

THE COMMUNITY AND THE CUMBERLAND HERITAGE VILLAGE MUSEUM:

The effects of the community on the genesis
and the life of a small community museum in eastern Ontario

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of
Art History

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ABSTRACT

The Community and the Cumberland Heritage Village Museum:

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small community museum in eastern Ontario

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This thesis examines the important role of volunteers during the genesis and life of the Cumberland Heritage Village Museum, a small community museum. The analysis looks at the history, the administration, and the outreach programming of the Cumberland Heritage Village Museum and compares the results to four other successful living history museums in North America. In addition, it examines the role of loyalty in volunteers and staff in ensuring the commitment of the community towards these five museums. Through this comparison, we see that the Cumberland Heritage Village Museum's strong ties to the community have been of critical importance in providing a basis for its success as a thriving living history museum.

ACKNOWLEDGEMENTS

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I also would like to thank my family for their support, especially my husband. Merci bien, mon époux.

Jennifer Ann Hunt-Beauchamp

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INTRODUCTION

The Government of Ontario's Community Museums Policy (1981) defines a community museum as an institution that preserves and presents its collection as part of the cultural life of the community it serves and, in return, that community provides support to the museum.¹ A local museum transmits to the community it serves important and relevant cultural values and historical content through the artefacts it exhibits. As Rick Darroch of the Canadian Museums Association points out, to accomplish this objective, their collections must have the "capacity to inspire, unite and inform".² It is reasonable to assume that a community's continued involvement and support of the museum and its programs indicates an active and participatory approach to preserving and maintaining the community's cultural heritage through the medium of the museum. In this way, the community passes judgement on how well a museum presents its community's heritage and culture.

Typically, museums that have a strong relationship with the community they represent have established multiple ties with that community. These ties include: educational programs for schoolchildren; events and activities that bring in members of the community and visitors from the outside, both first time and repeat visits; information exchange opportunities; a vigorous exhibition schedule based on the community's heritage; a steady stream of meaningful donations; and most of all, an army of local volunteers. The health of a community museum depends on the strength of all these factors.

This thesis hypothesizes that strong ties to the community are essential to producing a community museum and that above all else the commitment of the museum's volunteers is a significant factor. In particular, the critical role played by volunteers during the museum's genesis is instrumental. It is what happens during this period that ultimately affects the museum's ability to bond with its community and its future ability to thrive as a museum.

I have chosen to focus on a successful open-air community museum in the Ottawa Valley in Ontario – the Cumberland Heritage Village Museum - that I believe owes much of its success to the strong community involvement that it enjoyed from its inception and continues to experience. I will postulate that the value of loyalty is an essential and complex ingredient for a strong community museum, and I will consider the role and the subsequent impact loyalty has had on this small museum. This museum's uniqueness will be highlighted through an analysis with two Canadian and two American open-air museums.

To support my case for this museum, I will examine the critical role played by the members of the museum's community and how they have established community ties to the museum through the administration of the museum and its outreach program, including educational and special activities. I began my analysis by reading the thesis by Lee Joliffe, Municipal Museums in Canada: Contemporary Directions. This was followed by a number of books on museums and museology, such as The Politics of Display, edited by Sharon Macdonald, Museums and Communities: The Politics of Public Culture, edited by Ivan Karp and Steven D. Levine, and Carol Duncan's Civilizing Rituals. I perused the various museum journals, selecting many relevant articles from Museums Journal, Muse, Museum News, Museum Management and Curatorship, and Museum International, which provided me with a greater understanding of the issues faced by not only museums, but living history and open-air sites. When I approached the Cumberland museum to begin researching, I was given free access to the files at the museum by the general manager. It was there that I found crucial documents pertaining to the museum's history, and the events that led to the most divisive issue the museum's staff, volunteers, and the township councilors had ever faced. I began to contact some of these people, and while trying to unravel the story, discovered the network within the community I was working with. I spoke to a dozen people, often more than once, and contacted two others by e-mail. Without exception, all were gracious and informative, giving me an insight into a period of their lives that intersected that of the Cumberland museum. Then I chanced upon a key article concerning the issue of loyalty from Business Ethics Quarterly, and found a way of

understanding and explaining the 'volunteer', which began to make sense of the complex issues that had arisen through my research and interviews.

My analysis also includes a review of similar factors found in four museums in Canada and the United States. Upper Canada Village and the Fortress of Louisbourg in Canada offer a historic representation of the two founding European cultures in Canada, with Upper Canada Village showcasing the life and times of English speaking pioneers around the early 1800's, and the Fortress of Louisbourg recreating a French garrison town in the mid 1700's. Colonial Williamsburg and Plimoth Plantation in the United States present us with a window onto the early New England cultures, with the museum in Williamsburg showing visitors colonial Virginia in the year 1774, complete with slaves, while Plimoth Plantation offers a look at the Pilgrims in 1627, seven years after arriving from England. As the Cumberland Heritage Village Museum is an open-air living history museum, the four museums chosen are also open-air living history museums, although much larger.³ I augmented what I found in museum literature on open-air and living history museums with research on the Internet, as there are numerous sites with information of a more touristic nature regarding the four additional museums in this thesis.

