3 Problem Statement and Research Questions.....	9
<b>CHAPTER TWO: LITERATURE REVIEW .....</b>	<b>11</b>
2.1 The Museum .....	11
<i>2.1.1 Definitions and roles of the museum. ....</i>	<i>11</i>
<i>2.1.2 Evolution of museums in North America.....</i>	<i>14</i>
<i>2.1.3 Functions of museums. ....</i>	<i>16</i>
<i>2.1.4 Current issues facing museums. ....</i>	<i>22</i>
<i>2.1.5 The role of museums in culture formation.....</i>	<i>24</i>
2.2 Heritage Tourism .....	27
2.3 Cultural Planning .....	33
2.4 Tourism and Cultural Plans: Their Impacts on Museums .....	40
2.5 Upper Canada Village: A Case in Point .....	47
2.6 Summary .....	48
<b>CHAPTER THREE: METHODS.....</b>	<b>50</b>
3.1 The Study Region .....	50
3.2 Tourism in Eastern Ontario.....	53
3.3 Research Process.....	55
<i>3.3.1 Survey methodology.....</i>	<i>55</i>
<i>3.3.2 Respondents.....</i>	<i>60</i>
3.4 The Questionnaire.....	62
3.5 Timeline of Research Proceedings.....	64
3.6 Statistical Analysis.....	66
3.7 Initial Research Limitations .....	67

<b>CHAPTER FOUR: DATA ANALYSIS.....</b>	<b>69</b>
4.1 Data Collection .....	69
4.2 Descriptions of Survey Participants.....	69
4.3 Descriptions of Participating Museums .....	70
4.5 “Data Reduction” .....	74
4.5.1 <i>Factor analysis for business elements.</i> .....	75
4.5.2 <i>Factor analysis for presence of tourists in the museum.</i> .....	78
4.5.3 <i>Factor analysis for local versus tourist visitors.</i> .....	79
4.4.4 <i>Factor analysis for museum objectives.</i> .....	80
4.6 Data Analysis .....	81
4.6.1 <i>Statistically insignificant results</i> .....	82
4.6.2 <i>Discussion of results for research questions.</i> .....	87
4.7 Content Analysis .....	104
<b>CHAPTER FIVE: DISCUSSIONS AND CONCLUSIONS .....</b>	<b>109</b>
5.1 Discussion and Conclusions .....	109
5.2 Limitations of the Study.....	115
5.2.1 <i>Statistical and design limitations</i> .....	115
5.2.2 <i>Geographic and time restrictions</i> .....	118
5.3 Further Research .....	119
5.4 Last Thoughts.....	121
<b>References .....</b>	<b>123</b>
<b>APPENDICES.....</b>	<b>137</b>
<b>Appendix A: Email Contact Texts.....</b>	<b>137</b>
<b>Appendix B: Phone Scripts to Recruit Participants .....</b>	<b>139</b>
<b>Appendix C: Questionnaire .....</b>	<b>140</b>

## LIST OF FIGURES

Figure 1: The OMA divides Southern Ontario into eight regions.....	51
Figure 2: Eastern Ontario with Census Districts.....	53



## LIST OF TABLES

Table 1: 2007 Population of Eastern Ontario, by Census Division .....	52
Table 2: Person Visits, by Length of Stay (2006).....	54
Table 3: Research Questions Paired with Questionnaire Items and Statistical Tests .....	67
Table 4: Job Characteristics of Survey Respondents .....	70
Table 5: Characteristics of the Museums.....	71
Table 6: Museum Amenities .....	72
Table 7: Descriptive Statistics for Changes in Museum Practice over Time .....	73
Table 8: Factor Structure Matrix for Perceptions of Business Elements.....	76
Table 9: Factor Structure Matrix with a Varimax Rotation for Perceptions of Business Elements .....	77
Table 10: Factor Structure Matrix for Perceptions on the Presence of Tourists in the Museum..	78
Table 11: Factor Structure Matrix with a Varimax Rotation for Revised Perceptions on the Presence of Tourism in the Museum .....	78
Table 12: Factor Structure Matrix for Locals and Tourist Visitors Perceptions.....	79
Table 13: Factor Structure Matrix with a Varimax Rotation for Revised Locals and Tourist Visitors Perceptions .....	79
Table 14: Factor Structure Matrix with a Varimax Rotation for Perception of Museum Objectives .....	80
Table 15: Statistical Tests Conducted with No Statistically Significant Outcome.....	83
Table 16: Descriptive Statistics for Visitors and Tourism in the Museum.....	87
Table 17: ANOVAs and T-tests for Tourism as a Positive Presence in the Museum .....	88
Table 18: ANOVAs for Tourism as a Negative Presence in the Museum .....	90
Table 19: Descriptive Statistics for Museum Objectives.....	91
Table 20: ANOVAs and T-tests for Education Objectives of the Museum .....	91
Table 21: ANOVAs & T-tests for Interpretation & Preservation Objectives of the Museum .....	92
Table 22: Descriptive Statistics for Visitors and Tourism in the Museum.....	94
Table 23: ANOVAs and T-tests for Positive Perceptions of Local Visitors .....	94
Table 24: ANOVAs and T-tests for Positive Perceptions of Tourist Visitors.....	95
Table 25: Descriptive Statistics for Business Dimension of the Museum.....	97
Table 26: T-tests for Attracting Tourism to the Museum .....	98
Table 27: T-tests for Visitorship.....	99
Table 28: T-tests for Budgetary Decisions .....	99
Table 29: Descriptive Statistics for Business Dimension of the Museum.....	101
Table 30: ANOVAs and T-tests for Business Environment.....	101
Table 31: ANOVAs and T-tests for Museum as a Community Resource.....	102



## CHAPTER ONE: INTRODUCTION

### 1.1 Museums

Museums are an important venue for visitors, tourists and locals alike. They provide a wealth of information as well as an entertaining way to pass the time. More importantly, museums can play a key role in our communities, beyond being a notation in a guidebook or a stop on a tourist trail. A museum helps to provide a unique ‘sense of place’ and contributes to residents’ quality of life by providing a platform for the promotion of the community’s culture and history as well as a place for them to gather. Museums “hold and exhibit the icons of our countries and cultures, which help us define who we are. These objects include a record of our earth’s history and of mankind’s accomplishments” (Genoways & Ireland, 2003, p.328). Many small towns and communities have their own museum, telling the story of their own local histories.

Museums are among some of the fastest growing institutions in the world, especially with the inclusion of smaller community museums, when considering expenditures and the number of visitors (Graburn, 1998). According to the International Council of Museums’ (ICOM) statutes, a museum is defined as

a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment. (ICOM, 2008)

The Canadian Museums Association (CMA) uses the above definition as a foundation for their own definition, but further specifies that museums are

created in the public interest...[and] acquire, preserve, research, interpret and exhibit the tangible and intangible evidence of society and nature. As educational institutions, museums provide a physical forum for critical inquiry and investigation. (CMA, 2007)

The CMA, an advocacy organization for Canada's museums, recognizes over 2,500 institutions as museums, which range from small community museums to internationally renowned historic sites and, by definition, also include archives, interpretation centres, botanical gardens and historical monuments. They can be both publicly and privately administered institutions (Ifredi, 2000). Statistics Canada, which provides the basis for Heritage Canada's figures, uses the North American Industry Classification System (NAICS) to classify heritage institutions and museums. This definition is much more rigid and narrowly focused: according to NAICS, the museum industry "comprises institutions primarily engaged in acquiring, conserving, interpreting and exhibiting permanent collections of objects of historical, cultural and educational value" (Statistics Canada, 2007b, pg. 499).

In the museum sector, Graburn (1998) estimates that between the 1960s and the end of the century, "the number of museums in the United States has grown more than fifteen-fold and the same is probably true in Japan and other industrialized countries" (p.13). In Canada, the museum industry has also greatly increased. In 1951, there were only 161 recognized museums, but by 1972, there were "838 museums, galleries and related institutions" (CMA, 2007). More recently, the number of museums recognized by Heritage Canada grew 19 percent from 1,236 institutions in 1993/4 to 1,476 in 2002/03 (Heritage Canada, 2005). Attendance at Canadian museums has also increased: Canadian museums hosted 27.8 million visitors in 2002/03, up from 25.4 million in 1993/94 (Heritage Canada, 2005). The CMA estimates that over 59 million people visit museums annually, which includes over 7.5 million visits made by school children (CMA, 2006).

The general mandate of most museums is to educate their visitors about the history, cultural and natural heritage of a city, region or country or about a chosen subject of special

interest, while also preserving these elements for future generations. The presence of a museum is commonly understood to indicate the presence of something valuable and relevant to be shared with the public (Pekarik, 2003). In Canada, under the 1972 Museum Policy, museums are "custodians of society's collective memory" and "places where history lives on in three dimensions" (Heritage Canada, 2005).

With a growing number of options available for leisure opportunities, museums are being forced to adapt their traditional mandates and operations in order to compete with other forms of entertainment venues for visitors and funding. At the same time, many institutions are growing more dependent on consumer-generated revenues as public funding is cut (van Aalst & Boogaarts, 2002; Wittlin, 1970). In order to draw visitors in, Harrison (1997) notes that some "advocates...suggest that museums must become more high-tech, use a wide range of media to reach the visitor, and emphasize entertainment as much as education in their programming" and exhibitions (p.24). Conversely, it has also been suggested that this popularization of museums and ensuing "commercialization of culture" may lead to a debasement of culture (Tufts & Milne, 1999).

In addition to their cultural importance and the growing size of the sector, museums also play a valuable economic role in Canada. The CMA has estimated that museums generate over \$17 billion per year for the Canadian economy (CMA, 2006). According to Statistics Canada (2007a), heritage institutions generated operating revenues of over \$1.1 billion in 2007 (excluding nature parks and archives), with Ontario making up approximately 41% of these revenues. Furthermore, a study conducted by the American Association of Museums in the early 1990s found that tourists who visited museums spent nearly twice as much during their trip than those who did not visit a museum (Genoways & Ireland, 2003).

### **1.1.1 Museums and economic development.**

Cities and towns are becoming increasingly popular destinations, especially for cultural tourists, and there is a growing recognition of the economic potential held by tourism and cultural industries (Kotler, 2001; Leslie & Rantisi, 2006). Local and regional governments and city planners are becoming more aware of the value that such ‘cultural capital’ can add to economic development plans: fiscal policies, urban revitalization and economic redevelopment schemes are increasingly being centred around cultural institutions and activities (van Aalst & Boogaarts, 2002; Levine, 2003). In Toronto, for example, the Crystal extension of the Royal Ontario Museum and the expansion of the Art Gallery of Ontario are elements in the city’s recent cultural plans (City of Toronto, 2008).

Florida (2005) notes the trend for large cities to shift their development efforts away from “smokestack chasing” to enticing tertiary sector firms to locate to their city by attracting a highly educated and motivated work force. Arts and heritage policies are intended, in part, to increase the image of the city as a tourist destination, as “many urban policies have recently incorporated an increasingly proactive stance towards tourism, which is seen more and more as a strategic sector for urban revitalization in post-industrial cities” (Pearce, 2001, p.927). As arguably one of the most visible cultural institutions, museums are becoming cornerstones of plans to improve the attractiveness of the city to potential tourists, as well as part of plans to regenerate local economies. For instance, the Guggenheim Museum Bilbao, which opened in 1997, was part of a regional plan to simultaneously improve the international image of the Spanish Basque province, attract foreign visitors and rejuvenate a declining industrial area (Plaza, 2000b).

These ideas are not limited to large cities: they are also being implemented on a smaller scale. Smaller cities, towns and regions are using their local history and other unique aspects of

their heritage to develop their own tourism industry and attract new visitors. In addition to shopping opportunities and historical districts, local museums are often among the main physical attractions in a small town (Robertson, 1999).

### **1.1.2 Museums and tourism.**

Heritage and cultural tourism is an important component of Canada's tourism sector. Cultural tourism is one of the most notable and widespread types of tourism. Among the "very oldest forms of travel", it has since "become a form of mass tourism through which visitors seek to experience nostalgia and educational insights" (Timothy & Boyd, 2006, p.1). Heritage, or cultural, tourism is considered to be a form of tourism where participants "may learn about, witness and experience the cultural heritage of a destination" (Li, 2003, p.248). This type of tourism is said to provide a tangible motivation for conservation (Yuen, 2006), but in order to be successful in a tourism context, heritage and history require "more than preservation: its significance [should be] conveyed to the visitor, leading to enriched understanding in the context of the present" (Nuryanti, 1996, p.253).

As people are becoming more interested in having 'cultural experiences' and more tourists are becoming interested in ways to explore and understand the culture of their destination, museums have become even more important in supporting tourism by both educating and entertaining visitors (van Aalst & Boogaarts, 2002). Museums are especially important to this process because they are "part of an evolving, interconnected cultural life that encourages discovery of culture as a whole fabric" (Kotler, 2001, p.424). Museums have always been a popular choice for tourists because they offer a chance to learn about their destination as one of the primary institutions that actively exhibits and interprets local culture for visitors (Nuryanti, 1996). The museum acts as a guide for a destination's history and heritage, by

providing information-in-context (Graburn, 1998). The museums of a destination have become a ‘must-see’ for a cultural tourist as part of a complete and authentic cultural itinerary (Kotler, 2001, p.418). According to the CMA, approximately 60 percent of all international visitors pay a visit to Canada’s museums during their trip (CMA, 2006).

Attractions, such as museums, are drivers of tourism flow (McKercher & Ho, 2006). Museums in particular have been praised for their ability to attract consumers and economic opportunity to urban cores or other impoverished, disadvantaged or run-down regions in the city (van Aalst & Boogaarts, 2002). As one example, Xie (2006) analyses policies surrounding the construction of a National Historic Jeep Museum in Toledo, Ohio. He notes that this project, while commemorating the role of the Jeep in the community’s local history, was also intended to help reverse the trend of urban decay and improve the city’s image.

Many museums are promoting both the entertainment and educational experiences that a visit can offer: ‘edutainment’ formats offer the museum a degree of competitiveness in the leisure market, while also fulfilling educational mandates (Hertzman, Anderson and Rowley, 2008). These diverse roles hold important implications for museums, which must be considered in order to better understand their operations and management, especially as the number of tourists begins to increase and new pressures are put on museums. The views held by curators towards tourists in light of these changes are largely unknown and are not addressed within the literature.

## **1.2 Gaps in the Literature**

In general, the majority of the museum literature is focused on issues that are largely unrelated to tourism. Instead, it is concentrated on issues of pricing and access; the authenticity, accuracy



and representativeness of exhibits; or the purpose, services, and functions a museum should fulfill, among others (see Anderson, 2005; Ames, 2005). There is some limited recognition of tourism and its impacts on museum operations (see Bruner, 1993), but within this subsection of literature, there is little consensus on the value of tourism and tourists for the museum community. While some consider tourism to have a positive influence on museum practice (Herreman, 1998; Bradburne, 2001), others write forcefully on the potentially harmful implications of tourism on the museum's ability to properly preserve and educate (La Rocca, 2005). Other concerns include the tendency towards site congestion that is often associated with mass tourism flows and the effects this congestion has primarily on the artefacts, and secondly on the offered experience (Périer-d'Ieteren, 1998). Similarly, heritage planners have noted that, if not properly managed, heritage sites can often suffer from destruction caused by "tourism development, crowding and congestion, or from the inappropriate behaviour of visitors, such as touching delicate surfaces, littering and vandalism" (Moscardo, 1996, p.379).

Within the small body of work on the relationships between museums and tourism, according to Tufts and Milne (1999), the "bulk of research...continues to focus on the attraction of tourists, the characteristics and behaviour of museum visitors, and the consumption of cultural experiences" (p. 617). There is a considerable amount of research into visitor motivations for attending museums or special exhibits, although the majority of these studies do not distinguish between local visitors and tourists (Axelsen, 2006). The focus on demand-side issues has neglected important supply-side issues, such as the structure and organization of the museum, and its position in the urban economy (Tufts & Milne, 1999).

In the field of heritage management, Timothy and Boyd (2006) note the opposite: their findings indicate a tendency within the literature to focus on supply side issues, especially issues

of “interpretation, conservation and other elements of resource management, as well as the support services that exist for visitors at historical locations” (p.2). In one study, the authors evaluate the application of conflict theory to a variety of attractions and the relationship between tourism and cultural heritage management in Hong Kong (McKercher, Ho & du Cros, 2005). While this study does examine several different types of sites, including museums, temples and monuments, it does not distinguish between these types of destinations and the individual managerial perspectives towards tourism (McKercher, Ho & du Cros, 2005).

Other authors are concerned with the ‘authenticity’ of heritage tourism experiences. There is an extensive discussion on the effects of heritage and cultural tourism on local populations and cultures and a debate as to “whether [these] effects are beneficial or negative and whether they are developmental or anti-developmental” (Li, 2003, p. 249).

Existing literature examining the museum as a tourism product generally only provides a single and static viewpoint on the role for the museum. A museum is more than a heritage park or a statue with a commemorative information plaque: given their multiple roles and their unique position in our society and economy, the museum institution warrants some special consideration. Despite the debates surrounding them, museums are rarely differentiated from other forms of heritage attractions. In her analysis of the Guggenheim in Bilbao, Plaza (2000a) focuses on the creation of the museum only as a new tourist attraction and its economic impact. She does not acknowledge the presence of other issues concerning the museum, such as its ability to properly display and protect its collection, its ability to educate visitors or concerns about representing the local culture (MacClancy, 1997). Within such publications, the concept of the museum is assumed to be fairly narrow, and is largely seen simply as an institution that

can be easily factored into new policy initiatives or tourism strategies, with little acknowledgement of the museum's own agenda or mandates.

While tourism officials may see a museum as a potential tourist attraction, its curator may not share the same perspective of tourists as desirable. As was noted above, within the available literature on museums, much of the attention is devoted to internal concerns and largely ignores the extra economic and social roles of the museum. Overall, there is little research that links these concepts of museums and tourism together. Beyond the museum literature, there is only a limited amount of work that acknowledges the different museological perspectives and their attitudes.

### **1.3 Problem Statement and Research Questions**

The rationale for this research lies in adding to the existing body of knowledge concerning museums as a tourist attraction and in helping to try to fill a few of the gaps in the literature that were discussed above. The purpose of this thesis is to understand how the curators of museums see the position of their museum in relation to both tourism and the community and how they see the role of the museum in tourism- and cultural-economic development plans. Additionally, it aims to examine how the different functions, objectives and operations of the museum are positioned in light of the resurgence of interest in cultural opportunities and the parallel growth in tourism. In order to address these issues, the following general questions will be used as a framework to guide the research:

- How do museum curators view the role of the museum as a tourist attraction in the context of their other mandates and goals?
- How important is tourism to the functioning of museums?
- How do museum curators view the contributions of their museum to the community?

This research will employ a standardized questionnaire, examining the perceptions of curators at museums in the Eastern Ontario region. This region is generally considered to extend

from the Ontario/Quebec border and along the St. Lawrence River. The region extends westwards until the counties of Lanark and Addington while Algonquin National Park and Renfrew County form the northern boundary (Figure 2). Eastern Ontario is also home to the larger cities of Kingston and Cornwall, as well as the national capital of Ottawa. Overall, the region is home to many historic and picturesque towns and villages, with museums and other heritage and cultural attractions. The Rideau Heritage Route, a UNESCO World Heritage Site, follows the path of the Rideau Canal, along the southern Ontario border. Some of the other popular features of the region include the natural heritage attractions of the Ottawa Valley, Algonquin Park, and the St. Lawrence Seaway, with many trails and outdoor opportunities.

Museums to be included in this study were chosen based on the list available online from the Ontario Museum Association (OMA, 2009a). By only including OMA members in this study, it is possible to assume that each museum considers itself to be a true ‘museum’ that more closely meets the accepted ICOM definition of museum used by the OMA, and is not solely a for-profit tourist attraction.

Curators at the selected museums were contacted and asked to complete a survey with close-ended questions focusing on each museum’s perspectives on the aforementioned research questions, especially in regard to the presence and importance of tourism. This survey also included questions about the size of each museum, details about their attendance and about how curators see their position in the local community in the context of tourism.

## **CHAPTER TWO: LITERATURE REVIEW**

Arguably, the body of literature specifically concerning museums and tourism is limited. Given that this research aims to understand curator perceptions of tourism in museums, it is important to first understand the nature and position of museums today. This chapter will begin with an explanation of the definitions of the museum and its evolution in North America. It will cover the functions of the museum, its relationship to society and how these aspects have changed over time. Following this, the next section will provide insights on current issues confronting museums and will evaluate the role of museums in developing community culture. Subsequent sections will introduce the concepts of heritage tourism and cultural planning. Lastly, this literature review illustrates the impacts of cultural planning and tourism on museums.

### **2.1 The Museum**

#### **2.1.1 Definitions and roles of the museum.**

Museums have long had the reputation of being stuffy and dry places, filled with old art, dusty artefacts and cranky caretakers. At the same time, others see museums as places of discovery and wonder, full of artistic and historical treasures. For the cultural tourist, a museum visit has become almost a requirement in order to view, understand and properly appreciate the history and culture of a destination. Many institutions choose to identify themselves as museums in order to benefit from the associated prestige of such a title. As Pekarik (2003) notes, the museum holds a symbolic role and signals the value of the topic or subject being represented. While the word 'museum' does portray a certain prestige, there is a parallel tendency for other institutions to intentionally avoid using the label 'museum' because of the more negative public perceptions. For example, the board of the Ontario Science Centre avoided consulting museum

experts on the design and development of the centre because they had decided that the “word *museum* was ‘unacceptable’” (Cameron, 1972, p.61). Other institutions likewise cannot decide whether or not they want to be known as a ‘museum’ (Cameron, 1972). It must also be noted that simply attaching the word ‘museum’ to an institution does not necessarily make it so (Anderson, 2005). In fact, there is little agreement about what a museum is, and although a variety of definitions exist, no single definition has ever completely satisfied all users (Anderson, 2005; Wittlin, 1970).

The word “museum” means many different things to many different people, which makes the process of defining the term difficult. The diversity of museum domains, or their area of “distinctive concern” (Welsh, 2005, p.104), further complicates the development of an all-encompassing definition, as the unique domain influences how museums “orient themselves in temporal space [and to the community] with reference to the past, present and future” (Welsh, 2005, p.104). According to Tufts and Milne (1999), the shortest and most common definition of a museum is “an institution which serves to collect, conserve, interpret, and exhibit society’s material culture” (p.613). The British Museum Association (MA), in one of the more orthodox definitions, characterizes a museum as a place that “collects, documents, preserves, exhibits and interprets material evidence and associated information for the public benefit” (Heumann Gurian, 2002). The American Association of Museums (AAM) provides more detail on the function and operations, describing a museum as being “an organized and permanent non-profit institution, essentially educational or aesthetic in purpose, with a professional staff, which owns and utilizes tangible objects, cares for them and exhibits them to the public on some regulation, on some regular schedule” (Genoways & Ireland, 2003, p.4).

The International Council of Museums (ICOM) was created in 1946 as a consulting body for the United Nations and now comprises over 26,000 members in 151 countries (ICOM, 2008). In 1989, ICOM developed a broader and more encompassing definition that attempts to meet the majority of user requirements. Later amended in 1995, ICOM's statutes currently define a museum as a

non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment. (ICOM, 2008)

Both ICOM and the AAM do consider “non collecting organizations”, such as science and nature centres to also be museums, in the belief that the primary function of a museum is education (Genoways & Ireland, 2003). Similarly, the Canadian Museum Association (CMA) also includes “institutions that pursue similar objectives and accomplish most or some of a museum's functions” such as zoos, botanical gardens and natural or archaeological sites (CMA, 2007). The CMA further specifies that visitor enjoyment can accompany education and instruction, but explicitly disqualifies for-profit institutions (Heumann Gurian, 2002).

Museums are believed to have an important role within society, especially with respect to culture. Museums have traditionally been thought of as institutions that should “discover talent and encourage its development” locally, as well as act as anchors for the community (Dana, 1917). Within the museum, the objects themselves have been used as the main method for communicating with the public (Wittlin, 1970). Finally, museums have more recently been defined as institutions that are able to “represent competing histories, contested certainties and cultural differences through their structures, spatial arrangements, collection policies and exhibition strategies” (Dean & Rider, 2005, p.35).

### **2.1.2 Evolution of museums in North America.**

At the beginning of the twentieth century, museums in North America were beginning to be established as places to preserve objects of art and cultural or historical importance. Initially, North American museums were strongly influenced by European museums, which had already amassed large and valuable collections of artefacts from their long histories (Dana, 1917).

According to Dana (1917), these early museums strove to emulate and imitate their European counterparts by collecting expensive and rare objects, with little regard for their origin or national significance (p.18). Museums in this era were built as symbols of national pride, icons of national strength and as testaments to communities (Skramstad, 1999; Welsh, 2005). The dominant trend was to establish iconic museums in monumental buildings, but the requirement for large plots of land meant museums were often established outside of the downtown core, away from expensive land, but also inaccessible by public transportation (Dana, 1917).

In these early days of museum development, most curators were focused on creating and enlarging their collections and reputations (Low, 1942). These early museums catered mostly to members of the upper class, who possessed the necessary disposable income, leisure time and education to appreciate the collections. According to Dana's (1917) critique of museums at the turn of the century, many of these institutions were largely inaccessible to the lower classes because of their erratic hours and distant locations.

North American museums did not undergo much change until the 1960s, which witnessed a large increase in the growth of new museums, especially in North American cities. This wave of growth was part of an urban revitalization movement, which used the development of high profile recreational and shopping facilities as a way of bringing post-World War II suburbanized populations back into city centres (Relph, 1992; Kotler, 2001). Museums also



began to change in response to new social trends and technical developments (Herreman, 1998). In his discussion on museums and tourism, Herreman (1998) notes that museums have become more diversified and specialized; exhibitions have become more culturally and socially aware; and advances in conservation technology have changed display techniques and styles. The temporary ‘blockbuster exhibit’ was one such change that was introduced as a way to attract new attention and draw large numbers of visitors (Bradburne, 2001). The earliest example of a blockbuster exhibition was the famous 1976 “King Tut” exhibit at New York’s Metropolitan Museum of Art (the Met), which attracted so many people that the waiting lines “more than circled the block” (Skinner, 2006, p.113).

During the 1970s, the “professionalization” of the museum sector began to set new industry standards (Andersen, 2004). Museum workers began to specialize in distinct branches of museology and outsource their expertise, particularly in the area of exhibition design (Andersen, 2004). The parallel expansion of the museum’s scope forced museological knowledge from the “preserve of the few” into a process of shared decision-making responsibilities by many different specialities (Herreman, 1998, p.6). Since collections had already been mostly formed, the curator’s job became similar to “a scholar’s jigsaw puzzle, where he fits a piece in here and fills a gap there” (Low, 1942, p.36). It was during this era that education began to be a higher priority for museums, with the establishment of separate divisions devoted to education.

In the 1980s, museums became increasingly oriented towards the public and the visitor, paying special attention to issues of race and equality, almost twenty years after the American civil rights movements of the 1960s (Andersen, 2005). These concerns touched on the debate over the authenticity and representation of exhibits, as well as over who has the right to choose

exhibitions, and which stories deserved to be told and how (Harrison, 2005). Museum professionals began to reconsider their traditional Eurocentric viewpoints and sought to develop “sensitive and accurate representation of the ethnographic ‘Other’” (Genoways & Ireland, 2003, p.313). In the latter half of the 20<sup>th</sup> century, the social purposes of museums were brought to the forefront and museum professionals began to expand their public recognition beyond the museum community through increases in the publication of books and articles (Anderson, 2005).