I was motivated to study the Cumberland Heritage Village Museum⁴ because I found it intriguing that this museum could have endured and prospered for over twenty-five years in an area with six national museums and over thirty other small museums.⁵ The Cumberland Heritage Village Museum's mission is to "promote an understanding of Cumberland Township by interpreting and celebrating its past, its lifestyles, its occupations, and its industries and, by extension, to define the culture of the Lower Ottawa Valley",⁶ and I wondered what the museum staff did to connect the area's past to the large urban population that is rapidly spreading into the rural municipalities. Was the Cumberland Heritage Village Museum "conferring a sense of civic identity on social congregations,"⁷ as Hilde S. Hein claims in her book, The Museum in Transition? If so, how was it doing this?

The Government of Ontario's Community Museums Policy states that a community museum preserves and presents its collection as part of the cultural life of the community it serves.⁸ The Cumberland Heritage Village Museum aspires to promoting the culture of the

Lower Ottawa Valley, much as the other four museums we will compare it to aim to promote the culture specific to their locations and chosen eras. Culture, as considered by philosopher Will Kymlicka, is "the distinct customs, perspectives, or ethos of a group" ⁹ and according to Edwin Hartman, it is "communicated through socialization that proceeds by example, peer pressure, rituals, symbols, and didactic stories". ¹⁰ This description of culture, while adequate, can be more clearly defined by Charles Lemert, who adds that "the distinct customs, perspectives, or ethos of a group" from Europe and the New World are not the only relevant ones when dealing with culture, but just one of many to be respected. In addition, some recognize culture as associated with ethnicity, as well as those associated with social movements, such as gay and lesbians, and feminism. ¹¹

The importance of culture cannot be underestimated since it helps establish the structure and shape of history, according to author Stuart Sim. ¹² To a certain extent, irrespective of our understanding of culture, it can be claimed that culture can be displayed in a historic setting, such as a living history museum that recreates the social structure of the times. A living history museum can provide a legitimate manner in which to inform others of the culture, or cultures being featured. The Cumberland Heritage Village Museum is a living history museum that displays culture in a historic setting through its programming and artefacts. It satisfies the requirements of the traditional definition of culture stated previously since it promotes the dominant culture it displays, that of the Lower Ottawa Valley.

Endnotes

¹ Government of Ontario, Ministry of Citizenship, Culture and Recreation, Community Museums Policy for Ontario (1981).

² Darroch, Rick. *Muse* Vol. XX/6 (Nov/Dec. 2002), p. 8.

³ Living history museums typically present their artefacts and buildings in an appropriate context, using staff to recreate the work and daily life of the people from the era depicted. The use of historic objects, appropriate recreations, and environs enables the living history museum to "engage the public with the impact of history on their lives today." Living history museums can be indoors, but it is more common that they are outdoors due to the nature of the exhibits. They are often referred to as open-air museums. The first open-air museum began in 1891 in Skansen, Sweden, and the concept has spread to other countries. They are very popular in the United States, one of the first was Colonial Williamsburg. www.alhfam.org/alhfam.help.html

⁴ The Cumberland Heritage Village Museum is located on Queen Street in Cumberland Village, a 15 minute drive from my house.

⁵ As listed by the Ontario Museums Association.

Anglican Diocesan Archive

Archives Deschatelets, oblats de Marie Immaculée

Billings Estate

Bytown Museum

Cameron Highlanders of Ottawa Regimental Museum

Canadian Agriculture Museum and Central Experimental Farm

Canadian Figure Skating Hall of Fame and Archives

Canadian Heritage, Parks Canada, Ontario Service Centre – Ottawa

Canadian Museum of Civilization

Canadian Museum of Contemporary Photography

Canadian Museum of Nature

Canadian Nurses Association Archives

Canadian Postal Museum

Canadian Ski Museum

Canadian War Museum

Carleton University Art Gallery

Centre de recherche en histoire religieuses du Canada / Research Centre for the Religious

History of Canada

City of Ottawa Archives

Cumberland Heritage Village Museum

Currency Museum

Galerie Montcalm: City of Hull Municipal Art Gallery

Gallery 101

Gloucester Museum

Governor General's Foot Guards Regimental Museum

House of Commons

Laurier House, National Historic Site

Logan Hall

Mackenzie King Estate

Museum of Canadian Scouting

National Archives of Canada

National Aviation Museum

National Gallery of Canada

National Library of Canada

National Museum of Science and Technology

Nepean Museum

Nepean Visual Arts Centre

Ottawa Art Gallery

Ottawa Jewish Historical Society

Royal Canadian Mint

Saint Paul University Archives

Universite D'Ottawa: Centre de recherche en civilisation canadienne-francaise

University of Ottawa Archives/Archives De L'Universite D'Ottawa

⁶ Cumberland Heritage Village Museum Master Plan Report 1997.

⁷ Hein, Hilde S. The Museum in Transition. Washington: Smithsonian Institution Press, 2000. p. 14.

⁸ Government of Ontario, Ministry of Citizenship, Culture and Recreation, Community Museums Policy for Ontario (1981).