### **2.1.3 Functions of museums.**

The historical trajectory of North American museums has had an important influence on the functions of a museum, which are central to both the definition of a museum, as well as its priorities and objectives. Those functions specifically laid out by the aforementioned ICOM definition have undergone an evolution in their relative importance and in how they are considered by museum professionals in relation to their operations. The role of the museum is changing as global social patterns shift and the demands on, and the expectations of, the institution change (Axelsen, 2006). The ‘proper’ objective or function of a museum depends very much on an individual’s perception of the museum, and varies greatly between museum professionals, as well as between the different kinds of museums, such as science museums and art galleries (Johnson & Thomas, 1998). Finally, the different departments of an individual museum will have different, and often competing, perceptions of their objectives and responsibilities (Smith, 2001).

Paul M. Rea, director of the American Association of Museums (AAM) from 1919 to 1921, emphasized early on that the functions of a museum should be “the acquisition and preservation of objects, the advancement of knowledge by the study of objects and the diffusion of knowledge for the enrichment and of the life of the people” (in Low, 1942). In 1970, Joseph

Noble, vice director of operations at New York's Metropolitan Museum of Art from 1967 to 1970 and the first director of the Museum of the City of New York, expanded upon these functions in his *Museum Manifesto* (Peterson, September 29, 2007; Weil, 1990). Noble listed the primary responsibilities of every museum: “to *collect*, to *conserve*, to *study*, to *interpret* and to *exhibit*” (in Weil, 1990, p.74). Noble also emphasized the importance of the interrelationships between these duties. These objectives skirt around the issue of education, but do not specifically include teaching the public as a primary responsibility (Weil, 1990). Noble's five functions have since been simplified and condensed by the Dutch museologist Peter van Mensch: “to *preserve* (collect being viewed as simply an early step in that process), to *study* (a function that remains unchanged) and to *communicate* (this third function being a combination of Noble's final two, i.e., to interpret and to exhibit)” (in Weil, 1990, p.74).

For early curatorial staff, the focus of a museum was considered to be research and conservation. As a repository, the primary purpose of the institution was to manage the collection and properly conserve these items for future generations (Welsh, 2005). It was largely the responsibility of the curatorial staff, in accordance with their personal values and their own interpretations of the values of society, to decide what was culturally and historically relevant or important enough to be preserved (Cameron, 1972). The issue of conservation has always been difficult to balance because museum professionals are answerable to the needs of the public, both in the present and in the future. As future generations cannot make their preferences and opinions known, it is difficult to decide what should be conserved for them (Johnson & Thomas, 1998). Additionally, cultural, social and political preferences and contexts change over time, which impacts the present collection and preservation decisions of curators (Johnson & Thomas, 1998).

According to Anderson (2005), all early museums were also “concerned with investigation, even though their research might not today be considered systematic” (p.298). The ability to undertake research has always been an area of concern for museum workers and is assumed by many curators to be the core function of the museum (Anderson, 2005). While traditionally, preservation and research were at the heart of the museum, these functions are often being given less priority today, as exhibition and education are becoming more important (van Aalst & Boogaarts, 2002). In his examination of the status of research in museum institutions today, Anderson (2005) suggests that many museum professionals feel they are unable to give research the attention it deserves, mainly because of other responsibilities and financial constraints.

Over time, as the political and social climates that the museum operates in have changed, new concerns over what defines public taste, who has the right to choose collections and how to represent them have become increasingly important. This is currently an important topic of debate for both the general public and the museological community. Increasingly strong public reactions to controversial exhibitions or policies have forced many museums to re-evaluate their operations and expand their involvement with the local community (Welsh, 2005; Weil, 1990). Harrison’s (2005) anthropological work on the involvement of Native American communities in the creation of Native American exhibitions at Calgary’s Glenbow museum and the Royal British Columbia Museum in Vancouver demonstrates an important shift in the perceptions of museum managers and reveals an increasing role for collaboration between diverse parties.

The issue of ethnicity and representation has also been raised as an area of concern. Museums are criticized by some as only showing colonial, Eurocentric or other hegemonic viewpoints (Graburn, 1998). Art and cultural interpretation has become inherently political,

rather than a matter of preference and tradition (Ames, 1992). Minority and ethnic groups, having “known discrimination, oppression and marginalization”, have become the target groups for new collaborative partnerships (Harrison, 2005, p.196). Ames (2005) argues that museums need to take a more holistic approach to knowledge that accounts for the growing diversity in the communities they represent. Similarly, Ashley (2005) contends that museums need to undergo both structural and policy changes that can allow for more collaboration with the community in order for them to be more inclusive and representative. As a result of these trends, many museums are increasingly emphasizing public participation in both their programming efforts and their policies (van Aalst & Boogaarts, 2002). Maggi (2000) further notes that “the concept of ‘public’ has also evolved and nowadays no longer means simply the visitor...it increasingly represents the community to which the museum belongs” (pg. 52).

As research and conservation have waned, education and visitor concerns have been brought to the forefront. The education of the visitor and how to best achieve this goal are some of the important considerations within the literature on museums (see Bonn, Joseph-Mathews, Dai, Hayes & Cave, 2007). For example, Vancouver’s Storyeum used new display technologies to introduce elements of interactivity with visitors and created an environment of both education and entertainment (or ‘edutainment’) (Hertzman, Anderson & Rowley, 2008). Currently, education is built around the collection, and is considered to be the primary purpose of the museum, as this is function that gives the collection meaning (Genoways & Ireland, 2003). Some researchers have linked the educational component of van Mensch’s museum functions to communication, arguing that the most important thing a museum has to offer is its ability to “present a number of facts simultaneously and in context...[as] information-in-a-context is particularly important when knowledge is to be diffused among increasing numbers of people

lacking background information and requiring aids to form mental associations” (Wittlin, 1970, p.46). Unlike other educational institutions, “museums do not set entry requirements, ask visitors to follow a curriculum or grade them on their efforts. Once visitors have paid the admission fee, they’re free to learn in their own way” (Parman, 2006, para. 4). This self directed form of learning is of great importance to both the museum and its visitors, especially as museums are operating increasingly in the leisure sphere (Scott, 2009).

Many curators are beginning to see their main objective as the development of strategies to increase access to their collections and resources to a broader audience (Axelsen, 2006). Museums have been billed as the “principal repositories of society’s greatest achievements”, which provides them with the opportunity to pass on this knowledge to the general public (Welsh, 2005, p.11). However, it has also been noted that to be successful, museums must strive to find a manageable balance between “being strictly too strictly ‘scientific or paradigmatic’ in expressing basic principles...which may be cold and boring to visitors, and [being] too contingent in evoking fleeting mental associations which appeal superficially to the visitor’s knowledge, but leaves nothing of lasting value” (Graburn, 1998, p.14).

Museums are generally known as trusted institutions that have the ability to provide the public with objective and comprehensive accounts of a story (Cameron, 1972). At the same time, museums are well positioned within society to provide unique insights into a culture or story: they have the potential to raise awareness or spark debate about important issues on a wide variety of topics (Welsh, 2005). In this manner, museums can act as the interpreters for the local community for the introduction of new cultures and issues, as well as expose underlying tensions and concerns (Herreman, 1998). For example, the 1989-90 exhibition *Into the Heart of Africa*, held at Toronto’s Royal Ontario Museum, offered insights into nineteenth century Africa from

the perspective of British and Canadian troops of the era. Members of the African community were insulted by some of the language and interpretations contained in the exhibition, and while the ROM did acknowledge some of these concerns, it also reserved the right to display and interpret as it chose (Genoways & Ireland, 2003). According to Ashley (2005), their presentation brought to light issues of racism and discrimination in present Canadian society.

Today's leisure-driven society has forced museums not only to attend to the education of the visitor, but also to their entertainment in order to effectively compete with the growing variety of available entertainment facilities (van Aalst & Boogaarts, 2002). This evolution means museums are transitioning away from traditional education to become 'Learning Centres' which engage the public by providing new and more interactive ways of learning (Welsh, 2005). According to Ames (1992), the emphasis is increasingly being placed on the overall experience, instead of the object, and "replicas, simulations, performances and electronic media" are being used to sell the museum experience (p.87). Museums are devoting more resources to social and participatory experiences than they had previously put towards traditional singular exhibits (Kotler, 2001). For many museum professionals, these processes of popularization and commercialization call into question their definition of a traditional museum, as they consider it to be a "debasement" of cultural experiences (Tufts & Milne, 1999, p.622). Others have embraced this change, and actively seek new ways to provide infrequent visitors with a 'wow experience' rather than cultivate loyal, repeat visitors (Kotler, 2001).

As was alluded to in the discussion above, museums have found themselves responsible for many new tasks and roles. According to Herreman (1998), "many activities once considered as outside their preserve – even forbidden to them – have become so routine that they [now] go unnoticed" (p.4). Financial realities have forced museums to undertake commercial roles, so

research and conservation have taken the backseat to more ‘practical’ considerations, such as visitor numbers, education and funding and other market considerations (Genoways & Ireland, 2003; Herreman, 1998). While visitors have always been considered within the museum mandate, the visitor has slowly been given a higher priority. Additionally, the visitor is increasingly being thought of as a ‘customer’, and while such a designation would have been unthinkable fifty years ago, today, museums are now actively competing for the discretionary leisure time and dollars of both residents and tourists in a free market context (Hudson, 1998; Chhabra, 2007).

#### **2.1.4 Current issues facing museums.**

One of the most discussed issues facing museums today is the role of funding. Declines in public funding have forced curators to become more managerial in their outlook and more concerned with issues of budgets, revenues, and finding alternative funding sources. As their social roles have evolved, museums have been expected to perform more economic functions (Tufts & Milne, 1999). Due to their conservation tendencies and “preoccupation with the past”, many museums are naturally conservative and cautious, and therefore are often slow to make the necessary changes (Macdonald & Alford, 1995, p.129). For example, the 1991 IMAX film *Rolling Stones at the Max* was expected to be a huge financial success, yet many museums were concerned about it making too much money and turning a profit, thus jeopardizing their non-profit status. As a result, they refused to host the film and the accompanying exhibition (Macdonald & Alford, 1995).

The “tightening of [both] public and private sector financial support has forced museums to re-evaluate several [of their] traditional practices” (Tufts & Milne, 1999). The additions of cafeterias and gift shops, as well as online retail opportunities, while being concessions to



economic realities, have become new sources of revenue for museums (Herreman, 1998). Special exhibitions and joint ventures also enable museums to combine resources in order to attract larger numbers of visitors (Axelsen, 2006). However, the new-found need to provide entertaining recreational activities and entertaining programs alongside regular collections and exhibits “has generated costs, tangible and psychic. Programs and events can cost more than exhibitions. The morale of museum professionals in large prominent museums can suffer” (Kotler, 2001, p. 422).

Connected to the issue of funding is the debate over admission fees. From an economic standpoint, charging an admission fee provides museums with an important source of income that enables the continued operation of museums and can potentially support other museum functions, including research (Johnson & Thomas, 1998). Other museum professionals resist the implementation of admission fees because they feel it is a barrier to entry that contradicts the museum’s role as a public institution with equal access rights for all (Tufts & Milne, 1999; Graburn, 1998). While financial realities have rendered this a moot point for many institutions, the literature offers many potential solutions for providing access to disadvantaged groups, which include offering discounts, special promotions, “free” admission days as well as membership programs (Périer-D’Ieteren, 1998). The implications of admission fees for tourist visitors are not widely discussed in the literature: as tourists are the most price-inelastic visitors and are not members of the museum’s community, there is an unstated sense that touristic visitors should be paying entrance fees.

A secondary pressure is applied by government sources. As the largest public source of funding for museums, the government can directly and indirectly influence museum policy and display practices. In many countries, such as the UK, governments formerly undertook a formal

principle of non-interference in the management and operations of museums (McPherson, 2006). Increasingly however, government art and cultural policies are now played out in the museum arena (Anderson, 2005). The museum is expected to simultaneously fulfill public expectations and visitor entertainment demands while balancing larger cultural agendas, such as nation-building and education (Tufts & Milne, 1999).

### **2.1.5 The role of museums in culture formation.**

The museum is a cornerstone for culture and social relations and is an institution that has guided and influenced the development of local and national culture. The museum is a place where society and all its members can “celebrate its past and form a sense of [their] cultural identity (Tufts & Milne, 1999, p.614). Roland Arpin (1995), the former executive director of the musée de la Civilisation, commented that, “museums have become focal points in the community, points of physical convergence. Museums have also become points of convergence for thinking, reflection, pleasure and knowledge” (in Herreman, 1998, p. 4). According to Weil (1995), the value of the museum lies not in their “ability to acquire and care for objects... but in their ability to take such objects and put them to some worthwhile use” or context (in Witcomb, 2003, p.59). The shifts in the dominant functions of a museum have impacted the role of the museum in culture formation as well as its role in society. According to Andersen (2004), this has meant a “movement of dismantling the museum as an ivory tower of exclusivity...towards the construction of a more socially responsible cultural institution in service to the public” (p.1).

According to Hein (2005), museums are primarily centres for education and are institutions that “represent a major public social investment by most modern societies...[and] their influence on society, although often not fully recognized, is powerful” (para. 4).

Traditionally, museums have been relied upon to preserve heritage, but as the public become

“increasingly dependent on [external] representations of reality”, museums are becoming responsible for finding “authentic truths...about the worlds of the past and the other... [as well as about] our own predicament” (Graburn, 1998, p.18). Hein (2005) further notes that the importance of a museum to a culture becomes most clear in times of war, “as evidenced during the recent struggles in the Balkans, in which museums were targeted for destruction by opposing sides. In the [recent] Iraq war, the failure to protect museums from looting has had debilitating consequences beyond the loss of precious artefacts” (para. 4).

Herreman (1998) observes that a museum is important in communicating information on other cultures, as well as helping communicate information on the local culture to the visitor. According to Welsh (2005), “museums are uniquely positioned to encourage public conversations about topics that matter... [and] may actually offer some insights into American culture” (p.104). As a result, museums have found themselves as the leaders in clarifying and interpreting “complex socio-cultural and economic phenomena [such as] globalization” (Herreman, 1998, p.4). Museum exhibitions are not only designed to inform, but are also intended to influence the behaviour of visitors. Through their presentations and exhibits, “zoos, aquariums, and natural history museums...[have striven to] raise awareness, knowledge and support for conservation of the flora and fauna of the earth” (Hein, 2005, para. 29). Similarly, in 1989, the National Museum of American History hosted an exhibit titled *A More Perfect Union: Japanese Americans and the U.S. Constitution*, which directly challenged visitors to consider whether World War II internment camps for Japanese Americans were constitutional (Hein, 2005).

While museums have the power to shape public perceptions, Duncan (1995) notes that “to control a museum means precisely to control the representation of a community and its

highest values and truths. It is also the power to define the relative standing of individuals within that community” (in Witcomb, 2003, p.15). As public institutions, many contemporary museums are increasingly required by government policy to act as agents of social change, promoting sociological interests such as social inclusion, instead of merely being “a focal point of cultural activity in a community” (Chhabra, 2008, p. 431). A 2003 editorial for The Art Newspaper pointed out a 2001 United Kingdom government policy that specified the types of people British museums were to attract (in Anderson, 2005, p. 300). “The British Museum, for example, had to aim for 11% of its visitors to be from the nation’s ethnic minorities and 14% from the C-2, D and E [lower class designations] socially excluded groups” (Anderson, 2005, p. 300). The editorial further observed that, despite government claims to the contrary, any institution who did not meet these requirements was in danger of losing its funding. Anderson (2005) noted that while this specific example occurred in the UK, similar instances occur in other countries, and this does play a role in shaping museum culture.

Museums are still attempting to come to terms with these many changes, as there are many authors that are questioning what today’s museum should be and how it should approach the world (Kotler, 2001; Graburn, 1998; Hudson, 1998). “Whether we like it or not, museums have found themselves included as leading players in such complex socio-cultural and economic phenomenon as globalization, sustainable development and tourism” (Kotler, 2001, p. 4). There is still much debate in the literature about the place of the museum in today’s society and in these roles. According to Andersen (2004), one of the biggest challenges currently facing museums is to how to best evolve in order to remain relevant and competitive in today’s society.

## 2.2 Heritage Tourism

Heritage tourism, an important component of cultural tourism, has existed for thousands of years and is said to be one of the oldest forms of travel (Timothy & Boyd, 2006). Heritage is part of the fabric of society and the word brings to mind the concept of “inheritance” (Nuryanti, 1996, p.249): the legacies of objects, sites and stories left by previous generations are integral to heritage tourism. On an international stage, it is “precisely cultural variety and a rich heritage which distinguish one destination from another” and become attractive to potential tourists (Schouten, 1998, pg. 27). ‘Heritage’ was regarded by Palmer (1999) as the “‘buzz’ word of the 1990s”, and this form of tourism is generally regarded to be one of the fastest growing, and most significant, components of the tourism industry (in Poria, Butler & Airey, 2003, p.239). This interest in culture is increasingly becoming a key element in the decision making process for choosing destinations for extended and short term holidays as well as recreation day trips and short excursions (Schouten, 1998).

Definitions of heritage tourism abound: most simply, it is viewed as “tourism centred on what we have inherited, which can mean anything from historic buildings, to art works to beautiful scenery” (Yale, 1991 in Garrod & Fyall, 2000, p.683). Broadly, the term ‘heritage’ includes both the tangible assets, such as the natural and cultural landscapes, historic sites and the built environment, as well as the intangible assets, including cultural practices or traditions, art, religion and other shared experiences, such as the day-to-day activities of residents (McKercher, Ho & du Cros, 2005, Garrod & Fyall, 2001). At its core, heritage tourism involves “the present-day use of the past...and includes both the tangible and intangible features of the cultural landscapes...as well as the natural heritage” (Timothy & Boyd, 2006, p.2). More

specifically, the term recognizes that tourists are given the opportunity to learn and experience the significant portions of a destination's cultural heritage (Li, 2003).

Towns and cities, in particular, are becoming recognized as centres of culture and as places where a rich diversity of cultural attractions and experiences can be found (Kotler, 2001; Smith, 2005; Law, 2002). Some metropolitan areas are now depending heavily on tourism for their economic survival (Gladstone, 1998). As a cultural "tourist metropolis", today's city offers a wide variety of leisure opportunities, which include specific attractions such as museums, galleries, shopping and night clubs in addition to its unique built heritage and overall atmosphere (Gladstone, 1998, p.23; Barré, 2002). The built heritage, or built environment is a concept used in a wide variety of disciplines, and has many complex meanings attached to it (Nuryanti, 1996). In general, the built heritage is what determines the character and uses of a city. The architecture of a place has special symbolic meanings that filter the perceptions a city's unique image and can become a tourist attraction in its own right (Law, 2002, Jansen-Verbeke, 1998). People recall the memorable features of their surroundings and a building or landmark can be immediately recognizable as a cultural icon or an urban symbol (Smith, 2005). The crystal pyramid at the musée du Louvre in Paris and the Sydney Opera House are only two of many examples. Historical buildings and structures are especially important in this context, as changes in history, attitudes, styles and culture are inevitably reflected in the city's built environment (Nuryanti, 1996).

In many cities, distinctive tourism enclaves and unique districts have emerged from the built heritage: the "old city" and historical areas are of particular interest to tourists, especially in Europe (Pearce, 2001). Tourism "does not occur evenly or uniformly, but is concentrated in particular areas" (Pearce, 2001, p.933). In particular, a cluster is broadly defined as, "a grouping

of industries linked together through customer, supplier and other relationships which enhance competitive advantage” (Montgomery, 2003, p.298). Tourism or cultural clusters refer more specifically to the agglomeration of heritage institutions, cultural industries and tourism attractions and facilities. For example, in their analysis of urban waterfront districts, Griffin and Hayllar (2007) define an “urban tourism precinct” as a

distinctive geographic area within a larger urban area, characterized by a concentration of tourist-related land uses, activities and visitation, with fairly definable boundaries. Such precincts generally possess a distinctive character by virtue of their activities and land uses, such as restaurants, attractions and nightlife, their physical or architectural fabric, especially the dominance of historic buildings, or their connection to a particular cultural or ethnic group within the city. (p.5)

The presence and demands of tourists has had a strong effect on the transformation, revitalization and preservation of historical city districts (Griffin & Hayllar, 2007).

Over time, heritage tourism has given way to mass cultural tourism and record numbers of visitors are looking to the past for nostalgia and education (Chhabra, 2007). Large numbers of visitors hold special concerns for heritage site managers, as the over-use of a site can “degrade the physical fabric of the asset, damage tangible and intangible values and [can ultimately] lead to a diminished visitor experience” (McKercher & Ho, 2006, p.473).

In their analysis of the village of Niagara-on-the-Lake, Mitchell, Atkinson and Clark (2001) note that the creation of new landscapes, in this case through the creation of historical and shopping tourist districts, often leads to the destruction of the old landscape via the process of ‘creative destruction’. Through the commodification of the cityscape and of the local heritage, these authors found that the involvement of preservationist activists enforcing a heritage conservation mandate was essential in maintaining “a landscape of commodified heritage” and slowed the perceived destruction of the old landscape (Mitchell et al., 2001, pg. 297). These

observations have been applied to countless small communities and towns that have tried to “base their development on the commodification (sale) of rural heritage” (Mitchell, & de Waal, 2009, pg. 156, see also McCabe, 1998 and Mitchell & Coghill, 2000).

Heritage, as a socially constructed concept, is inherently political and changeable: there is a tendency for cultural institutions and historic sites to only represent the positive aspects of their history and ignore or gloss over the negative or controversial issues (Timothy & Boyd, 2006). According to Urry, heritage in isolation cannot be properly understood by either tourists or locals (in Middleton, 2007). As a concept, heritage has become increasingly susceptible to popular trends and changes in public interests and tastes (Middleton, 2007). The concept of heritage becomes particularly contested in the political arena, when the different opinions of a given history or heritage are debated between a variety of diverse stakeholders (Timothy & Boyd, 2006). The choices over what to conserve, protect and cherish is similarly political and value-ridden and incorporates a variety of issues, including property rights, conflict and stakeholder interactions (Nuryanti, 1996). ‘Heritage’ can be used simultaneously to fulfil opposing uses and holds conflicting meanings.

In Nuryanti's (1996) research on the nature of the relationship between heritage and tourism, she proposed that tourism practices force the reinterpretation of heritage. In her view, the authenticity of the heritage tourism experience has become an important concern for many tourism researchers. Important sites can be used as ways to “build patriotism at the domestic level” and promote messages of propaganda towards foreign visitors, but may not necessarily reflect the true history and its context (Timothy & Boyd, 2006, p.3). Chhabra (2008) voices concerns that “objects and places can be adulterated for the tourist gaze, leading to ‘distory’ ... [or] the manufacture of history in the popular forms of narratives, packaged for commercial



purposes. Alternatively, traditions and lifestyles can often be ‘frozen’ through their interpretation to present a monolithic and simplistic view of the past” (p.428).

Broadly, heritage tourism has been criticized as a means of cultural commodification, which allows the visitor to consume a sanitized cultural or heritage product (Chhabra, 2007). Cultural commodification is a process by which an object or tradition becomes evaluated “*primarily* in terms of their *exchange value* in the context of trade, in addition to any use-value” it may have, instead of in terms of its more intangible historical or personal value (Watson & Kopachevsky, 1994, p.645). As a result, key sites and places are able to “cater to the tourist’s experiential consumption of a destination’s cultural heritage” (Li, 2003, p.248). According to MacCannell (2003), tourists actively seek authenticity in their experiences, but may be deceived into accepting inauthentic representations (in Li, 2003; see also Timothy & Boyd, 2006, Halewood & Mannam, 2001). McKercher and Ho (2006) note that while the intrinsic value of a cultural asset may provide the local community with significance and meaning, tourists may place a higher extrinsic value on the same asset as a consumable product. This difference holds the possibility of creating conflict between the various users and stakeholders of the asset.

Many researchers are concerned that this commodification of culture and heritage produces empty commodities that no longer have any authentic meaning attached to them and represent a loss to the members of that particular culture (Li, 2003). It has similarly been argued that when commercial motivations supersede cultural values, tourism and the “tourismification” process have had a “corrupting influence” on the management of the site and local population (McKercher, Ho & du Cros, 2005). In her discussion of the urban built heritage in Singapore, Yuen (2006) argues that heritage tourism has become simply another economic venue to earn tourism revenue and the heritage of a city is “no longer lived and understood practically” by

local residents (p.831). Revilla and Dodd (2003) demonstrate how the traditional Talavera pottery of the Puebla Valley in Mexico has become a popular tourist souvenir, which has changed the meaning of the pottery for the local residents. Other authors further argue that the commodification of heritage and of the past allows authorities to “refashion sites” to their own goals and “direct the tourist gaze towards a limited [and potentially misleading] range of interpretations” (Waite, 2000, p.836).

Despite these claims, there is still a great amount of debate over whether such commodification is necessarily a bad thing. Xie’s (2003) portrayal of a tourist village near Hainan, China, where local traditional dances have been re-choreographed into a visitor performance, demonstrates a revival of local culture due to the presence of tourists. Xie (2003) takes a positive view of this commodification by demonstrating that these performances have helped younger generations rediscover the meanings of the dance and of their own heritage. This in turn has strengthened local traditions while also providing the community with an important source of income and a vehicle for helping them explain their culture to visitors.

Much of the research currently conducted on heritage tourism has been focused on visitor experiences/motivations, and interpretation concerns (including authenticity), as well as on defining the concept (Apostolakis, 2003). Other researchers have directed their attention towards supply-side concerns, including heritage production, site management and marketing (Chronis, 2005). Similar to the situation in some museums, many managers of heritage sites have been described as taking a “curatorial” approach and have become more concerned with preservation. A balance must be found between current user demands (keeping sites accessible to the public) and those of future generations (Garrod & Fyall, 2000). Additionally, their economic importance necessitates their conservation and protection in order to ensure the sustainability of future

heritage tourism to the site (Yuen, 2006). Once again, user fees are often found at the centre of the debate over conservation and public access. Many managers remain unconvinced by the ‘user pays’ principle, as they feel it is associated with the aforementioned issues of commodification and at odds with the already-established “‘golden rules’ of conservation” (Garrod & Fyall, 2000, p.685). Additionally, they feel this commodification empties out the value of the heritage they are striving to protect (Li, 2003).

### **2.3 Cultural Planning**

In the post war years, there has been a growing recognition of the economic potential held by culture and cultural initiatives (Tallon, Rosemary, Reynolds & Thomas, 2006). As their traditional economic bases have weakened, many municipalities have turned their attention to developing cultural plans to fill holes left by other industries. Cultural planning is, in part, considered to be the “strategic use of cultural resources for the integrated development of communities, particularly at the local and regional level” (Baeker, 2002, p.1). Like all public policies, the creation of cultural policies and plans involves the interaction of many stakeholder groups, in a variety of organizations and positions. Policy is created through a process of negotiation that ultimately reflects wider social values and features (Stevenson, Airey & Miller, 2008). Lapierre (1995) considers this process to be more difficult and complex at a local level than at more senior levels of government, noting that “as decisions about cultural matters are pushed down...they become more politically charged and can generate intense conflicts” among stakeholders (in Baeker, 2002, p.20).

According to Hall (2000), “culture is now seen as the magic substitute for all the lost factories and warehouses, and as a device that will create a new urban image, making the city

more attractive to mobile capital and mobile professional workers” as well as for tourists (p.640). It is seen to be a new way of “bringing together diverse policy concerns and serving as a focus for solutions to a range of disparate problems”, including, but not limited to, public health concerns, quality of life issues, and economic development (Gray, 2006, p.106). Steyn (2006) notes that the concept of art has been redefined and inserted into the “cultural industry” in order to promote greater social equality and inclusion (p.609). Furthermore, in addition to the revenues they generate, cultural amenities offer the potential for educating local residents and providing artists and other cultural workers with employment opportunities (Grodach & Loukaitou-Sideris, 2007).