⁹ Kymlicka, Will. Multicultural Citizenship. Oxford: Clarendon Press, 1995, p. 18.

¹⁰ Hartman, Edwin M. Organizational Ethics and the Good Life. New York: Oxford University Press, 1996, p. 149.

¹¹ Lemert, Charles. Postmodernism Is Not What You Think. Malden, MA: Blackwell Publishers, 1997, p. 22,35,41.

¹² Sim, Stuart. The Icon Critical Dictionary of Postmodern Thought. Cambridge, England: Icon Books Ltd., 1998, p. 218.

The Cumberland Heritage Village Museum

History

The Cumberland Heritage Village Museum is a living history museum comprised of historic buildings on 100 acres of land at the extreme east end of Ottawa.¹ Its collection of 30,000 artefacts, ranging from kitchen gadgets to large farm machinery from the 1890 to 1930 period, focuses on changes brought about by industrialization, such as electricity, gas engines and tractors, cars and trucks.

The formation of the museum became possible because in 1975, the Canadian National Railway declared redundant an abandoned train station from the nearby town of Vars and slated it for demolition. Cumberland Township councillor Pat Wright suggested that the heritage station would make a suitable home for the Carleton and West Russell Historical Society's artefacts. The society, comprised of volunteers, had by this time acquired several thousand artefacts relating to the history of the Cumberland, Carleton, and West Russell counties, and had no permanent display facilities. This prompted the Cumberland Township Council to consider the possibility of moving the station to a suitable location for this use. In the spring of 1976, the Council appointed a Museum Board to administer the project of moving and restructuring the old station. This diverse group of volunteers successfully relocated the Vars train station one half mile east of the Village of Cumberland. The land for the formation of a museum had been donated as part of the will of the late William Dale, who had acquired the property in 1808.² The Museum Board, now charged with the responsibility of operating the Museum on behalf of the Township, had to find volunteers to move in the artefacts, arrange them within the station, and to act as docents when the Museum was open to the public.³

A constitution was drawn up by the Museum Board that described the activities and purposes of the museum and its board: in effect, a job description for each without yet a mission statement for the museum. It then authorized a study to determine the most suitable manner of

developing the Museum site to its fullest potential within the National Capital Region. A master plan to provide direction for the museum was drawn up in 1976 by Dr. Harold Kalman, Consultant in the History and Preservation of Architecture.⁴ According to the plan, the museum would interpret the working lives of the late 19th and early 20th century inhabitants of the Township of Cumberland and the Lower Ottawa Valley, showing light industry and agriculture. This approach provided the Museum with the distinction of being unlike other living history museums in Ontario in that it did not focus on pre-Confederation pioneer experiences. Indeed, the Ontario pioneer period was over by the 19th century, and many farmers were expanding into livestock production and dairying.⁵

Thus, the time-span of the Museum's collection, 1880 to 1935, encompasses the shift to mechanization within the rural community, an extremely important development in the history of the Lower Ottawa Valley, for its economic and social impact. The collection includes buildings and artefacts from the end of the Victorian Era in the early 20th century, with significant holdings from the First World War (1914 to 1918) and the Great Depression (1929 to 1936).⁶

The past represented in this museum should be considered the 'near' past. I would define a living history near past as one for which we have photographs and living memories. Family albums are a rich source of information on this period since they contain photographs and often have ephemera such as letters, newspaper clippings, receipts, cards, tickets, etc. tucked in the pages. When these rich sources are shared within a structure provided by an institution like a living history museum, along with the memories and experiences that accompany them, they benefit the museum by contextualizing artifacts in exhibitions and displays.

These recorded and orally transmitted human interactions provide the museum with visual and anecdotal proof of how artefacts were used and where buildings were situated, allowing a greater authenticity and accuracy in the recreation of the site. In addition, many visitors, both local and from further away, have also contributed to these objectives by sharing memories of such things as the outhouse, tool sheds, and their proximity to the houses of their past. Many also remember seeing the artefacts in use, freely volunteering this invaluable information.⁷ Many of the artefacts are interpreted correctly only when residents and former

residents of similar settings can verify, for example, where to situate a smokehouse, or an outhouse, or how a typical parlour was furnished. This of course applies only to the individual buildings, their outbuildings, and their interiors. The format for the display of the structures, their location within the museum site, is by necessity, fabricated to fit the site and the buildings that are available, and that are likely to be collected in the future.