By involving cultural institutions directly, cultural plans are creating new forms of competition between cities. A broad range of institutions are used to stimulate development, increase consumption, improve local quality of life and attract private investment and tourists to their city (Grodach & Loukaitou-Sideris, 2007). While using cultural resources has long been common practice in “traditional cultural capitals of the world such as New York or Paris”, now other, “less well-known...[urban centres], such as Newark, New Jersey or Bilbao, Spain” are developing similar techniques (Grodach & Loukaitou-Sideris, 2007, p.349). Increasingly, governments are placing pressure on cultural institutions to generate revenue streams and out-do rival cities. While it is often claimed that culturally-led redevelopment has value beyond economics and tourism (see Edwards, Griffin & Hayllar, 2008; Gray, 2006), Ghilardi (2001) finds there is a tendency for policy makers to narrowly interpret and apply the concept of culture, often limiting it to concepts of ‘heritage’. By doing so, she points out “potential synergies between sub-sectors of the local cultural economies” are often overlooked (Ghilardi, 2001, p.5).

In the 1950s and 1960s, cultural policies were largely focused on promoting cultural values, rather than strategic competition or economics, through the establishment of large scale and highly prestigious institutions, such as theatres and museums (Leslie & Rantisi, 2007). This led to a boom in museum development in North America, as cities saw the presence of a large, world class museum as a key part of being a true cultural centre (Kotler, 2001).

In the 1970s, a greater recognition of culture's economic potential led to the development of specific policies that more clearly linked urban regeneration to cultural initiatives. During the 1970s and into the 1980s, cultural policies were used in part as a means to fulfill other social, economic and political objectives as dictated by the government, generally focusing on community-building and expanding access to valued cultural resources (Leslie & Rantisi, 2006). Collaboration between public and private interests was believed, especially in the United States, to improve the co-ordination of policies and actions and to result in further consideration of other impacts of the proposal (Mordue, 2007). Public-private initiatives were also deemed to be more "politically legitimate" if more stakeholders had some influence in the planning process (Bramwell & Sharman, 1999, pg. 392).

By the later 1980s, culture and heritage became economic vehicles in both Europe and North America that provided tourists and locals alike with more opportunities for consumption and experiences (Leslie & Rantisi, 2006, Freestone and Gibson, 2004). The tourism industry was one of the first to recognize and capitalize on the link between the cultural environment and local economic development (Scott, 2004). Tourism was considered to be an effective mechanism for redevelopment strategies because it was expected to result in job creation, fiscal returns to investments as well as a revalorization of the property market (Levine, 2003). Through the 1980s and early 1990s, cultural plans began to include a greater variety of cultural

and leisure experiences as foundations for urban renewal. These programs have become more concerned with upgrading existing infrastructure as well as “redeveloping local cultural resources, including historical and artistic attractions of all varieties” (Scott, 2004, p.464). Cultural and historic quarters and public spaces have gained a strong reputation for promoting urban development and attracting tourism (Law, 2002; Wakefield, 2007; Montgomery, 2003; Doratli, 2003). The Old Town in Barcelona, for example, has received critical attention in its creation of a tourism attraction and cultural renewal through the preservation of its heritage buildings and accompanying economic policies (García & Cleaver, 2003).

Tourism makes up a distinct element in cultural planning. Pearce (2001) claims that “many urban policies have recently incorporated an increasingly proactive stance towards tourism” (p.927). It is believed by some authors that assets, such as individual cultural attractions, support the framework for the tourism industry. According to Edwards, Griffin and Hayllar (2008), it is these “assets [that] essentially drive tourism within the destination” (p.1048). Conversely, Grodach (2008a) notes the importance of diverse land uses and claims that “successful culture-led redevelopment relies upon the distinct character or identity of a district,” but admits the requirement for a “critical mass” of specific cultural attractions to reach a threshold of attracting sufficient numbers of tourism to make the endeavour worthwhile (p.197). With this viewpoint, it is unsurprising that one popular method of redevelopment is to focus on the creation or improvement of individual facilities, such as flagship projects.

A flagship project is a single, high profile attraction, designed in part to increase the visibility of a city by becoming a symbolic icon for a city’s identity and aid the city in “developing distinction in tourism” (Rogerson, 2006, p.149, see also Law, 2002; Doucet, 2007; Evans, 2000). Such developments have recently received renewed interest after being popular in

the 1960s: a flagship project usually involves the development of “spectacular new facilities” (Smith, 2006, p.392) such as sport stadia, opera houses/theatres, waterfront developments and museums that are intended to “play an influential and catalytic role in urban regeneration” (Grodach, 2008b, p.496). They can “provide a good basis for the [wider] regeneration of a zone” (Law, 2002, p.41) and are usually intended to promote new economic opportunities for the area by attracting consumers to the facility, which can, in turn, benefit other surrounding businesses (Scott, 2004). In order to attract businesses, cities are willing to support “quality of life amenities” that will further catalyze unsubsidized commercial activities (Strom, 2003). Ideally, a flagship facility is designed in order to combine, “competing images of economic regeneration and socio-cultural cohesion within a shared urban symbol of civic pride” (De Frantz, 2005, p.50).

Flagship cultural projects are a more specific subset of this broader category. Given the popularity of local arts and cultural plans, and their association with consumption and production, museums and cultural institutions are among the most popular choices for public investment (Grodach, 2008b). Additionally, it is hoped that a cultural flagship will spur further creative development, including galleries, artist enclaves, and other arts-related or tourism-related businesses (Grodach, 2008b).

One of the most commonly cited examples of a successful flagship development is the Guggenheim Museum in Bilbao, Spain, which opened for the public in 1997. Designed by Frank Gehry, its opening touched off a second wave of museum building as “cities ranging from Milwaukee to Abu Dhabi are investing millions in high-profile cultural complexes in which architecture, entertainment and consumption take centre stage” (Grodach, 2008a, p.196). There have even been attempts at franchising the Guggenheim model in places such as Las Vegas and St. Petersburg (Braun-LaTour, Hendler & Hendler, 2006). However, none of these institutions

have yet to enjoy similar levels of success in becoming a superstar tourist attraction (Grodach, 2008a; Braun-LaTour et al., 2006). In spite of its fame and success, the Guggenheim Bilbao has been criticized for having “little to do with the arts of the Basque country and almost nothing to do with the local arts community”, which makes it difficult to consider it as anything more than a constructed tourist attraction (Kunzmann, 2004, p.387).

Despite these benefits, Grodach (2008b) has noted the potential for negative consequences. In his study of Los Angeles museums and concert halls, he found that

because new development tends to be higher-end, it lifts up rents and consequently destroys established arts clusters as artists and smaller arts organizations seek more affordable space elsewhere. Moreover, flagship institutions may assume a disconnected stance towards local artists, particularly those that pursue experimental or politically-charged work, as they focus on their global competition and depend on blockbuster shows that attract large audiences. (p.497)

Parman (2006) notes while “big projects can be successful”, many big budget undertakings are destined to fail because of “big debts and unrealistic admission projections” (para. 14). The preceding example of the Guggenheim Heritage franchise in Las Vegas was ultimately deemed to be a failure, closing in 2008 after only seven years of operation (Peterson, April 10, 2008). In addition to a lack of funding and low attendance, there have been some criticisms that claimed the closure was due to the lack of commitment to programming and exhibition at the Las Vegas branch on the park of the Guggenheim Foundation in New York, as well as nagging concerns of the non profit institution being housed in the decidedly for-profit Venetian casino (Peterson, April 10, 2008). Another art museum, the Bellevue Arts Museum in Washington opened in a newly designed building in 2001, but closed only two years later “due to low, attendance, financial problems and lack of a clear artistic mission” (Tu, January 13, 2010, para 3). It has since reopened in 2005 under new management and with a new focus (Tu,



January 13, 2010). Both of these museum buildings were designed by well renowned architects, with great hopes for their economic success in contributing to the culture and economy of their community, but did not capitalize on their promised potential.

A final example of a high profile flagship failure was Denver's Ocean Journey Aquarium, which opened in 1999 with high expectations, but fell into debt in 2001 after failing to meet its projected attendance level (Albanese, March 21, 2002). The City of Denver passed on a potential take-over after the aquarium declared bankruptcy in 2002, and the facility and land was bought up by Landry's Restaurants (O'Brien, March 17, 2003). Renamed Downtown Aquarium, the new owners kept most of the exhibits, but the facility is now focused around "an upscale seafood restaurant, a snack bar restaurant, shops and a cocktail lounge", with plans to add in a Ferris wheel, a carousel and other amusements (O'Brien, March 17, 2003, para. 6). While the new management did save the facility, the additions and the shift in focus have changed its mandate dramatically.

Nonetheless, flagship developments remain popular options for cities and governments. According to Strom (2002), in a survey of 65 American cities with populations over 250,000, there were 71 museums and major performing arts centres that were either built or substantially expanded since 1985. In Canada, Baeker (2002) notes that the centralist vision and government structure enshrined in Canadian cultural planning legislation has guided the establishment of major flagship organizations that are "charged with circulating work to other parts of the country" (p.5).

## **2.4 Tourism and Cultural Plans: Their Impacts on Museums**

The Bilbao example presented earlier represents only some of the issues that many museums face in dealing with cultural plans as well as with ever-increasing numbers of tourists. Museums have become key elements in improving the local tourism appeal or providing an attraction for tourists. Museums, as arguably one of the more visible and tangible elements of local culture, are now considered to be a “crucial element in generating a ‘high quality’ urban environment” and in cementing a city’s cultural reputation (Jansen-Verbeke & van Rekom, 1996, p.365). Museum strategies are praised because they are considered to benefit both the local population and the cultural tourist – a museum visit becomes a ‘must-see’ experience for the tourist, and new, changing exhibits encourage repeat visits by more local consumers (Hamnett & Shoval, 2003). In the 1990’s, the American Association of Museums found that tourists who visited museums spent nearly twice as much during their trip than those who did not visit a museum, a finding that specifically makes cultural tourism more desirable from an economic standpoint (Genoways & Ireland, 2003).

The renewed interest in culture has increased the attention given to museums and has spurred their growth and construction. Grodach (2008a) identifies two main periods of construction. The first period occurred in the 1980s, inspired in part by the modern Pompidou Centre in Paris. Its 1977 opening “demonstrated the popular success of a multifunctional and relatively informal and eclectic cultural destination” for a city’s tourism trade (Grodach, 2008a, p.196). The second period occurred nearly two decades later, with the construction of the Guggenheim Bilbao (Grodach, 2008a).

From the perspective of the museum itself, concerns over their ability to remain competitive in the 'art world' and to continue to supply funding to their programs often places museums at the centre of local development plans (Strom, 2002). This role may cause the museum to face internal conflicts as they may be forced to adapt their mission statements and objectives to fit with overall development strategies being imposed on them (Strom, 2002). Their financial dependency on outside sources of income, including private interests and government support, and their accountability to public opinion may force the museum into compliance with policy, without having much input into their creation (Stevenson et al., 2008). In his examination of museums in the United Kingdom, Smith (2001) finds that government policy has increasingly encroached on the autonomy of museums through the development of new government agencies (*e.g.* the Department for Culture, Media and Sport) and by intervening more directly in their operation (for example, by interfering with the appointment of directors). He further notes that, in order to be effective, government regulation needs to recognize that each museum is different and policy should be developed to address these differences, instead of painting all institutions with the same brush (Smith, 2001).

As was noted earlier, the museum is often linked with other facilities and to the wider social, political and economic goals of the planners. Museums are seen as ways to bring new economic opportunities and consumers together in often impoverished or disadvantaged areas of a city (van Aalst & Boogaarts, 2002, Roodhouse & Mokre, 2004). They are important foundations for the creation of a liveable public space and a unique destination (Wittlin, 1970). The National Gallery and Museum of Civilization in Ottawa-Hull, for example, were seen as part of an early government effort to develop and support the waterfront boutiques and restaurants along the Rideau River (Tufts & Milne, 1999).

Museums continue to build large, signature buildings, take on corporate sponsorship, and develop new revenue opportunities, including merchandising, cafes, gift shops and blockbuster events (Grodach, 2008a). In their survey of American municipal cultural strategies, Grodach and Loukaitou-Sideris (2007) found that 86% of respondents had opened, or contributed to the opening, of a museum or gallery. This was the second most popular method of implementing cultural plans, after supporting public art programs. This study also found that museums and galleries were the most likely cultural institutions to receive annual public funding (Grodach & Loukaitou-Sideris, 2007).

A larger-scale method of attraction development has been the creation of museum districts, or museum quarters. Examples have been created throughout Europe, most notably in Amsterdam, Vienna and Berlin (van Aalst & Boogaarts, 2002; Santagata, 2002; De Frantz, 2005). These districts, often located in the historical downtown core, usually require dedicated municipal decisions and support: they have the ability to attract tourists and students, thus raising the value of the area (Santagata, 2002). Frey (2000) characterizes the museum district as having

great prominence among tourists and world fame among the general population; a large number of visitors; a collection of generally known painters and individual paintings; an exceptional architecture; and a large role for commercialization, including a substantial impact on the local economy. (in De Frantz, 2005, p.53)

By attracting more tourists to a relatively small area, museum clusters can support more tourist services, such as hotels and restaurants, as well as other cultural services and design-based activities (Santagata, 2002). According to Mommaas (2004), the development of a museum cluster in Utrecht, in the Netherlands, had multiple aims, including improving the quality of public space and residential living conditions, “strengthening the tourist-recreational and cultural functions of the area” and creating links to other cultural areas of the city centre (p.508). The majority of these other businesses, particularly in the case of tourism, are small and

medium enterprises (SMEs) that play a crucial role in the process of economic development by absorbing excess labour, “unused resources and improve the quality of life of residents” (Mendlinger, Myake & Billington, 2009, pg 137).

Museums can act as the common ground where heritage tourism can merge with urban and economic development in a “celebration of local architectural history and diverse cultural consumption” (Tufts & Milne, 1999, p.618). The “dramatic and spectacular” nature of new museum architecture can create both new icons and attractions for the city (Hamnett & Shoval, 2003, p.222). New museums now feature carefully considered architectural design that is intended to “embrace and enhance their surroundings, rather than isolate their audiences from the city around them” (Strom, 2002, p.8). Once again, the Bilbao Guggenheim is held as the best example of museum architecture that became a successful spur for cultural tourism.

Heritage tourism has also had an important impact on museums. Travel has always played an important role in the history of museums. Many institutions can easily trace their origins from the ‘souvenir’ collections of travellers, explorers, and conquerors (Harrison, 1997). Museums act as interpreters, mediators and “cultural brokers” to deliver experiences and match the needs of both users and producers. They can act as “essential touristic guides to the history and geography of the cities or nations they represent [and] serve as representations or condensations of the geography and history of an area or an era” (Graburn, 1998, p.14). They possess the ability to synthesize information and creatively present it to their visitors to provide them with a unique, and an authentic, visit (Schouten, 1995).

Surges in the number of cultural tourists have forced rapid changes in museums and their policies. Many museum managers have wilfully remained as blind as possible to the presence of mass heritage tourism, preferring instead to see their visitors as true “lovers and connoisseurs”

instead of visitors with a checklist (Schouten, 1995, p.259). Others have remained resistant towards change, and strive to retain a recognizable sense of consistency and coherency over time (Harrison, 2005). In general, there are two broad perspectives among museum professionals: those who hail tourism as a panacea to declining revenues and those who view tourism with distaste. On one hand, there is a sense among some museum professionals that visitors need to be educated and shown how to ‘properly’ appreciate museums in order to best conserve their collections (Périer-D’Ieteren, 1998). Brandon and Wilson (2005) also note that the focus on ‘edutainment’ practices to cater to tourism has limited the ability of many institutions to conduct research and advance scholarship.

On the other hand, other museum curators recognize the challenges inherent in tourism, but welcome the economic potential that accompanies them (Silberberg, 1995). They see the potential of museums to bring greater understanding and knowledge to all of society through their visitors, arguing that there is a need for more involved users, rather than simply attracting higher visitor numbers (Bradburne, 2001). While many museums are becoming more responsive towards tourism, Staiff (2003) reiterates their primary constituency continues to be “the immediate geographic community of which they are a part and which they serve” (pg. 144). Furthermore, while this orientation has been acknowledged by the tourism industry, “it is not widely integrated into the way the relationship between the two industries proceeds”, which continues to be one of the reasons that tourism is often looked up with “suspicion by the part of the museum sector” (Staiff, 2003, pg. 144).

Tourism is increasingly becoming the primary consumer of the “museum industry product”, as one-time visitors are more likely to spend more on tickets, goods and services than locals making repeat visits (Museum Management and Curatorship, 1993, p.124). Ideally, these

tourism-generated revenues can provide museums with sufficient funds to protect and preserve their collections as well as provide for interpretation, education and research (Mooney-Melvin, 1991). However, while museums have improved their capacity to take in this revenue and raise money from private sources, their financial positions are often still compromised, as these outside income streams are used by local governments to justify reductions in public funding (Brandon & Wilson, 2005).

Additionally, as tourists become the “major paymaster” and institutions are forced to compete more heavily for the limited numbers of tourists, museum mission statements become more distorted and their decisions are often pushed further from their original mandates (Museum Management and Curatorship, 1993, p.124). The funding crisis has likely led to “a more serious appraisal of tourism as a way of generating increased visitation” and tourism is becoming less of a ‘dirty word’ among museum practitioners” (Staiff, 2003, pg 145). Rather than the quality of the education visitors are given, the main performance indicator is sometimes simplified to the number of visitors received annually or to the amount of revenue earned (Steyn, 2006). Although traditional business models are often imposed on museums, Maggi (2000) stresses that museum are not businesses. He adds that

while this kind of approach may sometimes be useful for a short term analysis, the cannot be studied by means of a static appraisal, as they are not the result of a business-oriented process; on the contrary, they are the outcome of a social process...[operating] in a complex and changing society. (Maggi, 2000, pg 50).

Frey and Meier (2000) also note that an economic evaluation of the museum presents distinct challenges that go beyond immediate market concerns, including estimations of their social value (*e.g.* conservation), the value of ‘non-user’ benefits (including educational and prestige value) and the as yet undefined demands and needs of future generations.

Finally, tourism has created unique conservation and sustainability concerns that must be addressed and managed in order to heritage tourism to continue to be viable. Mass tourism presents unique problems to conservation, as there is a dual desire to provide access to the current generations as well as maintaining the site for future generations (Herreman, 1998). Tourism is often criticized for causing congestion and exceeding the natural carrying capacity of a city (La Rocca, 2005). In extreme cases, the deluge of tourists in places like Oxford and Venice has become “such nuisance that local people are deserting their own town” (Schouten, 1998, pg. 27).

Some authors are likewise concerned about the individual atmosphere of a place that can be damaged by the overwhelming presence of tourists (Périer-D’Ieteren, 1998; Herreman, 1998). Some famous sites have had to be closed because of their over-consumption: the steps of the Acropolis have been worn down by the hundreds of thousands of visitors received each year (Schouten, 1998). King Tutankhamen’s tomb has similarly been closed to most visitors because the humidity and fungus generated through visitor breath and an estimated twenty-five litres of visitor perspiration per day was causing damage to the paintings (Wuyts, August 29, 2009). Other authors are concerned that museums, along with other cultural and historic attractions, face the contradictions between public access and preserving the site for future generations, an issue that is not generally addressed in economic or development policies (Russo, Boniface & Shoal, 2001).

Conservation and sustainability are increasingly being seen as going hand in hand with one another. ICOM (2000) produced the *Charter of Principles for Museums and Cultural Tourism* for responsible cultural tourism that spells out the roles for the museum as well as for tourists and communities in balancing the challenges presented by tourism and conservation.



Staiff (2003) believes that conservation practices are useless if they do not transmit to the audience the principles and reasons behind their implementation (see also Wressnig, 1999 and Gómez de Blavia, 1998).

## **2.5 Upper Canada Village: A Case in Point**

Upper Canada Village, located near Morrisburg, Ontario, is classified as a living heritage site, where costumed interpreters act out aspects of Eastern Ontario life as it was in the 1860s (Upper Canada Village, n.d.). Originally, the site was designed partly to preserve the historic buildings and partly as a tourist attraction “intended to compensate for some of the community upheaval generated by the government electricity production [which caused flooding due to dam construction]” (van Dusen, January 23, 2010, para. 3). Recently, its operations and mandate have come into question as programming and management changes have been implemented in response to declining visitor numbers (Morrison, n.d.). Most controversial are the creation of a medieval festival held on site, rotating closures of parts of the park and the dismissal of nearly one fifth of the interpretation staff, who are to be replaced by scheduled demonstrations (Morin, April 23, 2009). Additionally, new commercial opportunities have been opened, including the addition of a new snack bar and the conversion of the original tavern into a restaurant/bar (Ontario Public Service, n.d.). Heritage groups and other critics believe that these efforts undermine the authenticity of the site and will change the living history museum into a theme park attraction: they feel the historical integrity of the site should be the top priority (Morrison, n.d.). Others say that declining attendance figures highlight the need for change, citing that the Medieval Festival accounted for nearly 40% of annual visitors and the new eateries provided over \$62,000 in revenue in the 2009 season (van Dusen, January 23, 2010).

These decisions have brought the debates of authenticity in representation and the malleable meanings of heritage to the forefront. Currently, Upper Canada Village is operated by the St. Lawrence Parks Commission, under the Ministry of Tourism, although some believe it should be transferred to the auspices of the Ministry of Heritage (Morin, April 23, 2009). There continue to be debates over these changes as well as public consultations on the proposed “hi-tech visitor center” to be built outside the village gates in an effort to further revitalize the attraction (van Dusen, January 23, 2010).

## **2.6 Summary**

The museum has many functions and many users. In order to satisfy all of the different requirements placed on it, the definition of a museum is broad and encompasses all manner of institutions, from archives and gardens to galleries and zoos. Over time, museums have transitioned from conservation halls to become places where entertainment, education and culture meet, often at the expense of research or collections care. As financial realities put pressure on museums, these institutions are being forced to compete with other leisure activities for visitors, while balancing their tasks of preserving and structuring local culture. Accordingly, museums have been central to many efforts of using cultural plans to rejuvenate city cores by attracting new visitors and investments.

At the same time, surges in cultural tourism have led to more tourist visitors at the museum gates. Despite the renewed interest by city and cultural planners, and the parallel growth in the number of museums, there is little discussion among museum professionals about these issues. While there is a little discussion on tourism in museum, these authors are largely divided over whether the presence of tourists is positive or negative. Hughes de Varine (n.d.), a

former director of ICOM, declared that “‘tourism...is a fact and latent danger’, which is why there is a need for an ongoing and systematic study of these aspects of tourism that affect culture in general and tourism in particular” (in Herreman, 1998, p.5). Specifically, the insufficient research on how tourism is perceived by curators demonstrates a need for further study on this topic and provides the rationale for this thesis.

## CHAPTER THREE: METHODS

This section will detail the research methods that were used in this thesis. After a brief description of what constitutes the study site of Eastern Ontario, an overview of the data sources, collection methods and analysis procedures are provided.

### 3.1 The Study Region

An important component of the research process is site selection. According to Berg (2004), an inappropriate location could “weaken or ruin eventual findings. [The researcher] must be careful to identify an *appropriate* population, not merely an easily accessible one,” to obtain the most relevant data (p.33). Eastern Ontario was chosen for the study site for a number of reasons. Besides being familiar to and within convenient reach of the researcher, the province as a whole has specifically identified tourism as a significant area for economic revenue and growth. Efforts to promote Ontario and destinations within the province are being made by the private sector, as well as at the provincial and municipal levels of government. While the federal government is involved, their involvement influences larger issues, including taxation, infrastructure, regulation, border control and the ‘business climate’ (Sorbara, 2008). More importantly, local municipalities “are keen supporters of tourism and engage in significant tourism-enhancing projects and planning. They are using tourism to drive local priorities and enhance overall economic development” (Sorbara, 2008, p. 21).

More specifically, the Eastern Ontario tourism corridor is full of small communities with many attractions, many of which are based around their own local histories. Aggressive provincial marketing campaigns (*e.g.*, Discover Ontario) and efforts on smaller county levels (*e.g.*, the ‘Lennox and Addington Wine Country’ campaign), have been promoting the province’s

various attributes (Ontario Travel, 2009). While tourism management and planning has been an ongoing process, the province has begun to re-evaluate how to best develop the tourism potential of Ontario. According to Sorbara (2008), this involves developing the “the full potential of Ontario’s tourism assets”, with a particular focus on its many cultural attractions (p.13). This emphasis on tourism, especially the interest being shown towards cultural and heritage attractions (*e.g.* museums) may have important implications for museum curators and managers.

While various sources define Eastern Ontario differently, for the purposes of this research, the definition adopted by both the Ontario Museum Association (OMA) and the Ontario Ministry of Tourism will be used. Following the OMA delineation (Figure 1), Eastern Ontario is considered to encompass eight census districts, bounded to the west by the county of Lanark and Addington and to the north by Renfrew County (just east of Algonquin Park). It also includes the small Quebec census division of Communauté-Urbaine-de-l’Outaouais (part of Ottawa-Hull). The Ontario Ministry of Tourism uses the same definition, although distinguishes the Ottawa region as a separate district (Regional Tourism Profiles, 2007).



Figure 1: The OMA divides Southern Ontario into eight regions: Eastern Ontario is shown as Region Six (Ontario Museum Association, 2009b).

Although this study makes reference to the area simply as ‘Eastern Ontario’, the small portion of Quebec (Communauté-Urbaine-de-l’Outaouais) is included, because it is included in the previously mentioned designation and because several members of the Ontario Museum Association are located in this census district. A complete list of the Eastern Ontario census districts and their Statistics Canada identifier numbers can be found in Table 1. The area under study in this thesis is a relatively small portion of the province, making up over ten percent of the province’s total population (see Table 1). Ottawa, Cornwall and Kingston are the larger cities within the area (Figure 2).

**Table 1: 2007 Population of Eastern Ontario, by Census Division**

Census Division (CD) Name	CD Number	Population
Stormont, Dundas and Glengarry	01	114,556
Prescott and Russell	02	84,671
Ottawa	06	846,169
Leeds and Grenville	07	102,725
Lanark	09	67,480
Frontenac	10	145,483
Lennox and Addington	11	42,360
Renfrew	47	99,162
Communauté-Urbaine-de-l’Outaouais (Québec)	81	251,274
Eastern Ontario		1,753,880
Total Ontario		12,803,861

Adapted from *Annual Demographic Estimates: Census Metropolitan Areas, Economic Regions and Census Divisions, Age and Sex, 2002 to 2007*, Statistics Canada, 2008.

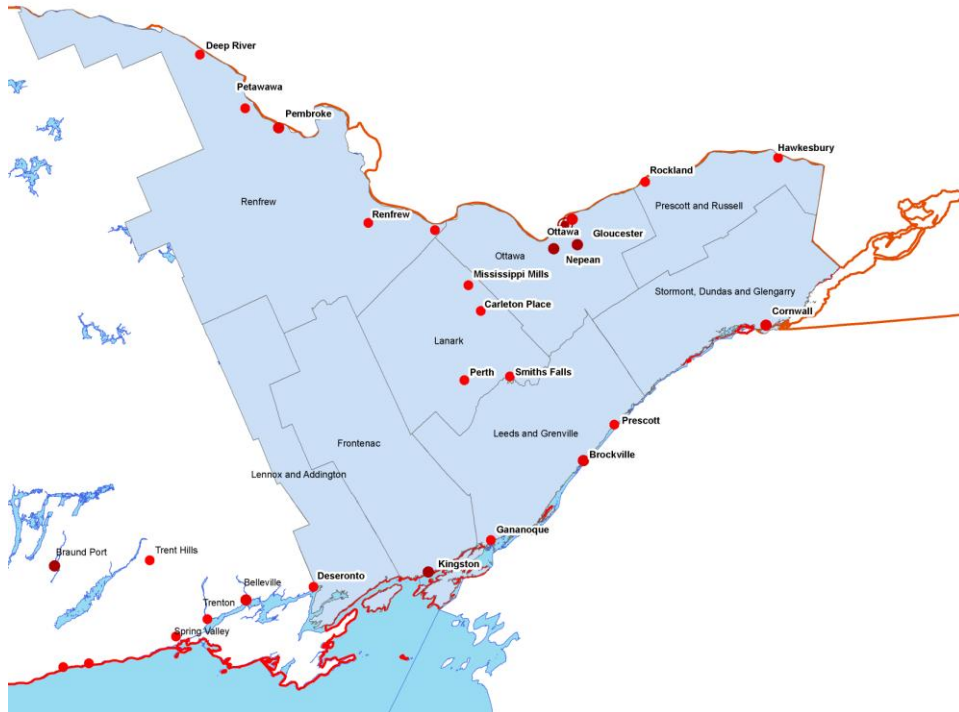


Figure 2: Eastern Ontario with Census Districts. (DMTI Population Points, 2003).

### 3.2 Tourism in Eastern Ontario

There are a wide variety of year-round tourism attractions in Eastern Ontario, including national parks and outdoor attractions, museums, heritage sites and festivals. Ottawa, as Canada’s capital city, and Kingston are arguably two of the most well known destinations in the region. In 2007, the Ottawa Tourism Board recorded over 7.3 million visitors (Discover Ottawa, 2007) and Kingston hosted 2.6 million visitors in 2004 (Innes, 2008). Beyond these major centres, there are many smaller towns and villages with tourism facilities and attractions. In particular, the region is well known for the historical, cultural and outdoor attractions of the Ottawa Valley, the Rideau Heritage Route and the Saint Lawrence Seaway (Ontario Travel, 2009). The Rideau Heritage Route, which comprises several sites, including Fort Henry, the Kingston Fortifications (Tourism Kingston, n.d.) and the Rideau Canal (linking Kingston and Ottawa) became a

UNESCO Heritage Site in 2007 and is the only such site in Ontario (UNESCO World Heritage, 2009).

Tourism is an important component of the region's economy, contributing to GDP, wages and salaries and providing jobs: within Eastern Canada, excluding the Ottawa region, tourism receipts directly added over \$175 million to regional GDP in 2006 (Regional Tourism Profile, 2007). In the same year, tourism receipts from the Ottawa region contributed over \$850 million to the Ottawa Region's GDP (Regional Tourism Profile, 2007).

Overall, the majority of visitors to Ontario are from people living in the province, as shown in Table 2. In general, person-visits from the United States and other international countries were relatively few (as a proportion of total visits), although this proportion is higher in the Ottawa region, likely due to its position as the national political capital. According to the Regional Tourism Profiles (2007) for both Ottawa and Eastern Ontario, outdoor activities and sports were among the most popular activities reported as part of a trip in 2006. However, museum visits were also indicated to be an important activity for visitors to the region. In Eastern Ontario, approximately 119,000 trips included a visit to a museum. In the Ottawa region, museums were especially popular, given the high concentration of facilities in the region: approximately 888,000 trips reported visiting a museum in 2006 (Regional Tourism Profiles, 2007).

**Table 2: Person Visits, by Length of Stay (2006)**

Origin	Ottawa Region (000s)			Eastern Ontario (000s)		
	Total Visits	Overnight Visits	Same-Day Visits	Total Visits	Overnight Visits	Same-Day Visits
Ontario	3833	1639	2193	3064	1274	1790
Other Canada	1503	879	624	369	174	195
U.S. and Overseas	834	578	255	290	211	80
<b>Total</b>	<b>6169</b>	<b>3097</b>	<b>3072</b>	<b>3723</b>	<b>1659</b>	<b>2064</b>

Adapted from the Regional Tourism Profiles, 2007 for Region 8: Ottawa Region and Region 9: Eastern Ontario.



The economic importance of tourism in Eastern Ontario and the continued efforts to promote tourism within the region mean that tourism will continue to exert an important influence on smaller communities, as well as on the region overall. The popularity of museum visits indicates that such interest will continue, and likely increase, as the number of tourists visiting Eastern Ontario increases. As such, this region presents an ideal location to conduct research into curator perceptions of tourism, as the number of tourists continues to grow and their institutions become more high profile.

### **3.3 Research Process**

As was noted in the literature review, there has been little attention paid to tourism from the perspective of museum curators. This thesis examined curator perceptions towards the position of their museum to both tourism and the community and towards the role of the museum in tourism- and cultural-economic development plans by investigating the following research questions:

- How do museum curators view the role of the museum as a tourist attraction in the context of their other mandates and goals?
- How important is tourism to the functioning of museums?
- How do museum curators view the contributions of their museum to the community?

These questions were used to structure the questionnaire items and informed the subsequent process of data analysis.

#### **3.3.1 Survey methodology.**

A link to an online survey was sent to respondents by email. According to Babbie (2001), survey research is one of the more effective methods to study large populations, especially for studying attitudes or opinions. Standardised, close-ended questions are easier to administer and lend themselves to faster and simpler coding and analysis (Bryman, 2001). It is less expensive to

send out surveys than it is to conduct interviews (Oppenheim, 1992). However, Babbie (2001) further notes that one drawback of survey research is that standardised questions require respondents to fit their answers into pre-determined choices, potentially losing important detail about each individual. While open-ended questions allow for more flexibility and can provide more detail on specific issues that close ended questions may have missed, it is more difficult to code these responses and apply statistical analysis techniques. The questionnaire employed in this research made use almost exclusively of close-ended questions and, as a result, relied on statistical analysis after data collection.

Self-administered surveys, such as web, email, or postal questionnaires, allow the respondents more time to carefully consider their answer to each question without being unintentionally rushed by interviewers (Gray, Williamson, Karp & Dalphin 2007). In face-to-face interviews, the appearance or demeanour of interviewers may influence the answers given (Bordens & Abbott, 1991). There is less of an interviewer bias associated with questionnaires, as there is no interviewer present while the questionnaire is being completed, although Oppenheim (1992) notes there may still be some effects from the presence of a “ghost interviewer”. Respondents may try to project a mental image of the researcher or sponsoring organisation, and answer the questions based on how they think they are expected to in reaction this ghost interviewer.

At the same time however, there are several further disadvantages to questionnaires. While respondents are given more time, it has been noted that there is a parallel loss of control over the answer quality of responses to self-administered surveys. It is impossible to know how seriously respondents take the questions or if they are receiving help from others (Gray, *et al.*, 2007). If the intended respondent’s answers are influenced and changed by other people, then

the subsequent results may not reflect the true opinions and beliefs of the respondent (Creswell, 2001).

It is similarly impossible to ensure that the questions will be answered in the order they are presented. Respondents can skip back and forth, or leave questions blank. There is no opportunity to ask probing questions in order to uncover more detail about a particular question as it arises or gather observational data about the respondent (Oppenheim, 1992). According to Nardi (2006), self-administered questionnaires are particularly effective when numerous outside variables make telephone or interview techniques impractical. He also supports the use of questionnaires when measuring the attitudes and opinions of respondents, especially when dealing with potentially embarrassing topics or when examining behaviours that are not immediately observable (Nardi, 2006).

Web surveys are similar to mail-out, paper surveys, but provide a “more dynamic interaction between the respondent and the questionnaire” than other forms of self-administered surveys (Dillman, 2007, p.354). They have greater design capabilities, can be better tailored to follow the respondent’s answers, and are especially effective as they are low cost and are easy to collect and monitor. It is also easier to send out reminders and follow up requests through the email than it is through traditional mail. One criticism of web surveys is that the requirement for computer and Internet access. Nardi (2006) notes that “variations in computer ownership based on race/ethnicity, age, sex, income and education can dramatically affect the generalizability of findings from computer surveys” (p.69). However, Dillman (2007) notes that certain populations, including professionals and government employees generally have good Internet access and predicts only minor coverage problems. Based on his assumptions and the presence

of websites and the easy availability of contact emails, this research did not encounter this type of problem.

Contacting businesses and organisations for questionnaires presents a few challenges not faced when conducting research with individuals. In large enterprises, busy employees may prefer to complete brief questionnaires in place of lengthy interviews (Fevzi, Altinay and Roper, 2007). It may, however, be difficult to know to whom to address the request and if that person is qualified or authorised to provide the information sought. In other cases, it may be difficult to even reach the right person, because assistants and secretaries may act as gatekeepers, preventing the questionnaire from reaching the intended recipient (Neuman, 2000). Finally, the recipient of the request is being asked to report on and describe “an entity that is distinct from them personally”, which could be difficult as their personal views may conflict with the organisation's policies, or influence the answers given (Dillman, 2007, p.324).

For this thesis, the survey was developed using the online provider Survey-Monkey, a web site which enables users to design and customise their own surveys. Each potential respondent received an individual message, containing an explanation of the research, the researcher, any data or confidentiality issues and provided a link to the survey page (Dillman, 2007). While the basic method for collecting data through the mail has been to send a questionnaire with a letter of explanation and a self-addressed, stamped envelope, using email and an online format eliminates the need for respondents to put in extra effort to return completed questionnaires (Babbie, 2001). Each respondent was given a unique web-link to track survey completions and prevent multiple responses (Gray, *et al.*, 2007), which was also used to determine who needed to be sent a reminder by a follow up email.

Babbie (2001) suggests that the basic ethical rules for all social research are that of voluntary participation and ensuring that no harm is brought to subjects through their participation. One of the important components of conducting research that follows these rules is protecting respondents' privacy and confidentiality. The ethical dimensions and any potential harm to participants must be taken into account and decisions made on how to best guard against any issues. Likewise, Berg (2004) observes that many such ethical considerations have to do with issues of consent and the confidentiality of data. He further differentiates between anonymity and confidentiality: anonymity essentially requires that the subjects remain nameless, while confidentiality is described as an "active attempt to remove from the research records any elements that might indicate the subjects' identities" (Berg, 2004 p.65). Nardi (2006) also stresses that anonymity can only be assured when there is no way of identifying a participant through their answers, while confidentiality enables only the researchers to identify respondents for the main goals of the research. For this research, both conditions are met. Respondents accessed the survey using a unique identifier number, which was only intended to allow the researcher to track survey completions. However, once a questionnaire was completed, the data was downloaded from the survey into a statistical software package (*e.g.* SPSS) with no reference attached to the entry that could enable identification. In doing so, participants were guaranteed both anonymity and confidentiality.

The accompanying email inviting curators to participant in the survey provided detail about the research and its intentions, along with contact information for the researcher, should participants have had further questions (Appendix A). This text provided enough detail for respondents to decide whether or not they wish to participate. By then taking the time to

complete the questionnaire, implied consent of participation was then considered to have been given by the subjects (Berg, 2004).

### **3.3.2 Respondents.**

In order to develop a sampling frame to conduct the survey, the Ontario Museum Association (OMA) website was accessed to find museums in Eastern Ontario. According to the OMA (2009a), there are over 600 museums in Ontario, all of which are listed on their website, broken down by name, city, region and museum type (the OMA lists 26 different types). In order to qualify as a museum, an organisation must meet the minimum requirements laid out by the OMA: it must either satisfy the requirements contained in their definition of a museum or be a legally incorporated organisation that is “professionally related to the mission and objectives of the Ontario Museum Association” (OMA, 2009a). This means that many tourism attractions that are self-titled as museums, but are not members of the OMA were left out. Either they did not meet the constraints of the requisite definition (for example, for-profit entities) or they have not applied for membership.

The OMA’s list was examined and each museum investigated to ensure that it is open to the public on a regular basis, without the need for appointments. Those institutions deemed not to be tourism attractions were removed. These included sites that have limited or no access for the general public, such as library archives, virtual museums and resource organisations. The subsequent list formed the sampling framework that was used for the basis of the research.

From an original list of 132 institutions, 28 were removed immediately. The majority of these institutions were archives that were open on a limited basis, or by appointment, for research purposes. Similarly, a few institutions, such as the Canadian Figure Skating Hall of Fame, were also removed because they were discovered to not be open to the general public.

Finally, others were removed because they were heritage councils, service centres, resource providers, “friends of” associations etc., and were not considered to be tourist attractions. Others were removed because their collections are housed and managed by other institutions, such as the Canadian Nurses Association Archives. Several attractions left on the list are self-classed as archives, but were not eliminated because they offer public displays and are open regularly for visitation. The resulting list contained 104 museological institutions; representing 17 different categories of museum, all of which were contacted. A census of these museums was chosen as the best method of respondent selection, because of the relatively small number and of the variety contained within the list.

In order to obtain the most relevant answers, museum curators, or workers in charge of collections, exhibitions and conservation, whose primary responsibilities are not administrative, were requested to complete the survey. The term “curator” is broad and encompasses many different responsibilities, but Brandon and Wilson (2005) note the association with collections care and stewardship, as well as the responsibility of interpreting material culture to make it accessible. This presented some problems, as some of the small museums do not have a diversified staff and job responsibilities overlapped with other functions, especially administration. Conversely, in large museums, a large staff meant that there are several people who fulfil specialised curatorial roles. In this case, the request was directed towards titled directors or managers of exhibitions, curators or collections managers.

The list of museums obtained from the OMA did provide some contact details in some cases, but was not complete. To ensure accuracy, the Internet websites for each museum were used to obtain contact information and job titles, where available. In many cases, relevant titles, as well as contact details, were obtained through online staff directories. In order to reduce the

likelihood of the email message being treated as ‘spam’ or simply deleted, an introductory phone call was made to the prospective recipient to introduce the research and inform the curator about the forthcoming e-mail, as well as to confirm or obtain contact details. In some cases, no job titles or specific contacts were available, so the initial phone call was made to the general contact number provided and the researcher asked to be directed to the appropriate person. If there is no email contact available, then the museum was not eligible to participate. The telephone script found in Appendix B was used as a guideline for the conversations.

In cases where more than one appropriate contact is available, multiple contacts were made. For example, in the cases of the larger museums, staff directories are available online and list employees and job titles. In these cases, multiple contacts were chosen, up to a maximum of three curators for each museum, representing a variety of specialities or departments. From the 104 museums on the OMA list, 117 curators were contacted to ask for their participation

There were no incentives provided to entice curators to participate. Respondents were offered executive summary of the findings to be sent to them once the research is finished. For those who are interested and requested it, this summary will be sent electronically after the thesis has been completed.

### **3.4 The Questionnaire**

The questionnaire used in this thesis was made up almost entirely of closed-ended questions (Appendix C). To gain a profile of each responding museum, the questionnaire asked how many visitors are received annually, the number of volunteers and employees, the museum’s operating budget, as well as what services/amenities are offered on-site. Additionally, some scalar questions sought information on the importance of advertising practices, the museums’



participation in tourism promotional efforts and their level of involvement with other institutions, such as destination marketing organisations. These questions provided a sense of the size and general practices of each responding museum, which allowed comparisons of opinions to be made between institutions of different sizes, types and profiles. There were a few questions that offered an “Other” category, where respondents could type in their own answer. The final question was an open-ended one that gave participants the opportunity to reflect on the presence of tourism in the museum in their own words.

In order to measure curators’ perceptions towards the presence of tourists/tourism in relation to their museum, a series of 6-point Likert-type scales was employed. A Likert scale asks respondents to rate their opinion towards an issue or statement on a ranking scale. While a majority of authors typically prefer a typically a 5-point scale (Nardi, 2006, Gray, *et al.*, 2007), this researcher preferred to use an even number of points, as it is unclear what the midpoint of an odd numbered scale is intended to represent. For example, Nardi (2006) classifies the midpoint of a 5-point scale to be “neutral” (p.75), but the meaning of this position of opinion is unclear. For this research, a 6-point scale was employed where 1 represents ‘strongly disagree’, 2 represents ‘disagree’, 3 represents ‘somewhat disagree’, 4 represents ‘somewhat agree’ and 5 and 6 represent ‘agree’ and ‘strongly agree’ respectively.

Results from individual Likert-type questions can be used in the analysis stage to construct composite scores or indices to provide a more detailed picture about the respondents’ beliefs or attitudes (Gray, *et al.* 2007). These indices can be created by adding up scores from various questions on a specific theme. According to Nardi (2006), while intensity measures, such as Likert scales, are ordinal measures, they can be treated “as interval/ratio measures when the amount of agreement or disagreement is assumed to vary in equal intervals along the points

of the measure” (p.54). By treating the results from Likert-type questions as interval data, more statistical tests were available to further understand relationships between items.

The questionnaire was hosted on the Survey Monkey website. This site was chosen because it offers easy customization of surveys as well as easy distribution to respondents. The website provides users with many different question/answer structures and allows logic to be programmed into questions. In order to reduce the burden on the respondent, the majority of the questions did not require an answer in order to continue to the next set of questions. A few questions did require an answer in order to take advantage of the logic function. This logic function helped to streamline the questionnaire by skipping questions that were not applicable to a particular respondent.

### **3.5 Timeline of Research Proceedings**

During the month of June, the questions from the survey underwent an informal round of pre-testing using the researcher’s contacts in the Canadian Museums Association (CMA). As much of the subject matter and terminology is specific to the museum field, it was important to get some feedback from those working specifically in this field, rather than from tourism professionals, friends or family. In order to get this feedback, a copy of the link to the survey on the Survey-Monkey website was sent to two volunteers, so they would be able to see the same format as the actual respondents. A few modifications were made in response to the feedback that was received, which mostly focused on the language that was used.

The process of contacting curators began in August 2009. The survey collection phase took approximately a month and a half to complete. It was initially difficult to reach many of the curators, as the OMA list usually only provided only the general public phone number. Further

internet searches and going through the front desk staff were required in order to obtain direct contact details for the curators. Phone calls could only be made during the short work day window, excluding the lunch hour, in order to reach curators at their desk. Furthermore, many of the curators were not in the office full time: instead they were only in the office one or two days a week or would be on-site interacting with the public, especially at the smaller museums. It was often necessary to make four or five phone calls to reach a single curator.

Once curators were emailed the relevant information and the link, they were given about two weeks to complete the questionnaire. After a minimum of two weeks, curators who had not yet completed the survey were emailed a reminder note, which contained another link to the survey (Appendix A). In some cases, follow-up phone calls were made again. Approximately two weeks after these reminders had been sent out, no new surveys were returned. The researcher judged that any further attempts to collect surveys would not be likely to yield more completed surveys, so ended the period of data collection.

From the initial round of phone calls, it was discovered that three of the original 104 museums did not have collections that were open to the general public (*i.e.* archives) and that a further six had closed since the publication of the original OMA list. Three curators immediately declined to participate over the phone: citing a variety of reasons: too busy, too small to participate. The remaining 105 curators agreed to look over the survey and were provided access. Of this group, 71 started the survey and 59 curators completed the survey. As only completed surveys were used (Salkind, 2005), the response rate was calculated to be 56 percent.

### **3.6 Statistical Analysis**

As questionnaires are completed and returned online, the results were inputted into the statistical software package SPSS. In the cases where more than one curator from a single museum completed a questionnaire, each response was counted as a single entry. While this approach may over represent the larger museums, the main focus of the research is on general curator perceptions, not on their place of employment. Given that there are not many large museums on the sampling frame used in this study, it is useful to get an idea of how curators working in larger museums view tourism, instead of focusing on those working in smaller institutions. While there may be some overlap, and “double counting”, having more viewpoints from the larger museums allows more direct comparisons to viewpoints from the smaller museums.

The responses were transferred into the Statistical Package for Social Sciences (SPSS) program without the identification numbers that had been attached to the original questionnaires. There were two types of open ended questions included in the questionnaire that could not be directly recorded into SPSS. Questions that asked about job responsibilities, advertising media used and museum type offered an “Other” category that allowed respondents to type in their own answer. Secondly, the last question on the survey asked for opinions or further comments on tourism in the museum. The responses for both these types of questions were transcribed into a single word processing document, also with no identifier numbers.

Once all the questionnaires have been returned, the first stage of the analysis was to obtain basic summary statistics on all variables. Where appropriate, this included the mean or mode, the distribution and the frequencies. Secondly, the scalar/Likert questions were considered and

new variables created by adding various dimensions together. These new variables were used to measure the overall opinions of curators towards tourism.

The next step in the analysis phase was the use of t-tests and analysis of variance (ANOVA) to examine relations between variables at the interval or ratio level. The specific tests chosen depended on the nature of the variables being considered. Independent T-tests were used to compare the mean scores of two separate groups, such as the mean scores of tourism consideration of those museums who are part of a heritage trail against those that are not. In order to examine variables with more categories, ANOVA tests were run. For example, an ANOVA test was used to explore differences in tourism consideration between different types of museums or between museums with different budget sizes. The process of conducting statistical tests was somewhat iterative, as the results from tests may indicate new avenues of investigation. More detailed descriptions of the statistical analysis process will be provided in Chapter Four.

**Table 3: Research Questions Paired with Questionnaire Items and Statistical Tests**

<b>Research Questions</b>	<b>Questionnaire Items</b>	<b>Statistical Tests</b>	<b>Independent Variables</b>
How do museum curators view their role as a tourist attraction in the context of their other mandates and goals?	- Presence of Tourists - Museum Objectives - Museum Visitors	ANOVA T-tests	All (initially)
How important is tourism to the functioning of museums?	- Financial Considerations - Visitor Concerns	ANOVA T-Tests	All (initially)
How do museum curators view the contributions if their museum to the community?	- Economic contributions - Community Contributions	ANOVA T-Tests	All (initially)

### **3.7 Initial Research Limitations**

This research does have several limitations that will restrict its applicability and its findings. Firstly, this research is limited to only those museums being sampled, and is not

representative of any larger sample of museum curators. As such, while any findings from this research may be used to guide future research efforts, it cannot be applied to other settings.

Furthermore, it is assumed that those respondents who have completed questionnaires are in fact curators. By not asking for detailed job descriptions as a condition of eligibility, it relies on participants to self-identify as a curator. It is unknown if the respondents are “proper”, full time curators, or if they have other responsibilities in addition to curatorial tasks. For example, in the case of small museums, the responsibilities of the curator may be undertaken by a general manager who is also responsible for administrative functions. These multiple roles may influence their perceptions of tourism. Additionally, the questionnaire presumes that curators have previously considered tourism and the issues discussed in the survey, and that they already have an opinion on the subject.

Finally, the Eastern Ontario region itself is home to many museums that are not included in this study. The sample was relatively limited in that it only considered those institutions listed on the OMA website. It does not take into account other museums or similar types of tourist attractions, such as those who are not OMA members or for-profit institutions. These institutions may identify themselves as museums and may meet the ICOM definition, yet may not be members of the OMA for a variety of reasons (including financial, membership in other organizations, *etc.*). By not including these museums, the data gathered for this research is relatively limited.

## **CHAPTER FOUR: DATA ANALYSIS**

### **4.1 Data Collection**

As was discussed in the previous chapter, phone calls were made to recruit participants to complete an online survey. Of the 104 museums initially on the OMA list, 117 curators were contacted to ask for their participation. 105 curators agreed to look over the survey, and were emailed the link to the survey (Appendix A). 71 started the survey, but only 59 curators completed the survey, yielding a response rate of 56 percent.

The responses were transferred into the SPSS program without the identification numbers that had been attached to the original questionnaire responses. There were two types of open-ended questions included in the survey, which could not be directly recorded into SPSS. Questions asked about job responsibilities, advertising media used in the museum, and museum type offered an “Other” category that allowed respondents to type in their own answer. Secondly, the last question on the survey for opinions or further comments on tourism in the museum. The responses for these of questions were transcribed into a single word processing document with no identifier numbers. The following sections describe the statistical analysis that was applied to the data.

### **4.2 Descriptions of Survey Participants**

Chapter Three noted that the intention of the survey was to understand the professional perceptions of curators, so personal details and demographic data, such as age or gender, were not part of the questionnaire. The first stage of the analysis was to examine the professional profile of respondents. As shown in Table 4, most of the participants considered themselves to have received some formal training as a curator, ranging from advanced degrees in their field or

museum studies programs to training courses sponsored by the OMA. Most of the respondents reported being involved in curatorial responsibilities as part of their jobs, with exhibit planning (91.5%), research (88.1%), collections interpretation (86.4%) and acquisitions (83.1%) being the most common responsibilities.

**Table 4: Job Characteristics of Survey Respondents (n=59)**

<b>Characteristic</b>	<b>Percentage</b>	<b>Percentage</b>	
Formal Training	71.2		
<b>Curatorial Tasks</b>		<b>Administrative Tasks</b>	
Collections Care	81.4	Fund Raising	39.0
Acquisitions	83.1	Staff Management	64.4
Research	88.1	Administration	57.6
Collection Interpretation	86.4	Payroll Duties	30.5
Education Programs	52.5	Other Financial Responsibilities	39.0
Exhibit Planning	91.5	Public Relations	62.7
Volunteer Co-ordination	52.5	Advertising and Marketing	58.6

**Note:** The percentage field represents valid percentages.

In comparison, the respondents noted that their job does include many of the administrative and managerial tasks listed above in Table 4. Staff management (64.4%), public relations (62.7%) administration (57.6%), and advertising and marketing (58.6%) are the most common responsibilities listed. However, a majority of curators reported that they were generally not involved in the financial aspects of the museum. Many curators offered further detail on their roles and responsibilities. Some specifically noted that as the sole curator or employee, they were responsible for the operations and maintenance for the entire facility. One curator stated that “I operate this unique museum almost singlehandedly, including the gardening and guided tours of the exhibits”, while others included “cleaning the toilets” and “board pampering” as part of their job descriptions. More generally, participants indicated that their other job responsibilities included training and outreach programs and board of directors’ responsibilities.

### **4.3 Descriptions of Participating Museums**



While the overall aim of this study is to understand how curators perceive the presence of tourism in the museum and the museum’s role in the community, it is likely that these perceptions will be coloured by the environment in which they work. As such, describing the characteristics of the museums where the curators work is helpful to understanding their perceptions. For example, the figures concerning job characteristics discussed in the previous section were likely influenced by the size of the museum. Table 5 shows some selected characteristics of the museums where the curators worked.

The majority of museums were identified by the curators to be community museums (22.0%), or art museums/galleries (13.6%). The occurrences of other types of museum were relatively fewer, often only containing one museum (e.g. agricultural site). The category of “other” allowed curators to be more specific about how they categorized their museum. These responses were comprised of ‘combinations’ of museum types, such as “community museum/archives” or “community and history museum”; as well as more precise labels, such as “school museum” or “Archaeological Interpretative Centre”.