The Museum Collections Policy for the Cumberland Heritage Village Museum, written in 1981 by the Director/Curator Laurie Hluchaniuk, states that the acquisition of buildings must be for one of two reasons. First, a building must have value to the Museum's interpretive programme, and by extension it must commemorate the history of Cumberland Township and the Lower Ottawa Valley. Only if a building is threatened with demolition should it be moved from its original contextual environment. The second reason to acquire a building "is the need to preserve a structure which cannot be kept on its site, or if it has lost its original context because of hostile new surroundings." Such a building should also have "particular and/or historical significance with respect to Cumberland Township". These criteria apply whether a building is offered as a gift or for purchase. To support the contextual surroundings of a building, it should, wherever possible "be acquired with all of its adjacent outbuildings", such as stables, shed, and privies.⁸

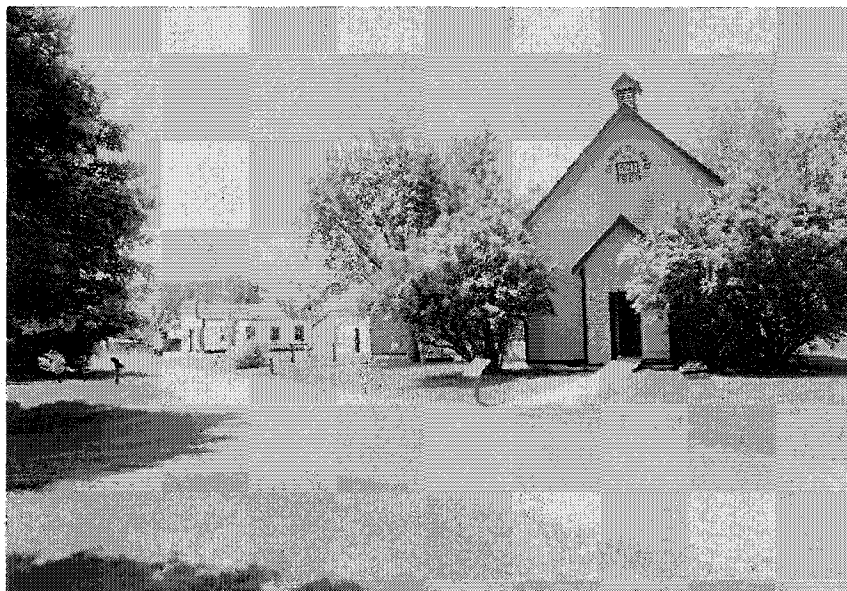


Figure 1 – The French Hill Schoolhouse, exterior.

The acquisition of the French Hill Schoolhouse is an example of a structure that fits the acquisition criteria. (Figure 1)⁹ It was built around 1900 in Cumberland Village to serve the area, and was a typical one-room rural schoolhouse, without electricity, central heating or indoor plumbing. Grades one through eight were taught there until it closed in 1936. Architecturally, it demonstrates horizontal shiplap construction, which is a covering of interlocking wood boards. The roof has a lantern on the front gable. It was moved to the site of the museum in 1987 when the demand for property in Cumberland Village increased, putting it at risk for demolition.¹⁰

As of the year 2000, there are over twenty-five heritage buildings on the site.¹¹ Most are open to the public and contain artefacts set up to replicate the original purpose of the building, or to show a trade. Virtually all the buildings retain the name of the original owners, many of whose descendants are still in the Lower Ottawa Valley.

The policy for the acquisition of artefacts retains the same first principle used in the acquisition of buildings: the acquisition must have value to the Museum's interpretive programme. It adds to this principle a further requirement that the artefacts must fall into one of five categories as follows: (1) items that were or are the property of residents of Cumberland Township and the Lower Ottawa Valley; (2) items that are illustrative of techniques, methods, or styles of manufacture used by individuals, groups, or corporations which were situated in Cumberland Township and the Lower Ottawa Valley; (3) items which illustrate a stage of development of a process or product used in Cumberland Township and the Lower Ottawa Valley; (4) items that would serve as primary source research within the context of the above; and (5) items that, in the opinion of the director/curator, would clarify or enhance a display, either existing or proposed.¹²

Artefacts, however, are no longer in context once they are collected. Any setting they are placed in is a re-creation, nor are they used for their original purpose. Reproductions are used by most living history museums to avoid damaging their artefacts while providing the visitor with an experience as authentic as possible. The Cumberland Heritage Village Museum has managed the issues of context and the use of reproductions in the following ways. First, they have been fortunate in obtaining some buildings with their contents intact, and have displayed them as they had been, thus maintaining the integrity and accuracy of the building and the time period they are

from. Only the geographical context has been altered. With regards to the use of reproductions, the Cumberland Heritage Village Museum, unlike most living history museums, is willing to use some of their artefacts for demonstration purposes. Interpreters regularly bake cookies for visitors, use the printing press, and produce lumber and shingles.

Artefacts from the near past, such as those collected by the Cumberland Heritage Village Museum, provide the curator another type of challenge since they are frequently not thought of as items of any worth. To many, they do not seem old enough to be of value. Because of these sentiments, it can be difficult to justify the preservation of these items, especially when there seems to be many of them still around in basements, garages, and flea markets. A collections policy based on this type of artefact has a different challenge than a policy that seeks out artefacts from the pre-confederation period. It must battle indifference and inertia in order to preserve the important relics it is committed to. The curator must also battle the effect the artefacts themselves have on visitors. At the Cumberland Heritage Village Museum, the majority of the artefacts are not treated as if they were a part of museum exhibits, as they are seldom barricaded away from the visitor. By allowing the site to be barrier free as much as possible, the sensation the visitor has is one of visiting Grandmother's neighbourhood, not a museum.

Site Description

The Museum is designed to have the every day life of the village at the front of the property, with the industrial and agricultural artefacts and buildings, including rural farmhouses, at the rear. The point of entry to the Cumberland Heritage Village and its historical period is the train station. As visitors cross the station to the exit at the rear and emerge from it, they are transported into a fictional village that spreads out before them. Wandering along the dirt streets of the village, they reach the outskirts of town, encountering farmhouses with goats, chickens, and pigs in their respective enclosures. Finally, as they pass the garage and the sheds, the sawmill comes clearly in view and they can experience the sights and sounds of industry. See Figures 2 and 3.¹³

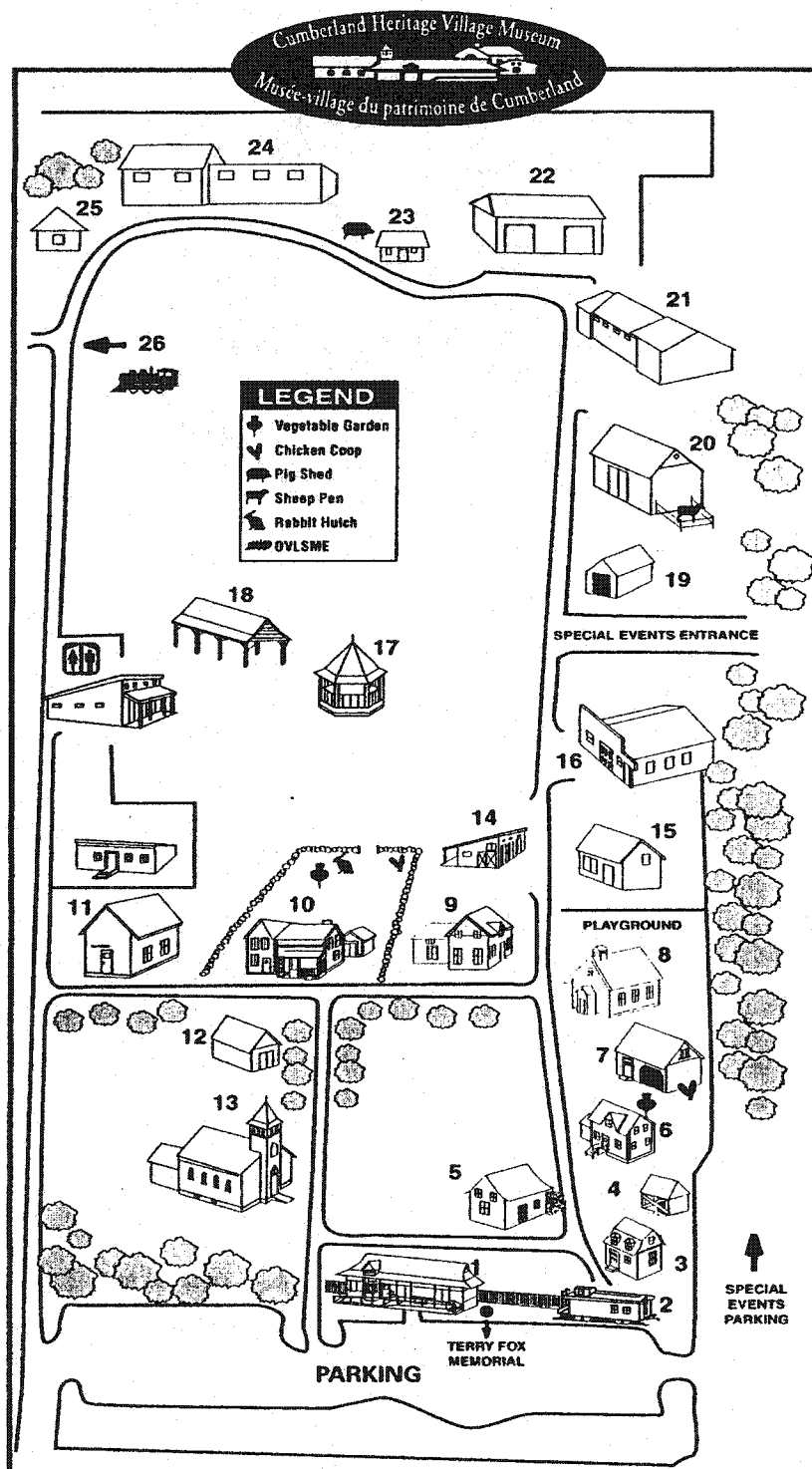


Figure 2 – Site Plan of the Cumberland Heritage Village Museum



1. The Vars Train Station

Vars, c. 1908 / Relocated in 1976

Built for the Grand Trunk Railway and acquired by the Canadian National Railway in 1923, it was the first building moved to the museum site in 1976. It houses the museum's admission desk, a gift shop, as well as exhibits of a 1930's store, a station master's office, and a waiting room.

2. The Caboose

c. 1924 / Relocated from Morrisburg in 1981

A Canadian National Railway wooden caboose was used by the Canadian National Railways on the Montreal-Belleville Line until it was retired.