**Table 5: Characteristics of the Museums (n=59)**

<b>Characteristic</b>	<b>Categories</b>	<b>Frequency</b>	<b>Percentage</b>
Museum Type	Agricultural Site	1	1.7
	Art Museum/Gallery	8	13.6
	Community Museum	13	22.0
	Cultural Centre	2	3.4
	Historic Building	6	10.2
	Living History Site	4	6.8
	Military Museum	3	5.1
	Multidisciplinary Museum	1	1.7
	Natural Science/History Collection	3	5.1
	Science and Technology Museum	4	6.8
	Specialized Collection	3	5.1
	Sports Museum/Hall of Fame	2	3.4
	Other	9	15.3
Adult Admission Charge	\$0.00/ By Donation	26	46.4
	\$0.10 - \$5.00	21	37.5
	\$5.01 - \$10.00	7	12.5
	\$10.01 - \$20.00	2	3.6
Budget Size	Less than \$100,000	24	41.4
	\$100,000 - \$499,999	17	29.3
	\$500,000 - \$999,999	2	3.4

	\$1 million - \$5 million	6	10.3
	\$5 million - \$10 million	1	1.7
	Over \$10 million	8	13.8
Paid Employees, Full-Time	0	10	19.2
	1 to 5	30	57.7
	6 to 10	5	9.6
	11 to 50	2	3.8
	51 to 100	1	1.9
	Over 100	4	7.7

**Note:** The percentage field represents valid percentages.

Most of the surveyed museums are relatively small: more than half employed five or fewer full-time employees (57.7%) and a plurality (41.4%) had budgets of under \$100,000. The majority of museums either did not charge admission (46.4%) or charged a nominal fee of under five dollars for an adult admission (37.5%).

**Table 6: Museum Amenities (n=59)**

<b>Amenity</b>	<b>Percentage</b>
Website	94.9
On-Site Gift Shop	76.9
Brochures, Display Maps, Catalogues	83.1
Audio Guides	13.6

**Note:** The percentage field represents valid percentages.

Finally, Table 6 portrays the availability of a selection of visitor amenities at participating museums. Nearly all of the museums reported having a website (94.9%), while only three museums (the balance of about 5%) did not. Similarly, most museums reported having an on-site gift shop (76.3%) as well as brochures, display maps or catalogues available for visitors' information (83.1%). On the other hand, very few museums reported having audio guides available for visitors (13.6%).

#### **4.4 Changes in Museum Practice over Time**

Table 7 shows how museum curators viewed changes in a selection of museum operations over the past ten years. Although further statistical testing was conducted using these variables, the majority of these tests were not found to be significantly significant (see Table 15). As a result,

the descriptive statistics shown in Table 7 are only presented in order to frame the following discussions on the research questions.

**Table 7: Descriptive Statistics for Changes in Museum Practice over Time**

<b>Museum Operation</b>	<b>N</b>	<b>Mean</b>	<b>SD</b>
Tracking visitor numbers	53	4.30	.95
Tracking visitor origin	47	4.28	1.01
Fund raising	50	4.32	1.06
Budget issues	53	4.34	.94
Attracting visitors to the museum	54	4.30	.96
Tailoring exhibits to visitor demands	51	3.86	1.15
Tailoring exhibits to tourist demands	50	3.50	1.13
Availability of other languages for interpretation	50	3.86	1.05
Amount of interpretation available for visitors	54	4.11	1.00
Consideration of tourism when making museum acquisitions	43	3.19	.90
Marketing the museum as a tourist attraction	53	4.42	.88
Involving the local community in decision making processes	49	3.63	1.11

\* Measured on a 5 point scale where 1 = less attention, 3 = no change and 5 = more attention.

It was reported that more attention is now being paid towards financial issues than there was ten years ago: more attention is being given to marketing the museum for tourists (4.30) and towards raising funds (4.32). There is also more attention being paid towards budget issues and decisions made by the museum (4.34). However, there is little to no change in the amount of consideration given to tourist visitors when making museum acquisitions (3.19).

Similarly, more attention is being paid to visitor issues and visitor care: while there has not been much change in the availability of other languages for interpretation (3.86), there is more consideration of the amount of interpretation and information available for visitors (4.11). Curators are also devoting more effort towards tracking both the numbers (4.30) and the origin (4.28) of visitors to their museum.

Despite more attention being given to these aspects of hosting visitors, curators overall have not changed the degree to which they cater their exhibitions for general visitors (3.86) or tourist visitors (3.50) specifically. They also have not changed the amount of consideration shown towards tourism when making museum acquisitions (3.19). Additionally, the attention

paid towards involving the community in museum decisions has also remained relatively unchanged (3.63).

While some aspects of curators' job have remained unchanged, there have been changes in some of the responsibilities related to tourism. While this thesis does not investigate how or why these changes have occurred, the research questions explored in section 4.6 aim to answer how museum curators are relating to the presence of tourism today.

#### **4.5 “Data Reduction”**

The large number of variables on curator opinions makes it difficult to analyze the collected data concisely. In order to reduce this data complexity, principal component analysis was used in the next stage of analysis to conduct a series of exploratory factor analyses. Principal component analysis is a statistical method of deriving linear combinations from a set of original variables, but is mathematically less complex than other forms of factor analysis (Stevens, 2002).

Component analysis is done in order to identify how the different variables come together to account for the main sources of variation in the data as well as to reduce the number of variables used in further analysis (Stevens, 2002). This reveals a smaller number of underlying factors with a given set of variables and enables the researcher to interpret what each represents (Diekhoff, 1992).

The first stage of the component analysis was to calculate the Kaiser-Meyer-Olkin (KMO) measure of sampling adequacy for each 'block' of survey questions to see if the variables shared common variance, and could therefore be judged to have some common underlying property. Small KMO values indicate that a variable is not related to the other variables, while larger values indicate the existence of relationships between the variables. A KMO score of 0.6 or

better is generally considered to be the minimum requirement to show that there is common variance between the variables (UCLA, 2009). Wuensch (2009) describes KMO values of above 0.9 as marvellous, between 0.7 and 0.8 as meritorious, between 0.6 and 0.7 as middling, between 0.5 and 0.6 as mediocre, and below 0.5 as unacceptable (p.6).

The KMO was examined in conjunction with commonality values for variables. The minimum commonality was set at 0.5 for inclusion in the principal components analysis. This value was chosen as a conservative estimate: Gorsuch (1983) notes that a variable with a value of 0.4 demonstrate low commonality with the rest of the variables.

Each variable included in the analysis will ideally load onto a single factor that will represent a common theme. Only those factors that have an Eigenvalue greater or equal to 1 will be retained, as these factors are considered to be replicable (Diekhoff, 1992, p.337). This is the most commonly used criteria for determining which components to retain, and is the default for the SPSS program (Stevens, 2002). Generally, the retained factors should explain at least 70% of the total variance (Stevens, 2002).

A series of component analyses were conducted on each of the sections of questions relating to curator perceptions of the museum's role in various dimensions, including tourism, visitors and economic and social environments. These statistics were run in order to identify underlying themes within the data.

#### **4.5.1 Factor analysis for business elements.**

The first 'block' of statements is related to the museum in terms of economic and community quality of life issues. All nineteen statements yielded a KMO value of 0.392, which indicated that there was likely no relationship between the variables. However, there were

strong commonalities for most of the variables and five distinct factors were revealed that explained nearly 80% of the total variance (Table 8).

**Table 8: Factor Structure Matrix for Perceptions of Business Elements**

Statement	Factor 1	Factor 2	Factor 3	Factor 4	Factor 5	Commonality
Our museum is the biggest tourist attraction in the community.	.024	.089	.487	.339	.644	0.776
We want to attract tourists to our museum	.078	<b>.784</b>	.161	-.175	.061	0.861
We create new or special exhibits to attract tourists to visit our museum.	.007	.294	.643	.299	.298	<b>0.678</b>
We actively compete with other tourist attractions for visitors	.297	.278	.395	.169	<b>-.691</b>	0.826
The number of visitors received is the best indication for the museum's success	.000	.141	<b>.919</b>	-.078	.055	0.873
The number of tourists received is the best indication of the museum's success.	.050	.041	<b>.953</b>	-.043	-.153	0.937
Budgeting for tourist marketing has taken financial resources away from research	.143	-.195	.032	<b>.956</b>	.082	0.981
Budgeting for tourist marketing has taken financial resources away from collections care.	.160	-.152	.069	<b>.946</b>	.068	0.952
Marketing to tourists has increased the attention we pay to providing a positive visitor experience.	.194	.328	.348	.238	.520	<b>0.593</b>
The tourism market is crucial to our continued operation.	.305	.464	.426	.152	.340	<b>0.628</b>
The museum voluntarily participates in tourism initiatives.	-.205	<b>.870</b>	.127	-.188	.007	0.850
The museum seeks out tourism initiatives and promotional opportunities.	-.011	<b>.926</b>	.056	.033	.041	0.864
Working with a local destination marketing organization (DMO) is an important way of attracting visitors.	.212	.518	.251	-.353	.016	<b>0.501</b>
Partnerships with other tourism attractions are important for attracting visitors.	.092	<b>.860</b>	.025	-.024	-.123	0.764
This museum makes this town a better place for business to operate.	<b>.896</b>	.044	.041	-.035	.091	0.816
This museum makes this town a better place for new businesses to open.	<b>.857</b>	-.072	.101	.124	.268	0.837
This museum gives this town a stronger community spirit.	.572	-.057	-.045	.017	.660	0.768
This museum improves the local residents' quality of life.	<b>.936</b>	.080	-.010	.145	-.064	0.907
This museum makes this town a more attractive place for prospective residents.	<b>.939</b>	.087	.054	.106	-.135	0.921
Eigenvalue	5.315	4.073	2.604	1.681	1.480	
% Of Total Variance	27.974	21.437	13.707	8.845	7.792	79.75
Cumulative Percentage	27.974	49.411	63.118	71.755	79.755	

There were no commonalities below 0.5, but as the KMO was quite low, any commonalities below 0.7 were removed in order to try to improve the KMO. Once these four

statements were removed from the analysis, the variables loaded more strongly into the five factors (Table 9) and yielded a KMO value of .575. The first factor represents the museum’s impact on the business environment (‘Business Environment’), the second deals with attracting tourists to the museum (‘Attracting Tourists to the Museum’), the third reflects attitudes towards visitors in the museum (‘Visitorship’) while the fourth represents budget concerns regarding tourism marketing (‘Budgetary Decisions’). The fifth factor is a “bipolar factor” (Stevens, 2002, p. 387), containing both positive and negative loading scores, and relates to perceptions of the museum as a valued community resource (‘The Museum as a Community Resource’). For the rest of the discussion, these variables will be referred to by the names noted in parentheses.

**Table 9: Factor Structure Matrix with a Varimax Rotation for Perceptions of Business Elements**

Statement	Factor 1	Factor 2	Factor 3	Factor 4	Factor 5	Commonality
Our museum is the biggest tourist attraction in the community.	.049	.203	.355	.317	<b>.759</b>	.845
We actively compete with other tourist attractions for visitors	.290	.281	.449	.197	<b>-.601</b>	.765
The number of visitors received is the best indication for the museum’s success	.000	.110	<b>.943</b>	-.008	.112	.913
The number of tourists received is the best indication of the museum’s success.	.046	.030	<b>.964</b>	.007	-.070	.936
Budgeting for tourist marketing has taken financial resources away from research	.115	-.173	.001	<b>.960</b>	.060	.968
Budgeting for tourist marketing has taken financial resources away from collections care.	.129	-.130	.026	<b>.973</b>	.061	.985
The museum voluntarily participates in tourism initiatives.	-.144	<b>.899</b>	.133	-.259	.022	.913
The museum seeks out tourism initiatives and promotional opportunities.	.031	<b>.930</b>	.046	-.017	.068	.872
Partnerships with other tourism attractions are important for attracting visitors.	.131	<b>.867</b>	.038	-.081	-.081	.784
This museum makes this town a better place for business to operate.	<b>.897</b>	.003	.060	-.011	.093	.817
This museum makes this town a better place for new businesses to open.	<b>.831</b>	-.080	.076	.144	.276	.800
This museum gives this town a stronger community spirit.	.555	-.033	-.111	.017	<b>.697</b>	.807
This museum improves the local residents’ quality of life.	<b>.931</b>	.061	-.027	.134	-.063	.892
This museum makes this town a more attractive place for prospective residents.	<b>.947</b>	.077	.042	.093	-.122	.928
Eigenvalue	4.096	3.092	2.119	1.546	1.375	
% Of Total Variance	29.256	22.088	15.133	11.044	9.823	87.344
Cumulative Percentage	29.256	51.344	66.477	77.521	87.344	

#### 4.5.2 Factor analysis for presence of tourists in the museum.

The second component analysis was run on the eight statements concerning the presence of visitors in the museum. The KMO statistic was 0.788, indicating a relatively strong connection between the statements. The results of the factor analysis can be seen in Table 10.

**Table 10: Factor Structure Matrix for Perceptions on the Presence of Tourists in the Museum**

Statement	Factor 1	Factor 2	Commonality
Provides new sources of revenue	.082	<b>.868</b>	.761
Puts greater strain on available resources	<b>.623</b>	.062	<b>.392</b>
Limits access for other visitors	<b>.818</b>	-.159	.694
Damages the atmosphere of the museum	<b>.887</b>	-.178	.819
Makes the museum more exciting	-.215	<b>.852</b>	.772
Impedes the proper preservation of artefacts	<b>.970</b>	-.020	.941
Disrupts conservation efforts	<b>.965</b>	-.034	.932
Causes more damage than local visitors	<b>.812</b>	-.073	.665
Eigenvalues	4.504	1.472	
% of Total Variance	56.30	18.40	74.71
Cumulative Percentage	56.30	74.71	

Only one statement had a commonality less than 0.5. Once this statement was removed, the remaining statements loaded even more strongly into two factors, which accounted for 80.79 percent of the total variance, as shown in Table 11. The statements in the first factor describe negative reactions to the presence of tourism in the museum ('Tourism as a Negative Presence in the Museum') and the statements in the second factor describe positive feelings towards the presence of tourism in the museum ('Tourism as a Positive Presence in the Museum').

**Table 11: Factor Structure Matrix with a Varimax Rotation for Revised Perceptions on the Presence of Tourism in the Museum**

Statement	Factor 1	Factor 2	Commonality
Provides new sources of revenue	.073	<b>.880</b>	.779
Limits access for other visitors	<b>.794</b>	-.172	.660
Damages the atmosphere of the museum	<b>.895</b>	-.164	.827
Makes the Museum More exciting	-.237	<b>.835</b>	.752
Impedes the proper preservation of artefacts	<b>.979</b>	.000	.958
Disrupts conservation efforts	<b>.976</b>	-.013	.953
Causes more damage than local visitors	<b>.851</b>	-.033	.726
Eigenvalues	4.21	1.45	
% of Total Variance	60.08	20.71	80.79
Cumulative Percentage	60.08	80.79	



### 4.5.3 Factor analysis for local versus tourist visitors.

The next component analysis was conducted on the nine statements comparing visitors to tourists in their behaviour in the museum, as shown in Table 12. The KMO statistic was 0.644, indicating a relationship between the statements exists, albeit not a particularly strong one.

**Table 12: Factor Structure Matrix for Locals and Tourist Visitors Perceptions**

Statement	Factor 1	Factor 2	Commonality
Tourists are welcome because they spend more time at the museum than other visitors	.727	.426	.710
Tourists are welcome because they spend more money at the museum than other visitors	.821	.295	.761
Tourists show more interest in the exhibits than local visitors	.655	.054	.432
Tourists spend more money on souvenirs than other visitors	.828	.047	.687
Tourists are indifferent to the displays or museum contents	-.156	.731	.559
Local visitors show more respect towards the displays than tourists	.221	.774	.648
Tourists show more respect to the staff than local visitors	.130	.691	.495
Local visitors show more respect towards the information provided than tourists	.152	.918	.866
One of the museums main jobs is to act as a tourist orientation centre	.692	-.131	.495
Eigenvalues	3.653	2.000	
% of Total Variance	40.58	22.22	62.80
Cumulative Percentage	40.58	62.80	

There were three statements that had less than 0.5 commonalities, which were removed. The analysis was rerun on the remaining six statements, with the results shown in Table 13. The six statements split into two factors, which explain 77.00 percent of the total variance. In general, the first factor describes favourable impressions of tourists ('Positive Perceptions towards Tourists'), while the second describes favourable impressions of local visitors ('Positive Perceptions towards Locals').

**Table 13: Factor Structure Matrix with a Varimax Rotation for Revised Locals and Tourist Visitors Perceptions**

Statement	Factor 1	Factor 2	Commonality
Tourists are welcome because they spend more time at the museum than other visitors	.811	.318	.759
Tourists are welcome because they spend more money at the museum than other visitors	.912	.159	.856
Tourists spend more money on souvenirs than other visitors	.847	-.098	.727

Tourists are indifferent to the displays or museum contents	-.134	<b>.788</b>	.640
Local visitors show more respect towards the displays than tourists	.287	<b>.827</b>	.765
Local visitors show more respect towards the information provided than tourists	.224	<b>.907</b>	.872
Eigenvalues	2.965	1.655	
% of Total Variance	49.41	27.58	77.00
Cumulative Percentage	49.41	77.00	

#### 4.4.4 Factor analysis for museum objectives.

The final component analysis was conducted on five statements concerning the objectives of the museum. The KMO value was .507, which meets the minimum value of 0.5 set by the research, although does not demonstrate a strong common variance. As all the statements showed commonalities above 0.5, no statements were removed. Table 14 shows the results of the component analysis. The statements again split into two factors: the first describes the museum's role in interpreting and preserving local history and culture ('Interpretation and Preservation Objectives') while the second describes the museum's educational role ('Education Objectives'). Despite the low KMO values, these two factors explain 85 percent of the total variance.

**Table 14: Factor Structure Matrix with a Varimax Rotation for Perception of Museum Objectives**

Statement	Factor 1	Factor 2	Commonality
Interpreting local history/culture for tourists	<b>.803</b>	.379	.789
Interpreting local history/culture for local visitors	<b>.942</b>	.215	.934
Preserving local heritage	<b>.930</b>	.116	.879
Educating local visitors	.254	<b>.838</b>	.766
Educating tourists	.159	<b>.926</b>	.833
Eigenvalues	3.166	1.085	
% of Total Variance	63.33	21.70	85.03
Cumulative Percentage	63.33	85.03	

These factor analyses provided some logical basis for assembling new variables by combining statements. Due to the relatively small number of cases available, these analyses were done as an exploratory exercise in an effort to both reduce the number of variables and to better understand the nature of the data and are not necessarily statistically valid or reliable.

According to Diekhoff (1992), a minimum number of ten cases are needed per variable in order to achieve statistical reliability, which was not met in most cases. However, upon further examination, the retained factors do show an underlying logic that provides a small measure of confidence in combining statements to form new variables. The statements that were shown to line up into a single factor were combined to create a single variable that represented a single dimension with a single mean score calculated from the individual statement scores.

It should also be noted here that no other reliability testing of the individual statements regarding their efficacy of representing curator perceptions/attitudes has been undertaken.

#### **4.6 Data Analysis**

The final stage of the statistical analysis process was to look for differences between various groups of respondents and understand how their responses differed on the various dimensions of the museums role. In the social sciences, the commonly accepted significance level is  $p < 0.05$ . While this convention is statistically arbitrarily defined, most authors agree that this value must be met in order to achieve meaningful results (Diekhoff, 1992). Due to the small sample size of this data set and the exploratory nature of this research, a higher threshold of  $p < 0.1$  will be accepted in this analysis. This value allows greater tolerance in identifying potentially meaningful relationships. Still, it should be recognized that this more liberal probability level is not as stringent as in most social science research.

Several of the independent variables used in the following analysis were modified from their original format in order to simplify or facilitate analysis. Some of the original groups were too small to be useable from a statistical perspective; other variables had a wide range that

needed to be condensed into manageable categories. The annual budget size category was reduced from six categories to three, as the middle categories held very few cases (see Table 5).

Respondents were asked whether there was an admission charge and how much it cost for an adult to enter the museum. This variable was re-coded twice: once to reflect the presence of an admission charge and again to re-code into four categories reflecting the different charges. The adult admission fee was used to indicate the presence of an entrance fee, regardless of discounted admission prices (e.g. student/senior or youth rates) or special promotions. The same analysis and reductions were performed for the other admission rates. Overall, similar patterns to the adult admission variable were revealed in the data analysis stage for the other admission rates, so for computational and analytic ease, these results are neither considered nor presented.

The yearly “number of visitors” variable was reduced to an ordinal variable, with its categories based on the quartile figures obtained from the descriptive statistics. Finally, the percentage of annual visitors to the museum was condensed into two categories, reflecting high levels of tourist visitors (above 50%) and low levels of tourist visitors (below 50%).

The mean scores presented in the following discussion reflect the Likert scale noted in Chapter 3: on a 6-point scale, 1 equals ‘strongly disagree’, 2 equals ‘disagree’, 3 equals ‘somewhat disagree’, 4 equals ‘somewhat agree’ and 5 and 6 represent ‘agree’ and ‘strongly agree’ respectively. A higher score is indicative of more agreement with the statements by the respondents, while a lower score indicates stronger disagreement. Unless otherwise noted, all scores presented are using this scale.

#### **4.6.1 Statistically insignificant results.**

While the focus of this section is on those tests that found significant difference between groups, it is important to note that the majority of the statistical tests conducted did not find statistically significant differences. Table 14 shows the comparisons that were made where no significant result was found. In addition to the newly composed variables discussed earlier, statistical comparisons were also made for the segments concerning the amount of consideration given to tourists and for changes in museum practice over time. The full text for these statements can be found in the complete questionnaire (Appendix C).

As was mentioned earlier, Table 15 reports those only tests where the significant level of  $p < 0.1$  was not met. Any significant findings will be discussed later on. While it is important to recognize non-significant findings, these findings will not be discussed in detail and more specific figures will not be included.

**Table 15: Statistical Tests Conducted with No Statistically Significant Outcome**

Characteristic (Independent Variable)	Opinion Variables (Dependent Variables)
Formal Training as a Curator (T-Test)	<ul style="list-style-type: none"> <li>- <b>Consideration of Tourists:</b> Educational program development; Advertising and promotions</li> <li>- <b>Changes over Time:</b> all variables</li> <li>- Business Environment</li> <li>- Attracting Tourism</li> <li>- Visitorship</li> <li>- Budgetary Decisions</li> <li>- Museum as a Community Resource</li> <li>- Tourism as a Positive Presence</li> <li>- Tourism as a Negative Presence</li> <li>- Positive Perceptions towards Locals</li> <li>- Positive Perceptions towards Tourists</li> <li>- Interpretation and Preservation Objectives</li> <li>- Education Objectives</li> </ul>
Museum Type (ANOVA Test)	<ul style="list-style-type: none"> <li>- <b>Consideration of Tourists:</b> all variables</li> <li>- <b>Changes over Time:</b> Tracking visitor numbers, Tracking visitor origin, Fund raising, Budget issues, Tailoring exhibits to visitor demands, Tailoring exhibits to tourist demands, Availability of other interpretative languages, Amount of interpretation for visitors, Consideration of tourism when making museum acquisitions, Involving the local community in decision making processes</li> <li>- Attracting Tourism</li> <li>- Visitorship</li> <li>- Budgetary Decisions</li> <li>- The Museum as a Community Resource</li> <li>- Tourism as a Positive Presence</li> <li>- Tourism as a Negative Presence</li> </ul>

	<ul style="list-style-type: none"> <li>- Positive Perceptions towards Locals</li> <li>- Positive Perceptions towards Tourists</li> <li>- Education Objectives</li> </ul>
Presence of an Admission Charge (T-Test)	<ul style="list-style-type: none"> <li>- <b>Consideration of Tourists:</b> all variables</li> <li>- <b>Changes over Time:</b> Tracking visitor numbers, Tracking visitor origin, Fund raising, Budget issues, Attracting visitors to the museum, Tailoring exhibits to tourist demands, Availability of other interpretative languages, Amount of interpretation for visitors, Marketing the museum as a tourist attraction, Involving the local community in decision making processes</li> <li>- Visitorship</li> <li>- Budgetary Decisions</li> <li>- Tourism as a Negative Presence</li> <li>- Positive Perceptions towards Locals</li> <li>- Positive Perceptions towards Tourists</li> <li>- Interpretation and Preservation Objectives</li> <li>- Education Objectives</li> </ul>
Adult Admission Charge (ANOVA Test)	<ul style="list-style-type: none"> <li>- <b>Consideration of Tourists:</b> all variables</li> <li>- <b>Changes over Time:</b> all variables</li> <li>- Attracting Tourism</li> <li>- Visitorship</li> <li>- Budgetary Decisions</li> <li>- Tourism as a Negative Presence</li> <li>- Positive Perceptions towards Locals</li> </ul>
On Site Gift Shop (T-Test)	<ul style="list-style-type: none"> <li>- <b>Consideration of Tourists:</b> all variables</li> <li>- <b>Changes over time:</b> all variables</li> <li>- Visitorship</li> <li>- Positive Perceptions towards Tourists</li> <li>- Tourism as a Negative Presence</li> <li>- Tourism as a Positive Process</li> <li>- Education Objectives</li> <li>- Interpretation and Preservation Objectives</li> </ul>
Availability of brochures, catalogues or display maps (T-Test)	<ul style="list-style-type: none"> <li>- <b>Consideration of Tourists:</b> all variables</li> <li>- <b>Changes over Time:</b> Tracking visitor numbers, Fund raising, Budget issues, Attracting visitors to the museum, Tailoring exhibits to visitor demands, Tailoring exhibits to tourist demands, Amount of interpretation for visitors, Consideration of tourism when making museum acquisitions, Involving the local community in decision making processes</li> <li>- Business Environment</li> <li>- Visitorship</li> <li>- Budgetary Decisions</li> <li>- The Museum as a Community Resource</li> <li>- Tourism as a Negative Presence</li> <li>- Positive Perceptions towards Locals</li> <li>- Positive Perceptions towards Tourists</li> <li>- Interpretation and Preservation Objectives</li> <li>- Education Objectives</li> </ul>
Audio Guides (T-Test)	<ul style="list-style-type: none"> <li>- <b>Consideration of Tourists:</b> all variables</li> <li>- <b>Changes over Time:</b> all variables</li> <li>- Business Environment</li> <li>- Attracting Tourism</li> <li>- Visitorship</li> <li>- Budgetary Decisions</li> <li>- The Museum as a Community Resource</li> <li>- Tourism as a Negative Presence</li> <li>- Positive Perceptions towards Tourists</li> <li>- Interpretation and Preservation Objectives</li> </ul>

	- Education Objectives
Number of Yearly Visitors (ANOVA Test)	- <b>Consideration of Tourists:</b> all variables - <b>Changes over Time:</b> all variables - Business Environment - Attracting Tourism - Visitorship - Budgetary Decisions - The Museum as a Community Resource - Tourism as a Positive Presence - Tourism as a Negative Presence - Positive Perceptions towards Tourists - Education Objectives
Percentage of Yearly Visitors that are Tourists (above/below 50%) (T-Test)	- <b>Consideration of Tourists:</b> Planning exhibitions, Designing Exhibitions, Display texts and information, Advertising and promotions - <b>Changes over time:</b> Tracking visitor numbers, Tracking visitor origin, Fund raising, Budget issues, Tailoring exhibits to visitor demands, Tailoring exhibits to tourist demands, Availability of other interpretative languages, Amount of interpretation for visitors, Marketing the museum as a tourist attraction, Involving the local community in decision making processes - Business Environment - Attracting Tourism - Visitorship - Budgetary Decisions - The Museum as a Community Resource
Museum Sector (ANOVA Test)	- <b>Consideration of Tourists:</b> Planning exhibitions, Designing Exhibitions, Educational program development, - <b>Changes over time:</b> Tracking visitor numbers, Tracking visitor origin, Budget issues, Tailoring exhibits to visitor demands, Availability of other interpretative languages, Amount of interpretation for visitors, Consideration of tourism when making museum acquisitions, Marketing the museum as a tourist attraction, Involving the local community in decision making processes - Business Environment - Attracting Tourism - Visitorship - Budgetary Decisions - The Museum as a Community Resource - Tourism as a Positive Presence - Tourism as a Negative Presence - Positive Perceptions towards Tourists - Education Objectives
Annual Operating Budget (Reduced Categories) (ANOVA Test)	- <b>Consideration of Tourists:</b> all variables - <b>Changes over time:</b> all variables - Business Environment - Attracting Tourism - Visitorship - Budgetary Decisions - The Museum as a Community Resource - Tourism as a Negative Presence - Positive Perceptions towards Tourists
Presence of other Budgets (e.g. Collections care, restoration, preservation; Acquisitions) (T-Test)	- <b>Consideration of Tourists:</b> Planning exhibitions, Designing Exhibitions, Educational program development, Display texts and information, - <b>Changes over time:</b> all variables - Business Environment - Attracting Tourism - Visitorship - The Museum as a Community Resource

	<ul style="list-style-type: none"> <li>- Tourism as a Positive Presence</li> <li>- Tourism as a Negative Presence</li> <li>- Positive Perceptions towards Tourists</li> <li>- Interpretation and Preservation Objectives</li> </ul>
<p>Membership Program (T-Test)</p>	<ul style="list-style-type: none"> <li>- <b>Consideration of Tourists:</b> Planning exhibitions, Designing Exhibitions, Educational program development, Advertising and promotions</li> <li>- <b>Changes over time:</b> all variables</li> <li>- Business Environment</li> <li>- Attracting Tourism</li> <li>- Visitorship</li> <li>- Budgetary Decisions</li> <li>- The Museum as a Community Resource</li> <li>- Tourism as a Positive Presence</li> <li>- Tourism as a Negative Presence</li> <li>- Positive Perceptions towards Tourists</li> <li>- Interpretation and Preservation Objectives</li> </ul>
<p>Part of an established cultural itinerary or heritage route (T-Test)</p>	<ul style="list-style-type: none"> <li>- <b>Consideration of Tourists:</b> all variables</li> <li>- <b>Changes over time:</b> all variables</li> <li>- Business Environment</li> <li>- Attracting Tourism</li> <li>- Visitorship</li> <li>- Budgetary Decisions</li> <li>- The Museum as a Community Resource</li> <li>- Positive Perceptions towards Locals</li> <li>- Positive Perceptions towards Tourists</li> <li>- Interpretation and Preservation Objectives</li> <li>- Education Objectives</li> </ul>
<p>Participation in local festival or community events (T-Test)</p>	<ul style="list-style-type: none"> <li>- <b>Consideration of Tourists:</b> Designing Exhibitions, Educational program development, Display texts and information, Advertising and promotions</li> <li>- <b>Changes over time:</b> Tracking visitor numbers, Tracking visitor origin, Fund raising, Attracting visitors to the museum, Tailoring exhibits to visitor demands, Tailoring exhibits to tourist demands, Availability of other interpretative languages, Consideration of tourism when making museum acquisitions, Marketing the museum as a tourist attraction, Involving the local community in decision making processes</li> <li>- Business Environment</li> <li>- Attracting Tourism</li> <li>- Visitorship</li> <li>- Budgetary Decisions</li> <li>- The Museum as a Community Resource</li> <li>- Tourism as a Positive Presence</li> <li>- Tourism as a Negative Presence</li> <li>- Positive Perceptions towards Locals</li> <li>- Positive Perceptions towards Tourists</li> <li>- Interpretation and Preservation Objectives</li> <li>- Education Objectives</li> </ul>
<p>Is the Museum considered a major attraction in the community? (T-Test)</p>	<ul style="list-style-type: none"> <li>- <b>Consideration of Tourists:</b> all variables</li> <li>- <b>Changes over time:</b> Tracking visitor numbers, Tracking visitor origin, Fund raising, Budget issues, Attracting visitors to the museum, Tailoring exhibits to visitor demands, Tailoring exhibits to tourist demands, Availability of other interpretative languages, Consideration of tourism when making museum acquisitions, Involving the local community in decision making processes</li> <li>- Budgetary Decisions</li> <li>- Tourism as a Negative Presence</li> <li>- Positive Perceptions towards Locals</li> <li>- Interpretation and Preservation Objectives</li> </ul>



	- Education Objectives
Is tourism explicitly mentioned in the museum's mission statement? (T-Test)	<ul style="list-style-type: none"> <li>- <b>Consideration of Tourists:</b> all variables</li> <li>- <b>Changes over time:</b> Tracking visitor numbers, Tracking visitor origin, Fund Raising, Budget issues, Attracting visitors to the museum, Availability of other interpretative languages, Amount of interpretation for visitors, Consideration of tourism when making museum acquisitions, Marketing the museum as a tourist attraction,</li> <li>- Business Environment</li> <li>- Attracting Tourism</li> <li>- Budgetary Decisions</li> <li>- Museum as a Community Resource</li> <li>- Tourism as a Positive Presence</li> <li>- Tourism as a Negative Presence</li> <li>- Positive Perceptions towards Locals</li> <li>- Interpretation and Preservation Objectives</li> <li>- Education Objectives</li> </ul>

#### 4.6.2 Discussion of results for research questions.

This section will examine each of the three questions posed in Chapter Three. The variables that speak most relevantly to each research question will be presented, using both descriptive statistics as well as the significant results of statistical tests. These descriptive statistics provide an initial understanding of the perceptions on the various dimensions for the group as a whole, before comparing various segments to each other.

***RQ1. How do museum curators view the role of the museum as a tourist attraction in the context of their other mandates and goals?***

The first variables to be examined for this research question concern to what extent curators agree that tourism has a positive or negative presence in the museum. Table 16 shows the descriptive statistics for these two variables. The respondents disagreed when asked if tourism had a negative presence in the museum (1.73), but did slightly agree that tourism had a positive presence in the museum (4.18).

**Table 16: Descriptive Statistics for Visitors and Tourism in the Museum**

	N	Mean*	Std Dev.
Tourism as a Negative Presence	46	1.73	.81
Tourism as a Positive Presence	52	4.18	1.03

\*6-point Likert Scores, where 1=strongly disagree, 2=disagree, 3=slightly disagree, 4=slightly agree, 5=agree and 6=strongly agree.

Table 17 shows the significant differences among various groups of curators on their perceptions of tourism having a positive presence in the museum.

**Table 17: ANOVAs and T-tests for Tourism as a Positive Presence in the Museum**

	Characteristic	N	Mean	SD	T/F	P
Museum Considered a Major Attraction?	Yes	33	4.62	.83	-4.87	.000
	No	19	3.42	.88		
Museum Part of a Cultural Itinerary or Heritage Route?	Yes	18	4.58	.97	-2.05	.046
	No	32	3.97	1.03		
Is tourism explicitly mentioned in the museum mission statement?	Yes	8	3.70	1.01	-1.70	.096
	No	38	3.07	.93		
Availability of Brochures, Catalogues, and Display Maps for Visitors	Yes	43	4.33	.92	-2.48	.016
	No	9	3.44	1.23		
Availability of Audio Guides for Visitors	Yes	6	4.83	.68	-1.67	.100
	No	46	4.09	1.04		
Percentage of Yearly Visitors that are Tourists	Less than 50%	25	3.82	.99	-2.12	.040
	More than 50%	14	4.50	.88		
Presence of an Admission Charge	No Charge/By Donation	22	3.72	1.19	-2.73*	.010
	Admission Charge	30	4.51	.75		
Adult Admission Charge	No Charge	22	3.72	1.19	2.68	.058
	\$0.01 to \$5.00	20	4.47	.71		
	\$5.01 – \$10.00	6	4.41	.86		
	Above \$10.00	2	5.00	1.41		
Museum Operating Budget Size	Less than \$100,00	22	4.22	1.12	3.00	.059
	\$100,00 – \$499,999	17	3.76	.97		
	\$500,00 – Over \$10 million	13	4.65	.74		

\* Equal Variances not assumed based on Levene's Test for Equality of Variance:  $F = 6.67, p = .013$

There was a significant difference in the scores between curators that considered their museum to be a major tourist attraction in the community and those that did not ( $t = -4.87, p < 0.000$ ). “Major attraction” status was correlated with tourism being seen as a positive presence. Curators who saw their museum as a major attraction were generally more positive towards tourism in the museum (4.62) than those curators who did not view their museum as a major attraction (3.42). There was a similarly significant correlation between museums that were part of an established cultural itinerary or heritage route ( $-2.05, p < 0.05$ ). Museums that were part of such a tourism venture showed stronger perception of tourism as a positive force in the museum (4.58) than those that were not (3.97).

There was a statistically significant correlation found in the opinions of curators who were working under a mandate that explicitly mentioned tourism and those that were not ( $t = -1.07, p < 0.1$ ). Where tourism was explicitly mentioned, curators tended to look more favourably on tourism in the museum (3.70) than did curators in museums where it was not (3.07). However, this significance was only found using the higher significance threshold of  $p < 0.1$  and the practical difference between the two groups is negligible.

Table 17 also shows a significant correlation in curator opinions at museums with different levels of interpretation available for visitors. Curators tended to agree that tourism had a positive presence slightly more when there were audio guides (4.83 versus 4.09) and brochures, maps and catalogues (4.33 versus 3.44) available for visitors to use. Differences in the availability of brochures, catalogues and display maps showed a slightly larger difference in opinions at a statistically higher level ( $t = -2.48, p < 0.05$ ) than was seen for the presence of audio guides ( $t = -1.67, p < 0.1$ ).

The variable for the percentage of yearly visitors that were tourists also indicated a statistical correlation towards tourism as a positive presence ( $t = -2.12, p < 0.05$ ). Curators at museums who received the majority of their visitors as tourists had higher levels of agreement for this dependent variable (4.50) than curators at museums receiving less than 50% of their annual visitation from tourism (3.82).

The presence of an entrance fees is shown to be correlated with curator perceptions on tourism having a positive presence in the museum ( $t = -2.73, p < 0.05$ ). Curators at museums without a set admission charge had slightly lower levels of agreement (3.72) than respondents at museums with an admission charge (4.51). According to Levene's Test for the Equality of Variance, there was a significant difference in the standard deviations of these two groups ( $F =$

6.67,  $p < 0.05$ ): there was less variation among responses where there was no entrance fee. It was also found that there were statistically significant differences when the amount of the admission charge differed ( $F = 2.68$ ,  $p < 0.1$ ), however, it is not possible to determine exactly where these differences lie. Overall, the higher the entrance fee, the more agreement was shown by the respondents.

The last entry of Table 17 shows a significant correlation with curator opinions and the size of their operating budget ( $F = 3.00$ ,  $p < 0.1$ ). While museums with the highest budget (4.65) are shown to be significantly different from museums with a mid-range budget (3.76), museums with the lower budget (4.22) are not significantly different from the other two.

**Table 18: ANOVAs for Tourism as a Negative Presence in the Museum**

	Characteristic	N	Mean	SD	T	P
Museum part of a Cultural Itinerary or Heritage Route?	Yes	16	1.40	.56	2.05	.046
	No	28	1.85	.77		
Percentage of Yearly Visitors that are Tourists	Less than 50%	21	2.01	.73	2.93	.006
	More than 50%	14	1.32	1.32		

Table 18 shows that being part of a heritage route is correlated with curator opinions on tourism as a negative presence in the museum ( $t = 2.05$ ,  $p < 0.05$ ). Curators at museums that did participate more strongly disagreed that tourism has a negative presence in the museum (1.40) than curators at museums that are not part of a recognized cultural route (1.85).

The tourist percentage of annual visitors is also shown in Table 18 to be significantly correlated with this curator perception variable ( $2.93$ ,  $p < .05$ ). Curators that hosted more than half their visitors as tourists showed stronger disagreement (1.32) towards the variable of tourism as a negative presence in the museum than curators who received more local visitors (2.01).

The next set of variables that are examined concern curator attitudes towards the most important objectives and functions that a museum is supposed to fulfill. As shown in the factor

analysis, these variables divided into two overall mandates: interpretation/preservation and education.

**Table 19: Descriptive Statistics for Museum Objectives**

	<b>N</b>	<b>Mean</b>	<b>Std Dev.</b>
Education	55	5.53	.63
Interpretation and Preservation	53	5.31	1.04

\*6-point Likert Scores, where 1=strongly disagree, 2=disagree, 3=slightly disagree, 4=slightly agree, 5=agree and 6=strongly agree.

Table 19 contains the descriptive statistics for the museum’s objectives. While both variables showed high scores on the 6-point Likert scale, visitor education obtained a higher score (5.53) than the interpretation and preservation of the local culture and history (5.31). Additionally, there was very little variation among respondents’ answers for Education (.63), but a relatively high standard deviation for Interpretation and Education (1.04).

**Table 20: ANOVAs and T-tests for Education Objectives of the Museum**

	<b>Characteristic</b>	<b>N</b>	<b>Mean</b>	<b>SD</b>	<b>T/F</b>	<b>P</b>
Percentage of Yearly Visitors that are Tourists	Less than 50%	28	5.34	.65	-5.35*	.000
	More than 50%	12	6.00	.00		
Is there a membership program available?	Yes	39	5.42	.66	2.53**	.015
	No	16	5.81	.44		
Adult Admission Charge	No Charge	25	5.64	.60	3.79	.016
	\$0.01 to \$5.00	20	5.62	.56		
	\$5.01 – \$10.00	6	4.91	.66		
	Above \$10.00	2	4.75	.35		
Museum Operating Budget Size	Less than \$100,00	23	5.74	.49	2.41	.099
	\$100,00 – \$499,999	16	5.47	.69		
	\$500,00 – Over \$10 million	16	5.31	.68		

\* Equal Variances not assumed based on Levene’s Test for Equality of Variance:  $F = 27.97, t < .000$

\*\* Equal Variances not assumed based on Levene’s Test for Equality of Variance :  $F = 6.18, p = .016$

Table 20 shows that although there is a significant correlation found for perceptions of education objections and museums with different visitor profiles, the practical difference among the groups is negligible. At museums that received more than 50% of their visitors as tourists, there was very strong agreement that education was the most important objective for the museum (6.00). There was still agreement at museums where local visitors predominated (5.34), however, it was not as strong and there was more variation among respondents. Opinions of education objectives was correlated with the presence of a membership program: education was

deemed to be more important to curators where there was no membership program (5.81) than it was when there was a membership program in place (5.42). Finally, while the statistics reveal that there are significant correlations between both the amount of an adult admission charge and the museum's operating budget, there was no discernable pattern or significant groupings that were significantly different from each other within each variable. Additionally, this result was only significant at the  $p < 0.1$  level for the museum budget size.

**Table 21: ANOVAs and T-tests for Interpretation and Preservation Objectives of the Museum**

	Characteristic	N	Mean	SD	T/F	P
Percentage of Yearly Visitors that are Tourists	Less than 50%	26	5.16	1.13	-3.26*	.003
	More than 50%	14	5.93	.26		
Museum Type	Agricultural Site	1	5.00	.	1.80	.085
	Art Museum/Gallery	6	4.72	1.06		
	Community Museum	13	5.87	.25		
	Cultural Centre	2	6.00	.00		
	Historic Building	6	5.00	1.54		
	Living History Site	4	5.16	.57		
	Military Museum	3	5.66	.57		
	Multidisciplinary Museum	1	6.00	.		
	Natural Science/History Collection	3	4.55	.77		
	Science & Technology Museum	4	4.00	2.31		
	Specialized Collection	2	5.66	.47		
	Sports Museum/Hall of Fame	0	.	.		
Museum Sector	Other	8	5.66	.35	3.55	.013
	Public (Federal Government)	13	4.54	1.56		
	Public (Provincial Government)	3	5.33	.66		
	Public (Municipal Government)	15	5.51	.80		
	University	2	4.50	1.17		
Museum Operating Budget Size	Private (for Profit)	19	5.73	.39	3.47	.039
	Less than \$100,00	24	5.56	.78		
	\$100,00 – \$499,999	15	5.46	1.02		
Adult Admission Charge	\$500,00 – Over \$10 million	14	4.71	1.27	4.32	.009
	No Charge	23	5.50	.79		
	\$0.01 to \$5.00	20	5.46	.91		
	\$5.01 - \$10.00	6	4.00	1.67		
Number of Yearly Visitors	Above \$10.00	2	4.83	.23	2.90	.045
	0 - 1250	13	5.84 <sup>b</sup>	.29		
	1251 – 4000	13	5.35 <sup>ab</sup>	.98		
	4001 – 20,000	12	5.33 <sup>ab</sup>	1.13		
	Above 20,000	10	4.57 <sup>a</sup>	1.49		

\* Equal Variances not assumed based on Levene's Test for Equality of Variance:  $F = 7.03$ ,  $t = .012$   
Superscripts denote contexts that are significantly different from each other.

Table 21 shows the results for the opinions on the interpretation and preservation objectives of the museum. Like the results for the education objective, interpretation and

preservation objectives was significantly correlated with the percentage amount of tourist visitors ( $t = -3.26, p < 0.05$ ). Curators at museums who received the majority of their visitors as tourists indicated slightly stronger agreement with the interpretation and preservation mandates (5.93) than those at museums with tourism representing less than 50% of visitors (5.16). The type of museum that a curator worked at had some correlation with curator opinions on this variable: broadly, curators at cultural and historical collections tended to agree more strongly with the statements included in this variable than respondents at other types of museums. However, due to the relatively small numbers in each group and the high significance level used to determine significance ( $p < 0.1$ ), caution should be used in interpreting these results.

Other factors that are correlated with curator opinions were the sector to which a museum belonged, their operating budget, and the amount of an adult admission charge. Each of these showed variations in curator opinions to be significant, but the differences were relatively small and no clear pattern was revealed within these differences. Finally, the annual number of visitors is shown to be correlated with responses to this variable ( $F = 2.90, p < 0.05$ ). The curators of museums with low annual attendance placed greater importance on their interpretative and preservation roles (5.84) than museums with more than 20,000 visitors per year (4.57). Museums with visitors in the mid-ranges were not found to be significantly different from either group.

The final set of variables examined for this research question was curator perceptions towards different types of visitors in the museum. Table 22 shows there was weak disagreement (3.29) for positive perceptions towards tourists (over other types of visitors), and the respondents overall showed disagreement for their opinions for local visitors over other types of visitors

(2.58). The standard deviations for both variables indicate a moderate amount of variation in these opinions (.96 and 1.10 respectively).

**Table 22: Descriptive Statistics for Visitors and Tourism in the Museum**

	N	Mean	Std Dev.
Positive Perceptions towards Tourists	47	3.29	.96
Positive Perceptions towards Locals	46	2.58	1.10

\*6 point Likert Scores, where 1=strongly disagree, 2=disagree, 3=slightly disagree, 4=slightly agree, 5=agree and 6=strongly agree.

As shown in Table 23, the presence of a membership program is correlated with curator perceptions of local museum visitors ( $t = -2.57, p > 0.05$ ). When a membership program was not offered, curators showed stronger disagreement (2.00) with the statements promoting local visitors over tourists than did curators at museums offering memberships (2.84). The sector under which the museum is operating was also found to be significantly correlated with the responses ( $F = 4.36, p < 0.05$ ). Museums operated by municipal governments were shown to have the strongest disagreement (1.51) and museums run by the municipal government showed only slight disagreement (3.08) on this aspect. Other forms of ownership fell into the middle of these opinions, however, there were no distinctly different categories found.

**Table 23: ANOVAs and T-tests for Positive Perceptions of Local Visitors**

	Characteristic	N	Mean	SD	T/F	P
Is there a membership program available?	Yes	30	2.84	1.16	-2.57	.014
	No	15	2.00	.71		
Museum Sector	Public (Federal Government)	9	1.51	.44	4.36	.005
	Public (Provincial Government)	2	2.50	.70		
	Public (Municipal Government)	12	3.08	.98		
	University	3	2.22	.38		
	Private (for Profit)	19	2.92	1.13		
Museum Operating Budget Size	Less than \$100,00	20	2.58 <sup>ab</sup>	1.32	3.54	.038
	\$100,00 – \$499,999	15	3.00 <sup>b</sup>	.65		
	\$500,00 – Over \$10 m	10	1.86 <sup>a</sup>	.83		
Availability of Audio Guides	Yes	6	1.61	.49	2.45	.018
	No	40	2.73	1.09		
Number of Yearly Visitors	0 - 1250	12	2.47	1.36	2.81	.052
	1251 – 4000	13	3.17	.97		
	4001 – 20,000	11	2.36	.50		
	Above 20,000	6	1.83	.98		
Percentage of Yearly Visitors that are Tourists	Less than 50%	22	2.95	1.17	1.82	.078
	More than 50%	13	2.25	.94		

Superscripts denote contexts that are significantly different from each other



There were distinct response correlations found for the museum’s annual operating budget ( $F = 3.54, p < 0.05$ ). Respondents with large budgets were most likely to express stronger disagreement (1.86) while participants at museums with budgets in the mid-range showed only slight disagreement (3.00). Respondents with the smallest budgets were not significantly different from the other two.

The availability of audio guides for visitors was shown to be correlated with curator perceptions towards local visitors ( $t = 2.45, p < 0.05$ ). Where audio guides were available, there was stronger disagreement towards this variable (1.61) than there was when audio guides were not available (2.73). While the standard deviations are quite different, this disparity was not found to be statistically significant.

Finally, Table 23 shows that both the number of yearly visitors ( $t = 2.81, p < 0.1$ ) and the percentage of those visitors that are tourists ( $t = 1.82, p < 0.1$ ) have a statistically significant correlation with curator opinions, albeit only at the  $p < 0.1$  level. While most of the differences between the categories for both independent variables are small, the curators at museums with the highest level of annual attendance (1.83) showed much more disagreement with this variable than other curators at museums with lower annual attendance figures. Other than this one broad observation, the differences between the groups are minimal and do not show much practical relevance.

**Table 24: ANOVAs and T-tests for Positive Perceptions of Tourist Visitors**

	Characteristic	N	Mean	SD	T/F	P
Museum considered a major attraction?	Yes	31	4.12	.90	-2.19	.033
	No	16	2.79	.97		
Is tourism explicitly mentioned in the museum mission statement?	Yes	8	3.70	1.01	-1.70	.096
	No	38	3.07	.93		
Percentage of Yearly Visitors that are Tourists	Less than 50%	24	2.83	.88	-2.42	.021
	More than 50%	13	3.59	.94		
Adult Admission Charge	No Charge	20	3.00 <sup>ab</sup>	1.07	3.54	.023
	\$0.01 to \$5.00	18	3.55 <sup>ab</sup>	.68		
	\$5.01 – \$10.00	5	2.40 <sup>a</sup>	1.01		

Above \$10.00	2	4.33 <sup>b</sup>	.47
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Superscripts denote contexts that are significantly different from each other.

Table 24 shows which independent variables revealed significant differences in curator perceptions towards tourist visitors in the museum over local visitors. There was a large difference in respondents' attitudes when considering the museum as a major tourist attraction (-2.19,  $p < 0.05$ ). Curators that considered their museums to be a major attraction had more positive feelings towards tourists over local visitors (4.12) than curators that did not consider their museum to be a major attraction (2.79). There was a slight correlation with tourism being mentioned in the museum mission statement ( $t = -1.70$ ,  $p < 0.1$ ). When tourism was not explicitly mentioned, survey participants replied they had only a slight agreement (3.07) with this variable. When tourism was explicitly mentioned, this score indicated a small increase in the amount of agreement indicated (3.70), but the practical difference is negligible.

The annual percentage of visitors who were tourists was also found to correlate with curator perceptions on this dimension ( $t = -2.42$ ,  $p < 0.05$ ). Curators at museums with relatively fewer tourists showed they slightly disagreed with the statements contained in this variable (2.83), while curators at museums with more than 50% tourists agreed with these same statements (3.59).

Lastly, the amount of the adult admission charge was also significantly correlated with positive perceptions of tourist visitors to the museum ( $t = 3.54$ ,  $p < 0.05$ ). The two smallest categories were not distinctly different from either each other or from the other categories and these scores fell in between the high and low scores. The most expensive entrance fee (over \$10.00) also had the highest score (4.33, indicating some agreement), while the next category down (\$5.01 to \$10.00) showed the lowest score (2.40, indicating disagreement).

Overall, curators tend to see tourism in a positive light. They disagreed that the presence of tourism damaged the atmosphere of the museum or limited the access for other visitors. The more present tourism practices were in a museum or the higher the curators' level of awareness tourism was (e.g. having major attraction status, or being part of a heritage route) could mean that curators looked more favourably towards having tourists in their museums.

At the same time, curators agreed that both education and interpretation/preservation mandates are important objectives for the museum to fulfill. Hosting more tourists (as a percentage of overall visitors) at the museum was correlated with curators considering these objectives to be more important. Curators at museums with no adult entrance fees also tended to value both these mandates more highly than curators who charged high access fees.

The disagreement shown by curators towards different types of visitors seems to indicate that there are no prejudices or preferences towards different categories of visitors. While tourists appear to be welcome, they are not seen differently from other types of visitors. The percentage of yearly visitors seems to be consistently correlated with how visitor types were perceived.

It can be surmised that the curators surveyed here still strongly hold to the traditional mandates of education, interpretation and preservation, tourists have become part of their overall audience. While curators seem to have accepted the museum's role as an attraction and do consider tourists, they are not singled out.

***RQ2. How important is tourism to the functioning of museums?***

The importance of tourism to museums was evaluated using a series of variables that reflect the museum's involvement with various tourism practices. Table 25 (below) shows the descriptive statistics for these three variables.

<b>Table 25: Descriptive Statistics for Business Dimension of the Museum</b>			
	<b>N</b>	<b>Mean</b>	<b>Std Dev.</b>
Attracting Tourism to the Museum	53	5.05	.90

Visitorship	58	3.32	1.40
Budgetary Decisions	42	2.79	1.58

\*6-point Likert Scores, where 1=strongly disagree, 2=disagree, 3=slightly disagree, 4=slightly agree, 5=agree and 6=strongly agree.

The variable showing curator opinions towards attracting tourists is shown to have a high score on the six-point Likert scale (5.05), with relatively little variation between the respondents (.90). The ‘Visitorship’ variable showed slight disagreement by curators, with a mean score of 3.32, but also had a high standard deviation (1.40), indicating some variation in curator opinions on this aspect. The topic that generated the most disagreement among curators (with a mean score of 2.79) was the issue of budgeting for tourism marketing and its impacts on other museum functions. This dimension also reported a lower standard deviation (.97), indicating that there was less disagreement among respondents on this variable.

**Table 26: T-tests for Attracting Tourism to the Museum**

	Characteristic	N	Mean	SD	T/F	P
Museum considered a major attraction?	Yes	33	5.27	.73	-2.41	.020
	No	20	4.68	1.04		
Availability of Brochures, Catalogues, and Display Maps for Visitors	Yes	44	5.15	.81	-1.85	.070
	No	9	4.55	1.18		
Presence of On-Site Gift Shop	Yes	39	5.17	.86	-1.77	.082
	No	14	4.69	.94		
Presence of an Admission Charge	No Charge/By Donation	24	4.76	.96	-2.17	.034
	Admission Charge	29	5.28	.79		

Table 26 shows that the independent variables that yielded a statistically significant correlation when tested against the variable ‘Attracting Tourism to the Museum’. The belief that their museum is a major attraction in the community is correlated with curator attitudes towards tourism promotional initiatives ( $t = -2.41, p < .05$ ). Curators who considered their museum to be a major tourist attraction more strongly agreed that tourism-related promotional efforts were important (5.27) than curators who did not view their museum as a major attraction (4.68).