3. Dupuis House

Orléans, c. 1820 / Relocated in 1984

The oldest structure on the site, this house currently contains the seamstress exhibit.

4. Log Shed

Navan / Relocated in 1977

This building served as a piggery.

5. Mainville House

Sarsfield, 1880 / Relocated in 1982

This house, with a sloped roof, is typical of French Canadian style construction. The interior has been remodelled, and it currently houses our exhibit of antique radios from the collection of Mr. Bill Beaton.

6. Duford House

Orléans, c. 1875 / Relocated in 1977

Originally a family farmstead located near Place d'Orléans Mall, this house interprets domestic life before electricity was available in the area.

7. Taylor Barn

Taylor Creek, c. 1900 / Relocated in 1989

Built as a drive shed and wood working shop for a family farm. Today it houses a dairy exhibit, a woodworking exhibit, and is used for educational programming.

8. French Hill School

Cumberland Village, c. 1900 / Relocated in 1978

S.S. No. 1 is a typical one-room rural school house, without electricity, central heating, or indoor plumbing. Students were taught grades 1 through 8.

9. Spratt-Grier House

Cumberland Village, c. 1857 / Relocated in 1977

An example of square log construction, this building features an exhibit of the office of Dr. James Ferguson. It is currently undergoing renovations, but the office can be viewed through the front and side windows.

10. Foubert House

Cumberland Village, 1915 / Relocated in 1978

Originally located at the foot of Foubert Street, this home is furnished to interpret middle class family life.

11. Community Hall

Cumberland Village, 1900 / Relocated in 1984

This building was first used as an Orange Hall and then by various service clubs. It is now used for educational programming, meetings, and special exhibits.

12. Fire Hall

Replica built in 1997-99

This replica of a 1930s fire hall has been built by the Cumberland Township Fire Department and officially opened in 1999. It will house an antique fire engine, and period fire fighting equipment.

13. Knox Presbyterian Church/Hearse Shed

Vars, c. 1904 / Relocated in 1980

This building served, at different times, as both a United church and a Presbyterian Church. The architecture is typical of Protestant churches of the period. Today, the church is used for weddings, concerts, and educational programmes. Attached to the back of the church is a post-and-beam construction hearse shed. It was added in 1997, and houses the Tanner Victorian Hearse Collection.

14. Workshop

Replica built in 1997

A reproduction of a three-bay drive shed. (This building is a staff-only area)

15. Print Shop

Navan c. 1890 / Relocated in 1992

Originally used as a schoolhouse and as a residence, this building now houses the museum's collection of printing equipment.

16. Watson's Garage

Cumberland Village, c. 1925 / Relocated in 1990

The oldest surviving example of an Imperial Oil Station. The station, owned by John Watson, was first used as a bicycle repair shop. It currently houses a variety of stationary engines, steam engines, antique cars and tractors.

17. Bandshell

Replica, built 1961

This reproduction of 1904 structure is now used for special events and live performances.

18. Picnic Shelter

Built in 1995

This post-and-beam structure provides shelter for visitors and groups. The picnic grounds are available for rental for parties, company picnics, and for wedding receptions.

19. Blacksmith Shop

Built in 1997 with salvaged lumber

This building houses a small blacksmith's shop. A recent addition to the museum, it is used for demonstrations of the blacksmith's art.

20. De Groot Barn

Clarence Township, c. 1900 / Relocated in 1989

An example of post-and-beam construction, the barn exhibits agricultural equipment.

21. Drive Shed

Replica, built with salvaged lumber in 1997

This structure currently houses agricultural and transportation artifacts.

22. MacMillan Drive Shed

Cumberland Village / Relocated in 1994

Originally located on the MacMillan farm property (now a part of Camelot Golf and Country Club), this shed houses agricultural equipment.

23. Pig Shed

Mer Bleue / Relocated in 1997

This barn was used as a shed, and later as a pony barn. It is now home for Georges and Julie, our pigs.

24. Sawmill and Shingle mill

Replica, built in 1986

This operating sawmill and shingle mill is a replica of typical mills of the 1880s. The mechanical parts are from a mill in Pokimore, Quebec. In 1999, a 1929 two-stroke, diesel Fairbanks-Morse engine was restored and installed to power the mills. It was dedicated in memory of Barry Kinsella, a strong supporter of the museum's annual Heritage Power Festival.

25. Somerville-Winters' Building

Cumberland Village / c. 1890 / Relocated in 1998, erected in 1999

The hand-squared timber structure was originally used as a home, and later as a storage shed. This building will soon house the Sharkey wooden pump making machine.

26. Live Steamers (OVLSME) Club House and track

Vars, c. 1902 / Relocated in 1981

Located on the eastern part of the museum property. Formerly a fire station, the building is used as a club facility and storage by the Ottawa Valley Live Steamers and Model Engineers club.

Figure 3 – Legend for the Site Plan

Several of the more significant buildings consist of the Vars Train Station, the Foubert House, Watson's Garage, Knox Presbyterian Church, and the MacMillan Drive Shed. They will be described, showing how they satisfy the museum's Mission Statement, which has remained the same in the last twenty-five years: to "promote an understanding of Cumberland Township by interpreting and celebrating its past, its lifestyles, its occupations, and its industries and, by extension, to define the culture of the Lower Ottawa Valley." ¹⁴

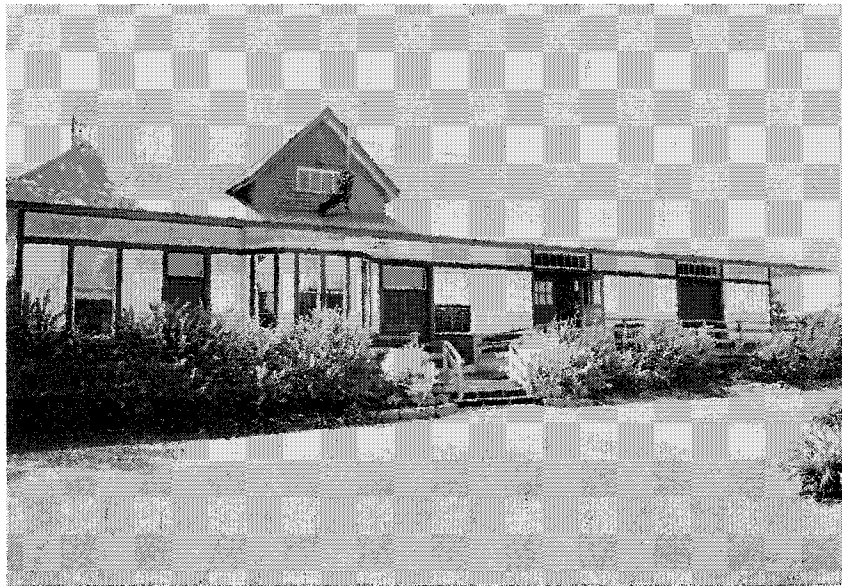


Figure 4 – The Vars Train Station, exterior.

The Vars Train Station welcomes visitors into the gift shop, stocked with crafts from local crafts-persons and old-fashioned style merchandise, simulating a 1930's store. (Figure 4) ¹⁵ The train and the station were symbols of modernity and prosperity, bringing merchandise, such as new farming equipment. It was also a symbol of communication, with the telegraph office and mail service. The Vars station was built in 1908 for the Grand Trunk Railway and is typical of their vernacular style of construction. It has wide eaves to cover the wooden platform, where people would wait for the train, protected from the elements.

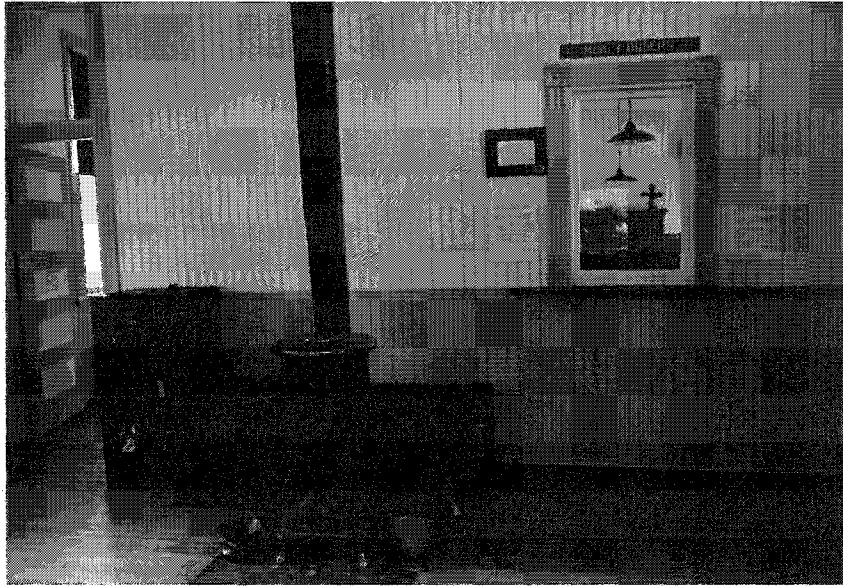


Figure 5 – Baggage room in the Vars Train Station.



Figure 6 – The stationmaster's office in the Vars Train Station.

It is a long, functional building, and when first built, had a waiting room, baggage room (Figure 5) ¹⁶, and stationmaster's office (Figure 6) ¹⁷, an integral part of the train station. It is here that the telegraph operator sent telegraphs. In the operator's bay, part of the office, the operator communicated with the engineers by operating the semaphore signals. During special events at

the museum, telegraph operators from a local telegraphers club volunteer their time to send messages composed by children to a caboose located on the museum grounds. The red wooden caboose is circa 1924. It came to the Museum in 1981 when it was relocated from Morrisburg, Ontario.¹⁸

At the time of its acquisition, the integrity of the Vars Train Station was excellent, as it had never been used for any other purpose. As a result, few modifications have been required: the removal of the staircase leading to the attic, a new roof, and the addition of the gift shop in the freight shed area. The gift shop was installed without damaging the freight shed by building the gift shop as a room within a room. (Figure 7)¹⁹