The presence of various visitor amenities was also found to be positively correlated with curator perceptions towards attracting tourists to the museum. When visitor information, such as brochures, catalogues and display maps, were available, curators showed higher agreement

scores (5.15) than did curators at museums where such information was not available (4.55) ( $t = -1.85, p < 0.1$ ). The presence of an on-site gift shop was similarly correlated with curator opinions ( $t = -1.77, p < 0.1$ ). Curators at museums with a gift shop showed a higher mean score (5.17) than curators at museums without a gift shop (4.69). However, it should be mentioned that both these findings were only significant using the higher significance threshold of  $p < 0.1$ .

**Table 27: T-tests for Visitorship**

	<b>Characteristic</b>	<b>N</b>	<b>Mean</b>	<b>SD</b>	<b>T/F</b>	<b>P</b>
Museum considered a major attraction?	Yes	36	3.59	1.48	-1.91	.061
	No	22	2.88	1.15		
Is tourism explicitly mentioned in the museum mission statement?	Yes	9	4.38	1.08	-2.75	.008
	No	47	3.06	1.36		

The next variable considered is the importance of different types of visitors as an indicator of a museum’s success (‘Visitorship’), as shown in Table 27. Again, consideration of the museum as a major attraction was shown to have a significant correlation with curator perceptions on this dimension ( $t = -1.91, p < 0.1$ ). Curators that did consider their museum to be a major attraction are shown to have a mean score of 3.59, hovering between slightly agreeing and slightly disagreeing. Curators that did not see their museum as a major attraction showed a lower score (2.88), indicating more disagreement with the Visitorship variable. Additionally, the inclusion of tourism in museum mission statements was correlated with the degree of agreement shown by curators on this variable ( $t = -2.75, p < 0.05$ ). When tourism mentioned in the mission statement, curators showed slight agreement (4.38), but when tourism was not mentioned, curators were more inclined to slightly disagree with this dimension (3.06). The standard deviations for all groups in both cases are relatively high, reflecting both the small group size and the amount of variation between the individual respondents.

**Table 28: T-tests for Budgetary Decisions**

	<b>Characteristic</b>	<b>N</b>	<b>Mean</b>	<b>SD</b>	<b>T/F</b>	<b>P</b>
Presence of On-Site Gift Shop	Yes	36	3.00	1.57	-2.11	.041
	No	6	1.58	1.2		
Other Budgets	Yes	11	3.36	1.34	-1.86	.073

The final variable that was deemed important to answering this research question deals with the budgetary choices between tourism marketing and other important museum functions (Table 28). Firstly, the presence of a gift shop is shown to be correlated with curator opinions on their budget decisions. Where a gift shop was not present, the mean score fell between strongly disagree and disagree (1.58), but when a gift shop was present, curators showed much weaker disagreement (3.00) when asked if tourism marketing took resources away from other museum functions ( $t = -2.11, p < 0.05$ ). Finally, the presence of other kinds of budgets (such as separate budgets for collections care or acquisitions) were correlated with curator scores on this dimension ( $t = -18.6, p < 0.1$ ). Curators who had other budgets available to them had a higher mean score (3.36, indicating less disagreement) than curators without other budgets available (2.31).

Attracting tourism was seen to be a fairly important aspect of a curator's job, although they generally did not use either the number of visitors or the numbers of tourists to measure their success, as shown by the low mean score for the 'visitorship' variable. Disparities in the availability of visitor amenities and the level of interpretation did reveal a slight difference in curator opinions towards tourism initiatives designed to bring in visitors.

Financial trade-offs were not shown to be an important issue, as curators were mostly shown to disagree that tourism was taking away from other museum functions. Curators at museums with other financing options, such as other budgets or gift shop revenues, agreed more strongly that tourism marketing had not taken financial resources away from other museum roles

***RQ3. How do museum curators view the contributions of their museum to the community?***

The final research question concerns the contributions of a museum to the local community. This question was evaluated on two fronts: first, using the contributions a museum

can make to the economic environment, and secondly, by examining the perceived value of the museum to its community. Table 29 shows the descriptive statistics for these two variables.

**Table 29: Descriptive Statistics for Business Dimension of the Museum**

	N	Mean	Std Dev.
Business Environment	48	4.75	1.20
The Museum as a Community Resource	50	3.87	.97

\*6-point Likert Scores, where 1=strongly disagree, 2=disagree, 3=slightly disagree, 4=slightly agree, 5=agree and 6=strongly agree.

As shown above, the mean score for curators’ consideration of the museum’s contribution to the business environment is 4.75, which indicates slight agreement on the six-point scale. A fairly high standard deviation (1.20) shows that, in addition to the influence of the small group size, there may be some disagreement among curators on this point. The mean score for the museum as a community resource (3.87) was close to 4, indicating slight agreement with the statements contained within this concept. There was, however, less variation in respondents’ answers on this dimension (0.97).

**Table 30: ANOVAs and T-tests for Business Environment**

	Characteristic	N	Mean	SD	T/F	P
Museum considered a major attraction?	Yes	28	5.04	1.10	-2.07	.043
	No	20	4.33	1.24		
Presence of On-Site Gift Shop	Yes	37	4.95	1.04	-1.84*	.088
	No	11	4.06	1.48		
Presence of an Admission Charge	No Charge/By Donation	21	4.33	1.31	-2.13**	.040
	Admission Charge	27	5.07	1.01		
Adult Admission Charge	No Charge	21	4.33	1.31	2.92	.045
	\$0.01 to \$5.00	17	5.32	.90		
	\$5.01 – \$10.00	6	4.70	.79		
	Above \$10.00	2	5.62	.53		
Museum Type	Agricultural Site	1	5.25	.	2.68	.011
	Art Museum/Gallery	6	5.54	.90		
	Community Museum	12	5.00	1.17		
	Cultural Centre	2	3.75	1.76		
	Historic Building	6	4.91	.94		
	Living History Site	3	4.58	.76		
	Military Museum	1	2.00	.		
	Multidisplinary Museum	1	5.75	.		
	Natural Science/History Collection	2	4.00	1.41		
	Science and Technology Museum	3	3.25	.90		
	Specialized Collection	2	5.37	.17		
	Sports Museum/Hall of Fame	1	2.00	.		
Other	8	5.06	.74			

\* Equal Variances not assumed based on Levene’s Test for Equality of Variance: F=4.55 p =.038

\*\* Equal Variances not assumed based on Levene’s Test for Equality of Variance: F = 4.22, p = .046

Table 30 shows those results deemed statistically significant in connection with contributions to the business environment. Consideration of the museum as a major attraction by curators was shown to be significantly correlated with positive curator perceptions towards the museum's contributions to the local business environment ( $t = -2.07, p < 0.05$ ). On average, curators at "major attraction" museums agreed (5.04) that the museum contributed to the business environment of the community, while curators who did not consider their museum to be a major attraction only slightly agreed (4.33). Similarly, the mean score was slightly higher (4.95) when a gift shop was present than it was when no gift shop was open to the public (4.06) ( $t = -1.84, p < 0.1$ ).

Both the presence of an admission charge ( $t = -2.13, p < 0.05$ ) and the amount of an adult admission charge ( $F = 2.92, p < 0.05$ ) were found to have statistically significant correlations with curator perceptions on this dimension. The mean score was higher at museums that charged admission (5.07) than it was at museums with no admission fee (4.33). In general, the higher the entrance fee, the higher the mean Likert score was. On average, curators at museums with entrance fees above \$10.00 showed the most agreement (5.62). The exception is found at museums with mid-range entrance fees (\$5.01 to \$10.00), where the average score was slightly lower than the other groups of admittance charges (4.70).

The last independent variable that was shown to be correlated with curator perceptions of the museum's contributions to the business environment was the type of museum at which the curator was employed ( $F = 2.92, t < 0.05$ ). While the group sizes are too small to determine a clear pattern, this variable does show that the type of museum may influence a respondent's perspectives.

**Table 31: ANOVAs and T-tests for Museum as a Community Resource**

	<b>Characteristic</b>	<b>N</b>	<b>Mean</b>	<b>SD</b>	<b>T/F</b>	<b>P</b>
Museum considered a	Yes	32	4.16	.82	-3.08	.003



major attraction?	No	18	3.35	1.01		
Presence of On-Site Gift Shop	Yes	38	4.08	.83		
	No	12	3.19	1.09	-2.99	.004
Presence of an Admission Charge	No Charge/By Donation	21	3.44	1.03		
	Admission Charge	29	4.18	.80	-2.84	.007
	No Charge	21	3.44 <sup>a</sup>	1.03		
Adult Admission Charge	\$0.01 to \$5.00	19	4.16 <sup>ab</sup>	.80		
	\$5.01 – \$10.00	6	3.94 <sup>ab</sup>	.80	3.92	.014
	Above \$10.00	2	5.33 <sup>b</sup>	.00		

Superscripts denote contexts that are significantly different from each other.

Table 31 shows the statistically significant results obtained for the museum as a community resource. The museum as a major attraction was again shown to have significant correlations in the mean scores of curator opinions ( $t = -3.08, p < 0.05$ ). Curators that considered their museum to be a major attraction are shown to slightly agree (4.16) with this dimension while curators who did not are shown to slightly disagree (3.35). Similar correlations are found for the presence of an on-site gift shop ( $t = -2.99, p < 0.05$ ). Curators at museums with a gift shop slightly agreed (4.08) with the museum being a community resource while curators at museums without a gift shop slightly disagreed (3.19).

Finally, Table 31 also shows that curator perceptions on this variable were correlated with admission fees ( $t = -2.84, p < 0.05$ ). The presence of an admission fee split curator perceptions between slightly disagree and slightly agree for museums with no charge (3.44) and those with an admission charge (4.18). Overall, it appears that the mean scores increase as the adult admission fee increases ( $F = 3.92, p < 0.05$ ). Museums with no admission charge (3.44) were found to be significantly different from museums with adult entrance fees over \$10.00 (5.33). The two groups in the mid range (4.16 and 3.94 respectively) were not found to be significantly different from the other categories.

Overall, curators agreed that the museum made contributions to the business environment, and to a much lesser extent, to the community. Curators that were able to raise money from visitors, such as through a gift shop or by admission fees, were generally more likely to agree

that the museum makes contributions to the local economic environment. The type of museum showed variation in curator opinions towards this variable as well.

While there was very slight agreement towards the museum as a community resource for the entire respondent pool, stronger agreement with this variable was shown when different groups of curators were broken down. The same independent variables that showed significant differences for the business environment, with the exception of museum type, also appear to have similar outcomes for the community resource variable. Based on these results, it could be argued that curators believe that their museum brings positive contributions to the local community.

#### **4.7 Content Analysis**

As a final stage in the analysis, the responses to the last survey question were analyzed using content analysis. This question invited curators to share any thoughts, opinions, or experiences regarding tourism in the museum. In order to properly analyze the results from this open ended question, content analysis was employed. According to Neuman (2000), quantitative content analysis is “a technique for gathering and analyzing the content of text”...using “objective and systematic counting and recording procedures” (p.310-311).

Of the 59 completed questionnaires, 27 curators offered some further insights. As was mentioned earlier, these responses were transcribed into a single document for coding. Bryman and Teevan (2005) note that a “more interpretive approach” is often considered, as researchers may want to “code text in terms of certain subjects and themes” (p.333). Reading through the comments yielded seven broad categories that were used to provide further insights into curator opinions. These categories were ‘tourists are vital’, ‘presence of tourists’, ‘negative reaction to

tourists’, ‘distinction is irrelevant’, ‘education and programming issues’, ‘comments on the questionnaire’, and ‘other comments/concerns regarding museum operations and practice’.

Overall, curators displayed positive reactions to tourism in the museum. They welcomed the opportunity to explain local culture and history to visitors from outside the local region. One curator considered “the museum [to be] a perfect fit for tourism as visitors are always looking for what to do next, where to eat... We need to promote community and offer suggestions.”

A few curators noted that tourists are a “vital part of our audience”, and that without tourists, they would not be able to continue to operate. Another curator specified that “locals have a ‘been there done that’ attitude, so tourists are relied upon as casual visitors.” Often, locals become connected to the museum through other outreach and programming efforts.

Most curators, however, claimed not to make the distinction between tourists and local visitors. One curator, “working in acquisitions and research”, claimed this distinction was “irrelevant”, while another said that they “don’t discriminate [but rather] try to take both into account” when making an exhibit. Similarly, other curators said “we do not really distinguish between ‘visitors’ and ‘tourists’.” One respondent found that visitor groups often represented a mixture of both, as “local residents often bring in THEIR out-of-town visitors.” Curators at national museums and sites noted that their own definitions for their audiences differed slightly from those used in this study, claiming that “a national museum cannot make that much difference between an exhibit directed to a local visitor and a tourist. A national museum serves all Canadians.” Finally, one participant believed that it was more important to “track whether [visitors] are English or French [speaking]”, not their origin.

Only one comment showed a strong negative reaction to tourism. The curator noted that we are a cultural resource centre and do not play the tourist game. we offer the real thing and will not and have not become part of the “tourism solves all

problems” myth. please respect our cultural, educational and preservation role and stop trying to turn us into tourist traps. it is a fool’s game.

Many curators commented more generally about tourism in their museum and their interactions with tourists at their site. It was noted that there have been “fewer tourists in 2009”, while another said that tourists “make up a large percentage of the visitors we see in the museum during the summer months (June-September)”. Several curators specifically noted that many of their tourists were international and were “very appreciative of the existence of such a museum” and the opportunities that curators provided to learn about “differences between our culture and history and their own”. While one curator noted that their museum “attracts many people doing family research...[so] the purpose of the visit is not necessarily for the museum exhibits”, many other curators “encouraged greater numbers” of tourists. As one curator succinctly put it: “They are very welcome and bring the site to life. Send us more!”

While the overall disposition towards tourists was positive, there were comments made towards education and other outreach initiatives. Curators referenced their efforts to promote community events and outreach programs designed to interest visitors in the museum while also educating in a more positive light. In one such program, “volunteers dress in appropriate uniforms and help place the artefacts in historical context by explaining to the public how the equipment was operated and what life was like for the soldiers of yesteryear”. One museum did not have a permanent collection, but did plan and put on exhibitions. A second curator noted that their museum and its operations “serves as part of the attraction/recruiting system for the Canadian Forces.” Other outreach efforts included bringing exhibits to schools and community venues, genealogical research, building community partnerships through adult education programs, community input and volunteer recruitment.

The last category of curator comments contained those observations that did not fit into the other categories. Examples of these comments included details on the curators own responsibilities in the museum and the evolution of their museum practice. One curator noted that “our small community museum is still in the developmental stage...However, we are being to adjust our programs and services...Gradually more of our marketing budget is being earmarked for tourism.”

One curator noted that recent policy changes outside of his control had negatively impacted the quality of the visitor experience. The literature review discussed the current controversy surrounding policy changes at Upper Canada Village. The curator at this museum used this last space on the questionnaire to provide a small insight on this topic, saying that

Conversations with tourists indicates that the recent directions put in place by the Ontario Minister of Tourism regarding Upper Canada Village is a major step in the wrong direction. They want to learn about the history, heritage and stories of the community. They do not want a theme park masquerading as history.

Overall, the response to this question was a little disappointing. It was hoped that more curators would elaborate on their position and opinions towards tourism, rather than describing their individual practices. While there were some very interesting insights and a diversity of responses, it appears that only curators with strong opinions on the topic took the time to answer. There were many interesting facts provided on museum activities, especially regarding their interactions with the community and education practices. Many curators also used the opportunity to provide feedback on the survey itself. While this information will be useful in evaluating the efficacy of the survey and in future survey design, it was not particularly helpful in understanding opinions on the subject at hand.

In the main, this chapter presented the statistical results from the data collection and a limited interpretation of these findings. The following chapter, Chapter Five, will discuss the

major findings in more detail, consider the limitations of the study and will make some final conclusions and observations on the topic of this thesis.

## **CHAPTER FIVE: DISCUSSIONS AND CONCLUSIONS**

This final section will draw conclusions based on the results of the data analysis presented in the previous chapter and discuss the limitations of this research. The implications of this project will be discussed and a few recommendations on the direction any future research could take will be made.

### **5.1 Discussion and Conclusions**

The curators surveyed for this research were employed in a variety of museums. These museums differed in terms of their size, their collections, their ownership structure and the number of visitors received. The statistical results are primarily descriptive statistics with a number of correlations or significant differences identified through various tests. As in many statistical analyses, correlations do not provide causality; there is often a question as to which of two variables that show some degree of correlation is the cause and which the effect, or if both are the results of an unidentified third variable. As a result, any conclusions that can be drawn from these results must be tempered with an appreciation of this limitation. Still, some results are suggestive of potentially important relationships.

There were many variables tested that, although they showed some statistically weak relevance in some instances, were not consistently found to correlate with curator perceptions on all aspects. For example, both 'museum type' and 'museum sector' did not emerge as important in the overall analysis. Any time these variables did show differences, they were only usually found to be significant when using a less stringent significance level. The type of collection and the objects it contains do not appear to be influencing curator perceptions. Rather it could be said that there is a universal sense among curators who hold similar beliefs and values towards

tourism and the roles of museum, regardless of where they work. They seek to promote and use their collections in a similar manner.

Other variables used in the analysis showed significant correlations with only one or two independent variables throughout the analysis (*e.g.* major attraction status, admission charge, visitor percentages, presence of a gift shop, heritage route participation). While there was some variation in opinions surrounding these differences, overall it appears that most curators hold similar beliefs regarding tourism in their museum. The variations in opinions were limited to the few distinctions presented in Chapter Four and were not widespread across all manner of museum characteristics. In general, it suggests that curators are receptive towards the presence of tourists in the museum and while they may keep track of visitor statistics, they do not discriminate or distinguish between tourists and other visitors in their treatment.

It can be surmised that the curators surveyed here strongly hold to the traditional mandates of education, interpretation and preservation and consider tourists simply as part of their audience. Indeed, curators at museums with more tourists (as a proportion of visitors) are more concerned with education objectives. There appears to be a strong desire to educate all forms of visitors and pass on the stories that the museum collection has to tell. While some authors claim that many curators prefer to see their visitors as either “connoisseurs” (Schouten, 1995, p. 259) or as hacks that need to be properly educated in museum culture (Prier-D’Ieteren, 1998), this was not found to be the case in this study. Education was deemed to be very important to curators surveyed here, but only in the sense of teaching visitors about the collection, not about museum culture or etiquette.

Scott (2009) sees the value of museums to be their contributions to social cohesion and inclusion through programs that encourage audience diversity. Ambivalent scores towards



distinctions between locals and tourists could indicate that curators are indeed more focused on all their visitors and creative engagement and are not putting all their energies towards other concerns such as conservation and authenticity.

The establishment of tourism practices in the museum's operations (e.g. the museum mandate specifically includes tourism) and the higher the awareness of curators towards tourism (e.g. considering their museum to be a major tourism attraction, or being part of a heritage route) were generally correlated with higher opinion scores towards having tourists in their museums. Broadly, curators operating under these conditions generally displayed more positive attitudes towards tourism. A potential conclusion that may be drawn from these results is that curators who embrace the value of tourism as being beneficial to the museum may be drawn to working in larger museums and are more likely to invest more heavily in the infrastructure required to support tourism, including more interpretation (in more languages), gift shops, snack bars, etc. Considering themselves to be a "major attraction" or part of a larger operation (e.g. a heritage trail) may also motivate curators to do more to attract tourists to their museum. This could be a response to the need to seek out funding from external sources, including the local government or tourism board, which might see the museum as an integral part of an overall economic development strategy. Staiff (2003) further illustrates this point by claiming that funding crises have improved perceptions of tourism among museum practitioners because of the increased visitation from tourists.

While curators may be reacting to outside pressures such as those discussed above, they are not considering the level of 'visitorship' (i.e. the number of visitors or tourists) to be the best indicator for their success. While Steyn (2006) claims that a museum's performance is often evaluated by this statistic alone, it does not appear to be the case among those surveyed here.

While it is impossible to say with certainty what criteria of success are being used by curators to judge museum success, the strong agreement with education and preservation commitments indicated here may imply that these two elements are still important considerations in internal evaluations. Given the comments made by curators, it appears that they, for the most part, are aware of the benefits that receiving tourists have and would welcome the opportunity to have more.

Distinctions in the percentage of visitors who were tourists were found to be consistently significant throughout the analysis, although the actual number of visitors to a museum was not commonly correlated with curator perceptions (as discussed previously). This analysis divided the sample only into two very broad groups of museums: those for whom tourists represented the minority of visitors (less than 50%) and those museums where a majority of their visitors were tourists (over 50%). Curators at museums where most of the visitors were reported to be tourists showed more favourable outlooks towards tourism in general: they agreed more strongly that it had a positive presence and disagreed more strongly that it had a negative presence (when compared with the curators at museums with lower percentages of tourists). More interestingly, this first group was also more dedicated to their interpretation and preservation objectives. A strong tourism presence in these museums may give rise to stronger conservation and interpretation sentiments among curators, who may feel the need to both protect and showcase their collections to their 'outside' visitors. These curators may have also responded more favourably on these dimensions because they are already heavily involved with tourism and tourism promotion in their community and consider themselves to be an important component within that context. Curators at museums where tourists make up less than 50% of all visitors may be smaller or special interest museums that are not on the tourist trail or are not involved in

tourism practices, making them less high profile. From this analysis, it is not possible to say if these percentages are the result of choices and decisions made by curators or if they are the result of factors outside of their control.

Similarly, the ability to gain revenues and potentially profit from tourists also divided curator opinions. There were consistent differences in the various levels of an adult admission charge and/or the presence of an admission charge. Herreman (1998) notes that gift shops and cafeterias have become new sources of revenue for many museums. Such supportive attitudes towards the presence of a gift shop were evident among the curators surveyed here, in terms of more positive curator perceptions regarding the museum's contributions to the business environment and the community, its policies towards attracting tourism, and decisions over resource allocation. The lack of gift shops in the small number of museums did slightly dampen the enthusiasm shown by curators towards these two dimensions (most strongly when considering the museum as a community resource). The growing strength of tourism as a revenue stream could have swayed curators into embracing the benefits of having tourists attend their museums.

While it has been remarked by some that the inclusion of such commercial facilities is a source of controversy within the museum literature (Tufts & Milne, 1999; Genoways & Ireland, 2003, Herreman, 1998), this debate was not reflected by participants in this study. Their capacity to profit from tourism may be seen as a potential new revenue stream to the museum and welcomed by curators in Eastern Ontario as an easy opportunity to support other museum programs and initiatives while also providing the infrastructure to support further tourism. Some of the statistical evidence discussed earlier indicates that supporting the presence of tourism does not detract from other key museum functions. Alternatively, these findings could be interpreted

as curators actively seeking new sources of revenue (through a strategy of tourism promotion) in order to shore up declining funding as a result of reduced public budgets. Finally, the lack of a gift shop could also be indicative of other goals or focuses: a few curators noted that the majority of their visitors came with the purpose of conducting genealogical research, which does not necessarily lend itself to souvenir sales.

More broadly, curators have a strong sense of their museum's position in the local community. While respondents report that the level of community involvement in museum decision-making has remained relatively unchanged over the last ten years, they still consider the museum to have an important role in the community. Santagata (2002) sees museums as having important links to the local economy, especially in supporting tourism services like hotels and restaurants. Similarly, curators here see themselves in an important partnership with the local community, especially with regards to these same economic aspects. The museum can be a contact point for visitors to the community and curators and other museum staff can act as interpreters to the community as well as to the collection. One curator had noted that "the museum is a perfect fit for tourism as visitors are always looking for what to do next, where to eat, etc" and saw a way to promote community businesses.

The opinions of museum curators regarding their facility as a source of economic benefit for the community may be influenced by the museum's status in the community (i.e. a major attraction, a large employer or high profile/respected institution are associated with stronger views of the museum as an economic resource). A greater sense of responsibility towards the community may increase the positive perceptions that a museum does have an important role in the community, especially in regard to business sector.

The response of curators towards their position as a resource for the community as a whole was less strong overall than for their reaction to the museum's position towards the business environment. The statements contained within the variable 'the museum as a community resource' pertained to the museum being the biggest tourism attraction in the community, its active competition with other venues for visitors and its ability to strengthen community spirit. The responses by curators to this variable were relatively tepid. As before, there were stronger responses when the museum stood to profit from visitors or when it was considered to be a major attraction. According to the respondents, the level of community involvement with regard to museum decisions has remained relatively unchanged over the past ten years (see Table 7); however it is not known how high this level was to begin with. It is possible that curators prefer to retain the power to make decisions regarding museum operations and policies for themselves, but seek to engage the public in other ways: as visitors, as members, as students and teachers or as volunteers.

## **5.2 Limitations of the Study**

No research project is ever without its limitations. While the above conclusions refer to findings discussed in Chapter Four, these results must be interpreted with their limitations in mind. This particular project encountered several issues that contribute to its limitations, which are discussed in the following section.

### **5.2.1 Statistical and design limitations.**

One of the most important set of limitations is a number of statistical limitations. Firstly, the nature of the statistical tests performed in this analysis reveals only correlations between variables and cannot validate hypotheses about causal relationships. As a result, it is possible

only to make note of any differences found in the data: it is not possible to conclude with certainty the direction or nature of these relationships. Secondly, the derivation of factors yielded some components that were less well defined than others and some contained statements that were only loosely related to each other. For the majority of the components identified in the factor analysis, the underlying logic relating statements to one another was quite clear, and it is easy to consistently label these variables. However, in other cases, this underlying logic was much less clear and the resulting variable was less clear based more on the strength of the statistical results. As an example, the 'museum as a community resource' variable contained three statements that showed strong statistical commonalities, but they did not demonstrate a strong connection in terms of their content. With no further reliability testing undertaken, it is difficult to state the amount of confidence that can be placed in these variables.

Additionally, the small sample size places concerns on the reliability of the data. In addition to affecting the variance and standard deviations, this small sample size is most evident when interpreting the tests of significant differences. Further splitting small samples yields very small groups within categories: it's difficult to have great confidence in results, even with high test statistic values (i.e. t and F). Furthermore, the calculations involved in obtaining ANOVA results sum all of the found variation between and within the various categories of the independent variable, which may yield a statistically significant result, without finding distinct patterns of difference within those categories.

In order to accommodate a broad range of museum types, the questionnaire included questions that may not have been relevant to all curators. Further, some questions lay outside the traditional concerns of some curators, such as visitor statistics, budget figures and advertising practices. These may have been answerable by curators who managed the entire museum. At

larger museums, curators were at best responsible for their own department and were more focused on research and exhibit design. As a result, many questionnaires were returned incomplete or participants withdrew completely.

Several of the questions used in this survey were based on concepts that, as it became clear after the administration of the questionnaire, were not adequately defined for respondents. While the concept of “tourism” was defined for curators, other terms with potentially vague meanings were not clarified. Terms such as “major attraction” and “festival” were left open to respondents to decide how they wanted to define the concept and thus interpret the question. It is not known if all curators understood these terms in the same way and this self-definition may have introduced a source of variation or error into the subsequent results. For specific terms such as these, a definition could be included in the future in order to ensure that all participants were completing the questionnaire in the same way.

The results obtained from the open ended question on curator opinions of tourism yielded a diversity of responses that were not all related to the question that was posed. Many of the comments on survey design informed this discussion on the limitations of the questionnaire. Based on other responses, further research in this area could expand upon the links between education efforts and tourism that are being forged by the museum. Additionally, there were many responses that focused on the museum’s relationship to the community. More specific questions could be developed to explore these issues.

Finally, there appeared to be some confusion around the question that asked respondents to rank tasks based on the amount of consideration given to tourists when performing them. This ranking question was left completely blank by many respondents. Others only partially completed the question and some noted that a rank could be selected only once.

Despite undergoing a review by museum workers before its distribution to curators, other respondents noted that some of the terminology used in the questionnaire had different meanings in the museum lexicon. More extensive testing of the questionnaire may have helped to reduce these sources of confusion and shorten the questionnaire by identifying questions that could have been eliminated or particular areas of interest to focus on. These efforts may have helped to improve both the statistical reliability and the overall design.

### **5.2.2 Geographic and time restrictions.**

This thesis only looked at one small geographic region, Eastern Ontario. While this was done for ease of investigation, it is believed that geographic distinctions (at least within the province) are not likely to provide a major source of difference in curator opinions. Beyond the province, different policies and provincial regulations may slightly change the context that curators operate in, but will likely not overly influence curator perceptions.

The questionnaire was sent only to curators at museums listed on the OMA website. While this source was chosen in order to try to ensure that museums conformed to the commonly accepted definition of a museum, this list turned out to be out of date: museum closures, relocations and amalgamations had occurred since its compilation. Furthermore, many museums in the area were excluded because they were not listed with the OMA, but still may conform to the OMA's definition of a museum. As a result, the results of this survey are not necessarily representative of all museums in the area.

The data for this project were collected from August to September 2009. It was necessary to complete the data gathering process by the end of the summer, as many of the museums are only open for the summer season. It was difficult to make the initial contact with the curators for a variety of reasons - they were often out of the office, with visitors or attending to other matters.



Many museums are reliant on volunteers who are not necessarily well versed in the museum's operations beyond providing visitor information. The busy season meant that many curators did not have the time to participate, despite showing an initial interest in the study. Extending the amount of time for data collection and beginning either earlier in the season or after the peak season is over (as long as the museum would still be open) may have improved the response rate.

### **5.3 Further Research**

This survey was designed as an initial exploration into the topic and the results are limited in firm conclusions. They do raise potential avenues for new directions and provide a good foundation for further research.

Subsequent surveys can build on the results presented here. The potential to refine the questionnaire and make it more relevant to the topics under consideration would make the results more effective in answering the research questions. For example, the elimination of questions concerning advertising and other questions that caused confusion could be eliminated and the focus put more onto dimensions of curator perceptions. As was noted in the limitations section, above, this thesis sampled only a small number of institutions. The inclusion of more museums would result in greater statistical confidence in the results. Further research in this vein could develop the understanding about the nature of the relationship and potentially define the direction of relationships between variables, determining causalities. A larger sample size could also further examine curator perceptions by breaking down comparison groups into more detail: for example, instead of two analyses separately comparing museums on their major attraction status, and the percentage of tourist visitors they receive, combined groupings could be established. In this example, these groups would include 'museums that are considered to be

major attractions and receive more than 50% of their visitors as tourists’; ‘museums that are considered to be major attractions and receive less than 50% of their visitors as tourists’ and the reverse.

In addition to focusing the scope of the survey, the statements employed here can be further refined and expanded to more accurately measure opinions. Further testing of the validity of the statements could develop these statements into a reliable scale that accurately measures curator opinions.

New avenues of research could allow the exploration of topics that were briefly mentioned in the literature review, but not investigated in this questionnaire. For example, topics such as ‘edutainment’ and the level of curatorial involvement with tourism planners in relation to increasing tourist flows were left out. Further research could expand upon display techniques and explore the idea of edutainment practices and their use in relation to tourism flows (Hertzman et al., 2008). There is potential to direct some research attention towards a more detailed examination of the existing links between the tourism sector and museums. Ghilardi (2001) notes the tendency of policy to employ narrow definitions of culture and heritage. Open-ended questions asking specifically about such partnership efforts would help to understand what types of definitions are being used by both sides and how these differences are negotiated.

This research raised new questions to consider and dimensions to explore in more depth. Potential links between curator outlooks/perceptions and their behaviour/decisions could be investigated in further detail through the use of interviews. In-depth interviews with curators could garner more detail on how curators act on their own beliefs (for example regarding their interactions with the public, their research desires, the types of jobs/museums they seek employment at, etc). Interviews can also be used to examine the relationships between the

museum and the tourism policy makers as well as the contributions and inputs (if any) made by curators to community tourism policies, which were not considered here.

Additionally, the focus of further research can expand upon the initial pool of respondents and consider individuals from a museological background who may not necessarily be classified as a “curator”. This point is especially true for workers at larger museums with more diversified staff. It was noted by some respondents that many of the questions were outside the scope of their jobs. The inclusion of museum directors who are responsible for preserving both the financial stability and the mandates of the museum may help to balance out the opinions of curators that are restricted to research.

#### **5.4 Last Thoughts**

Tourism is a reality for museum professionals. The economic importance of tourism ensures that both large and small communities will continue to promote their destinations to potential visitors, including their museums as reasons to visit. Its past successes and proven effectiveness ensures that tourism will continue to be used as an economic development tool. This potentially opens up new sources of funding to curators and provides them with new opportunities to educate a wider audience in new ways.

This research highlights the importance of considering the impacts of tourism and tourism policy on museums. Many curators commented positively on the presence of tourists, saying, in effect, “send us more”. However, working with outside agencies, curators could operate proactively and willingly undertake efforts to attract tourists instead of passively (albeit eagerly) waiting for them to arrive. Staiff (2003) stresses that many policies tend to take a “tourist-centric approach that virtually ignores the role of the stakeholders closest to the cultural and heritage

sites” (pg. 142). While it may currently be outside the competency of many curators, it is suggested that greater communication between local official and museum managers/curators could help to promote museums in a positive and authentic manner and allows for the integration of curator opinions and museum agendas with practical tourism plans.

This thesis has provided some new insights into the relationship that curators have with tourism. Given the cultural importance of museums and the continued use of tourism promotion as part of economic development strategies, more research on this topic is needed. Currently, the emphasis of the literature on heritage attractions is focused “mostly on demand and to a less extent on supply” (Schouten, 1998). As Hall (2000) noted, culture and cultural initiative are often seen as a “magic substitute...and a device that will create a new economic image” (p. 640). While these plans are idealized as elegant solutions to a multitude of problems on paper, the reality is that such efforts inevitably encounter unforeseen issues and must address other concerns once they have been enacted in the real world. Very often, the primary goals and objectives of those same heritage institutions are trivialized or glossed over. The voice of cultural and heritage managers, especially in museums, is often ignored or overridden in discussions of policy and economics (Staiff, 2003).

Museums cannot afford to remain to be seen as static preservationists: “they are living institutions that must continually cope with the present and imagine how to prepare for the future” (Parman, 2006, para.1). With this in mind, it is also important for curators to recognize and embrace the reality of tourism in the museum and promote flexibility in their operations to accommodate for them. Simultaneously, they must also strive to maintain a balance with their other objectives and responsibilities to the community and continue to offer educational programs and authentic experiences for all.

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## APPENDIX A

### Email Contact Texts

#### Initial Email Request

SUBJECT: Museums and Tourism: A Quantitative Look at Curator Perceptions

Dear [Name of Curator],

You are invited to participate in a research study conducted by Sarah Culley, under the supervision of Dr. Stephen Smith, Department of Recreation and Leisure Studies of the University of Waterloo, Canada. The objectives of the research study are to understand how museum curators view increasing numbers of tourists, while balancing the other mandates of the museum, including conservation and education. The study is for a Master of Arts thesis, in the field of tourism.

If you decide to volunteer, you will be asked to complete a 20 minute online survey. Survey questions focus on your opinions towards the presence of tourism in your museum. Participation in this study is voluntary. You may decline to answer any questions that you do not wish to answer and you can withdraw your participation at any time by not submitting your responses. There are no known or anticipated risks from participating in this study.

If you wish to participate, please complete the survey at:

[http://www.surveymonkey.com/s.aspx?sm=yhGCBnYkw9y\\_2f17\\_2bDeqMIKA\\_3d\\_3d&c=](http://www.surveymonkey.com/s.aspx?sm=yhGCBnYkw9y_2f17_2bDeqMIKA_3d_3d&c=)

It is important for you to know that any information that you provide will be confidential. All of the data will be summarized and no individual could be identified from these summarized results. Furthermore, the web site is programmed to collect responses alone and will not collect any information that could potentially identify you (such as machine identifiers).

The data, with no personal identifiers, collected from this study will be maintained in a password-protected computer account. As well, the data will be electronically archived after completion of the study and maintained for two years and then erased.

Should you have any questions about the study, please contact either Sarah Culley at [siculley@ahsmail.uwaterloo.ca](mailto:siculley@ahsmail.uwaterloo.ca), or Dr. Stephen Smith at [slsmith@healthy.uwaterloo.ca](mailto:slsmith@healthy.uwaterloo.ca).

Further, if you would like to receive a copy of the results of this study, please contact either investigator. I would like to assure you that this study has been reviewed and received ethics clearance through the Office of Research Ethics at the University of Waterloo. However, the final decision about participation is yours. If you have any comments or concerns resulting from your participation in this study, please feel free to contact Dr. Susan Sykes, Director, Office of Research Ethics, at 1-519-888-4567 ext. 36005 or by email at [ssykes@uwaterloo.ca](mailto:ssykes@uwaterloo.ca).

Thank you for considering participation in this study,  
Sarah Culley  
[siculley@ahsmail.uwaterloo.ca](mailto:siculley@ahsmail.uwaterloo.ca)

### **Follow up Email Reminder**

SUBJECT: Museums and Tourism: A Quantitative Look at Curator Perceptions

Dear [Name of Curator],

This is a follow up email to remind you that have been invited to participate in a research study conducted by Sarah Culley, under the supervision of Dr. Stephen Smith, Department of Recreation and Leisure Studies of the University of Waterloo, Canada. The objectives of the research study are to understand how museum curators view increasing numbers of tourists, while balancing the other mandates of the museum, including conservation and education. The study is for a Master of Arts thesis, in the field of tourism.

If you still wish to volunteer, you will be asked to complete a 20 minute online survey. Survey questions focus on your opinions towards the presence of tourism in your museum. Participation in this study is voluntary. You may decline to answer any questions that you do not wish to answer and you can withdraw your participation at any time by not submitting your responses. There are no known or anticipated risks from participating in this study. If you wish to participate, please complete the survey at:

[http://www.surveymonkey.com/s.aspx?sm=yhGCBnYkw9y\\_2f17\\_2bDeqMIKA\\_3d\\_3d&c=](http://www.surveymonkey.com/s.aspx?sm=yhGCBnYkw9y_2f17_2bDeqMIKA_3d_3d&c=)

It is important for you to know that any information that you provide will be confidential. All of the data will be summarized and no individual could be identified from these summarized results. Furthermore, the web site is programmed to collect responses alone and will not collect any information that could potentially identify you (such as machine identifiers). Since Survey Monkey servers are located in the US, the US government may access them under the Patriot Act. The data, with no personal identifiers, collected from this study will be maintained in a password-protected computer account. As well, the data will be electronically archived after completion of the study and maintained for two years and then erased.

Should you have any questions about the study, please contact either Sarah Culley at [siculley@ahsmaail.uwaterloo.ca](mailto:siculley@ahsmaail.uwaterloo.ca), or Dr. Stephen Smith at [sismith@healthy.uwaterloo.ca](mailto:sismith@healthy.uwaterloo.ca). Further, if you would like to receive a copy of the results of this study, please contact either investigator. I would like to assure you that this study has been reviewed and received ethics clearance through the Office of Research Ethics at the University of Waterloo. However, the final decision about participation is yours. If you have any comments or concerns resulting from your participation in this study, please feel free to contact Dr. Susan Sykes, Director, Office of Research Ethics, at 1-519-888-4567 ext. 36005 or by email at [ssykes@uwaterloo.ca](mailto:ssykes@uwaterloo.ca).

Thank you for considering participation in this study,  
Sarah Culley  
[siculley@ahsmaail.uwaterloo.ca](mailto:siculley@ahsmaail.uwaterloo.ca)

## APPENDIX B

### Phone Scripts to Recruit Participants

**P = Potential Participant; R = Researcher**

**R** - May I please speak to [name of potential participant]?

**P** - Hello, [name of potential participant] speaking. How may I help you?

**R**- My name is Sarah Culley and I am a Masters student in the Tourism Policy and Planning program at the University of Waterloo. I am currently conducting research under the supervision of Dr. Stephen Smith on curator perceptions of tourism. As part of my thesis research, I am conducting an online question with museum curators to discover their perspectives on tourism in their museums.

As a curator at [name of museum], I would like to ask you to complete the questionnaire.

**P** - No, thank you.

**OR**

**P** - Yes, could you provide me with some more information?

**R** –I am undertaking a standardized online questionnaire, which should take about 20 minutes to complete. It is entirely online, and can be completed at your convenience. I would send you the link via email.

Involvement in this study is entirely voluntary and there are no known or anticipated risks to participation. The questions are quite general, and mostly ask for your opinion on a variety of statements concerning the presence of tourism in the museum and the role of the museum in the local community. All information you provide will be considered confidential and the data collected will be kept in a secure location and disposed of in 2 years time.

I would like to assure you that this study has been reviewed and received ethics clearance through the Office of Research Ethics at the University of Waterloo. However, the final decision about participation is yours. Should you have any comments or concerns resulting from your participation in this study, please contact Dr. Susan Sykes in the Office of Research Ethics at 519-888-4567, Ext. 36005 or [ssykes@uwaterloo.ca](mailto:ssykes@uwaterloo.ca).

After all of the data have been analyzed, you will receive an executive summary of the research results, if you wish.

With your permission, I would like to e-mail you an information letter which has all of these details along with contact names and numbers on it to help assist you in making a decision about your participation in this study.

**P** - No thank you.

**OR**

**P** - Sure (obtain email contact information from potential participant).

**R** - Thank you very much for your time.

**P** - Good-bye.

**R** - Good-bye.

## APPENDIX C: Questionnaire

This appendix shows the questionnaire as seen by respondents. Questions with an asterisk indicate that an answer is required because there is logic triggered by the response.

Curator Perceptions of Tourism	Curator Perceptions of Tourism														
<p>Museums and Tourism: A Quantitative Look at Curator Perceptions of Tourism</p> <p>Thank you for your participation. This survey will take approximately 20 minutes to complete. You can go back and edit your answers until you have submitted the survey. If using the same computer and Cookies are enabled, your answers will be saved if the browser window is closed.</p>	<p><b>Job Responsibilities</b></p> <p><b>1. Which of the following are currently part of your job? Select all that apply.</b></p> <table><tbody><tr><td><input type="checkbox"/> Collections Care</td><td><input type="checkbox"/> Fund Raising</td></tr><tr><td><input type="checkbox"/> Acquisitions</td><td><input type="checkbox"/> Staff management</td></tr><tr><td><input type="checkbox"/> Research</td><td><input type="checkbox"/> Administration</td></tr><tr><td><input type="checkbox"/> Interpretation of the Museum's Collection</td><td><input type="checkbox"/> Payroll Duties</td></tr><tr><td><input type="checkbox"/> Education programs</td><td><input type="checkbox"/> Other Financial responsibilities</td></tr><tr><td><input type="checkbox"/> Exhibit Planning</td><td><input type="checkbox"/> Public Relations</td></tr><tr><td><input type="checkbox"/> Volunteer Co-ordination</td><td><input type="checkbox"/> Advertising and Marketing</td></tr></tbody></table> <p>Other (please specify) _____</p> <p><b>2. What do you consider to be your primary responsibility?</b> _____</p> <p><b>3. Do you have formal training as a curator or a background in a related discipline? If yes, please specify.</b></p> <p><input type="radio"/> No</p> <p>Yes _____</p>	<input type="checkbox"/> Collections Care	<input type="checkbox"/> Fund Raising	<input type="checkbox"/> Acquisitions	<input type="checkbox"/> Staff management	<input type="checkbox"/> Research	<input type="checkbox"/> Administration	<input type="checkbox"/> Interpretation of the Museum's Collection	<input type="checkbox"/> Payroll Duties	<input type="checkbox"/> Education programs	<input type="checkbox"/> Other Financial responsibilities	<input type="checkbox"/> Exhibit Planning	<input type="checkbox"/> Public Relations	<input type="checkbox"/> Volunteer Co-ordination	<input type="checkbox"/> Advertising and Marketing
<input type="checkbox"/> Collections Care	<input type="checkbox"/> Fund Raising														
<input type="checkbox"/> Acquisitions	<input type="checkbox"/> Staff management														
<input type="checkbox"/> Research	<input type="checkbox"/> Administration														
<input type="checkbox"/> Interpretation of the Museum's Collection	<input type="checkbox"/> Payroll Duties														
<input type="checkbox"/> Education programs	<input type="checkbox"/> Other Financial responsibilities														
<input type="checkbox"/> Exhibit Planning	<input type="checkbox"/> Public Relations														
<input type="checkbox"/> Volunteer Co-ordination	<input type="checkbox"/> Advertising and Marketing														

## Curator Perceptions of Tourism

### Museum Details

1. What kind of museum is your institution? Please select the one that best describes your institution.

- |   |   |  |
|---|---|--|
| <input type="radio"/> Agricultural Site   | <input type="radio"/> Cultural Centre               | <input type="radio"/> Natural Science/History Collection |
| <input type="radio"/> Archaeological Site | <input type="radio"/> Ethnically Specific Museum    | <input type="radio"/> Science & Technology Museum        |
| <input type="radio"/> Archives            | <input type="radio"/> First Peoples Cultural Centre | <input type="radio"/> Specialized Collection             |
| <input type="radio"/> Art Museum/Gallery  | <input type="radio"/> Historic Building             | <input type="radio"/> Sports Museum/Hall of Fame         |
| <input type="radio"/> Botanical Garden    | <input type="radio"/> Living History Site           | <input type="radio"/> Transportation Museum              |
| <input type="radio"/> Children's Museum   | <input type="radio"/> Marine Museum                 | <input type="radio"/> Zoo                                |
| <input type="radio"/> Community Museum    | <input type="radio"/> Military Museum               |  |
| <input type="radio"/> Conservation Area   | <input type="radio"/> Multidisciplinary Museum      |  |

Other (please specify)

2. How much do you charge for admission?

Adult \$

Youth/Student \$

Senior \$

3. Is there a gift shop or other on-site facility offering museum merchandise available for sale?

Yes  No

4. Are brochures, catalogues, or display maps available to help visitors interpret the museum and the displays?

Yes  No

\* 5. Are audio guides available for visitors?

Yes  No

## Curator Perceptions of Tourism

### Audio Guides

1. Where are the audio guides used? Select all that apply.

- |  |   |
|--|---|
| <input type="checkbox"/> Temporary Special Exhibits              | <input type="checkbox"/> Permanent Exhibits                     |
| <input type="checkbox"/> Special sections or wings of the museum | <input type="checkbox"/> History and architecture of the museum |
| <input type="checkbox"/> General collections                     |   |

2. What languages are the audio guides available in? Select all that apply.

- |                                   |                                   |
|-----------------------------------|-----------------------------------|
| <input type="checkbox"/> English  | <input type="checkbox"/> Japanese |
| <input type="checkbox"/> French   | <input type="checkbox"/> Korean   |
| <input type="checkbox"/> Spanish  | <input type="checkbox"/> German   |
| <input type="checkbox"/> Mandarin | <input type="checkbox"/> Other    |

## Curator Perceptions of Tourism

### Museum Website

\* 1. Does your museum have a website?

Yes

No

## Curator Perceptions of Tourism

### Museum Website

1. What information or services are offered on your website? (Select all that apply).

Operating Hours

Location and/or Directions

Museum Collection

Museum History

Merchandise Store

Staff Information

Contact Information

Volunteer or Employment Opportunities



## Curator Perceptions of Tourism

### Employees, Volunteers & Visitors

#### 1. How many people are employed by the museum?

Full Time, year-round

Part Time, year-round

Seasonal (either full time or part time)

Entirely volunteer run

Don't know/not sure

#### 2. How many volunteers are on your volunteer list?

#### 3. In an average month, approximately how many volunteer hours are donated to your museum?

#### 4. Approximately how many visitors per year come to your museum?

#### 5. Please provide an approximate percentage breakdown of your market.

**\*Please define "tourists" as visitors from outside your immediate community, who have travelled to your destination for any purpose (including leisure, business, or education).**

Tourists\*

Local Residents

Members

School Groups

Other

Not Known

## Curator Perceptions of Tourism

### Museum Operations

#### 1. Which sector does your museum belong to? Choose the response that best describes your museum.

Public (Federal Government)

University

Public (Provincial Government)

Private (for-profit)

Public (Municipal Government)

Private (non-profit)

Other (please specify)

#### 2. What is your annual operating budget?

Less than \$100,000

\$1 million - \$5 million

\$100,000 - \$499,999

\$5 million - \$10 million

\$500,000 - \$999,999

over \$10 million

#### 3. Is there a separate budget for collections care, restoration and preservation?

No

\$100,000-\$499,999

Less than \$25,000

\$500,000 - \$1 million

\$25,000 - \$49,999

Over \$1 million

\$50,000\$ - \$99,999\$

#### 4. Is there a separate budget for acquisitions?

No

\$100,000-\$499,999

Less than \$25,000

\$500,000 - \$1 million

\$25,000 - \$49,999

Over 1\$ million

\$50,000\$ - \$99,999\$

### Curator Perceptions of Tourism

5. On a scale of 1 to 4, how important are the following types of donations to the operation of the museum? (1 = Not at all Important, 4 = very important).

	1 Not at All Important	2 Not Important	3 Somewhat Important	4 Very Important
Federal Government	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Provincial Government	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Local Government	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Private Donations	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Corporate Donations	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Donations at the Door	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Membership Fees	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

\* 6. Is there a membership programme?

- Yes  
 No

### Curator Perceptions of Tourism

#### Museum Membership

1. Are there benefits to being a member (e.g., free or reduced admission fees, shop discounts, newsletter subscription, etc)? Please Specify.

2. Are there different membership packages?

- Yes  
 No

## Curator Perceptions of Tourism

### Museum Marketing

1. Is your museum part of an established cultural itinerary or heritage route? If so, which one(s)?

No

Yes

2. Does your museum participate in a local festival or other community events?

Yes

No

3. Do you consider your museum to be a major tourist attraction in the community?

Yes

No

4. Is tourism explicitly mentioned in your museum's mission statement?

Yes

No

## Curator Perceptions of Tourism

5. How important are the following forms of advertising for attracting visitors to your museum? (1 = not at all important, 4 = very important).

	1 Not At All Important	2 Not Important	3 Somewhat Important	4 Very Important	N/A
Local Tourism Brochures and Maps	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Paid TV Ads	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other TV Coverage	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Paid Newspaper Ads	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other Newspaper Coverage	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Community Newsletters	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Our Own Brochure	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tourism Websites	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Municipal Websites	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Our Own Website	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other (please specify)

## Curator Perceptions of Tourism

### Tourism in the Museum

1. Please indicate your level of agreement with the following statements on a scale of 1 to 6 (1= strongly disagree; 2= disagree; 3 = somewhat disagree; 4 = somewhat agree; 5= agree; 6= strongly agree):

	1 Strongly Disagree	2 Disagree	3 Somewhat Disagree	4 Somewhat Agree	5 Agree	6 Strongly Agree	N/A
Our museum is the biggest tourist attraction in the community.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
We want to attract tourists to our museum	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
We create new or special exhibits to attract tourists to visit our museum.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
We actively compete with other tourist attractions for visitors	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The number of visitors received is the best indication for the museum's success	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The number of tourists received is the best indication of the museum's success.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Budgeting for tourist marketing has taken financial resources away from research.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## Curator Perceptions of Tourism

Budgeting for tourist marketing has taken financial resources away from collections care.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Marketing to tourists has increased the attention we pay to providing a positive visitor experience.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The tourism market is crucial to our continued operation.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The museum voluntarily participates in tourism initiatives.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The museum seeks out tourism initiatives and promotional opportunities.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Working with a local destination marketing organization (DMO) is an important way of attracting visitors.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Partnerships with other tourism attractions are important for attracting visitors.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

### Curator Perceptions of Tourism

This museum makes this town a better place for business to operate.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This museum makes this town a better place for new businesses to open.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This museum gives this town a stronger community spirit.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This museum improves the local residents' quality of life.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This museum makes this town a more attractive place for prospective residents.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

### Curator Perceptions of Tourism

#### Tourism in the Museum

1. Please indicate your level of agreement with the following statements on a scale of 1 to 6 (1= strongly disagree; 2= disagree; 3 = somewhat disagree; 4 = somewhat agree; 5= agree; 6= strongly agree):

	1 Strongly Disagree	2 Disagree	3 Somewhat Disagree	4 Somewhat Agree	5 Agree	6 Strongly Agree	N/A
Tourists are welcome because they spend more time at the museum than other visitors	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tourists are welcome because they spend more money at the museum than other visitors	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tourists show more interest in the exhibits than local visitors.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tourists spend more money on souvenirs than other visitors.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tourists are indifferent to the displays or museum contents	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Local visitors show more respect towards the displays than tourists	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tourists show more respect towards the staff than local visitors.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

### Curator Perceptions of Tourism

Local visitors show more respect towards the information provided than tourists

One of the museum's main jobs is to act as a tourist orientation centre

### Curator Perceptions of Tourism

#### Tourism Statements

1. Please indicate your level of agreement with the following statements on a scale of 1 to 6 (1= strongly disagree; 2= disagree; 3 = somewhat disagree; 4 = somewhat agree; 5= agree; 6= strongly agree):

The presence of tourists in our museum...

	1 Strongly Disagree	2 Disagree	3 Somewhat Disagree	4 Somewhat Agree	5 Agree	6 Strongly Agree	N/A
provides new sources of revenue	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
puts greater strain on available resources	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
limits access for other visitors	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
damages the atmosphere of the museum	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
makes the museum a more exciting place to visit	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
impedes the proper preservation of the artifacts	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
disrupts conservation efforts	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
causes more damage to the site than local visitors	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

### Curator Perceptions of Tourism

2. Today's museum has many objectives and goals to fulfil. Please indicate your level of agreement with the following statements. One of the most important objectives our museum has is...

	1 Strongly Disagree	2 Disagree	3 Somewhat Disagree	4 Somewhat Agree	5 Agree	6 Strongly Agree	N/A
interpreting the local history or culture for tourists.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
interpreting the local history or culture for local visitors.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
preserving local heritage	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
educating local visitors	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
educating tourists	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

### Curator Perceptions of Tourism

#### Consideration of Tourists

1. Please rank the following tasks in order from 1 to 5, based on the amount of consideration given to tourists, where the task with the most tourist consideration is number one and 5 represents the task with the least consideration given to tourists.

	1	2	3	4	5
Planning exhibitions	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Designing exhibitions	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Educational programme development	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Display text and information	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Advertising and Promotions	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## Curator Perceptions of Tourism

### Changes in Museum Practice Over Time

1. How have museum practices changed over time? Please indicate whether there is more or less attention paid to the following aspects now compared to 10 years ago.

	Less Attention		No Change		More Attention	N/A
Tracking visitor numbers	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tracking visitor origin	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Fund raising	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Budget issues	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Attracting visitors to the museum	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tailoring exhibits to visitor demands	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tailoring exhibits to tourist demands	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Availability of other languages for interpretation	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Amount of interpretation for visitors	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Consideration of tourism when making museum acquisitions	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Marketing the museum as a tourist attraction	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Involving the local community in decision making processes.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## Curator Perceptions of Tourism

### Last Comments

1. Thank you for taking the time to complete this survey. Are there any comments or observations you would like to make about your experiences with tourists in your museum?