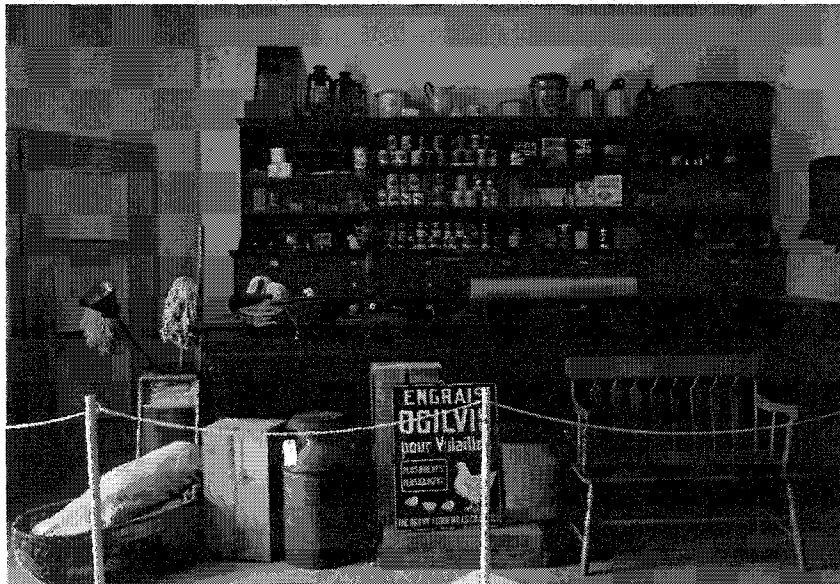


Figure 7 – The gift shop in the Vars Train Station.

The Foubert House was built in 1915 by Napoleon Foubert, descendent of Amable Foubert, one of the earliest settlers of Cumberland area. The house is from Cumberland Village and was relocated in 1978 in the village area of the Museum site to prevent its demolition.



Figure 8 – The Foubert House, exterior.

It has a gable roof, façade material made of wood shingles, and interior ceilings made with patterned tin. (Figure 8) ²⁰ The main floor contains a parlour, dining room, and a functional kitchen that is used regularly to demonstrate the old-fashioned preparation and baking of cookies and of other staples. The furnishings are selected to interpret the middle class family life of this era and to show the transition to the electrical age. For example, the kitchen contains a woodstove beside an electric stove, and an icebox, as well as the new electric lights of the period. All the artefacts that fill the rooms are authentic to the period and some, like both the stoves in the kitchen, are actually used. The house is an example of one of the earliest types of common, local architecture – so common in fact, that house plans similar to this one were available through mail order. The Foubert House has a garden and outbuildings that help contextualize it within the present, fabricated village.

Watson's Garage is the oldest surviving example of an Imperial Oil Station and was moved from Cumberland Village to avoid demolition. Built in 1925 using shiplap construction, it was first used as a bicycle repair shop before becoming an all-purpose garage. (Figure 9) ²¹ Now, at the edge of the village near the industrial area, it contains a variety of stationary engines, steam engines, antique cars and tractors, as if it was still a garage of that era.

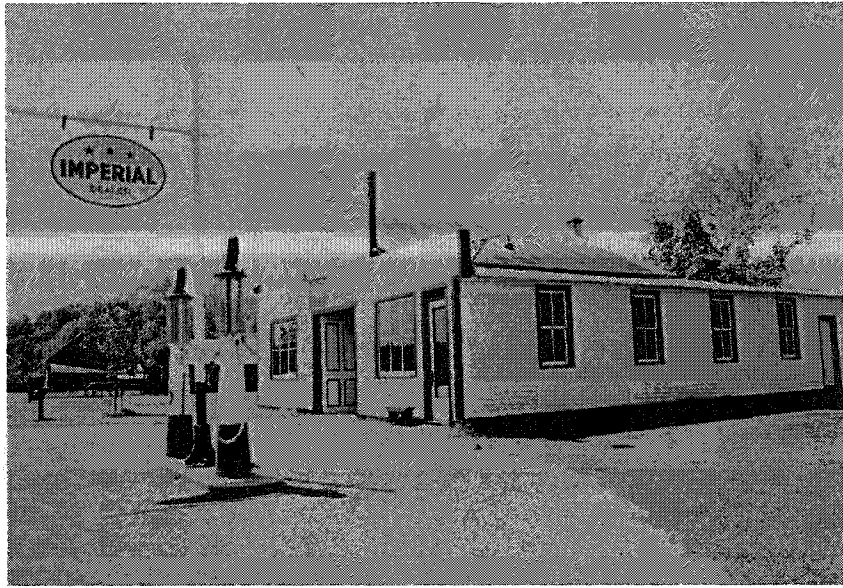


Figure 9 – Watson's Garage, exterior.

There is a car seemingly undergoing repair, complete with tools beside it, and a checkers game underway on a nearby table. (Figure 10)²² The garage has been brought to the village museum just as it was, including, according to the curator, its original dirt! A false front extends beyond the gable roof, creating a more imposing front for the garage name. The gas pumps outside are not the originals, but are those last used at the station.²³

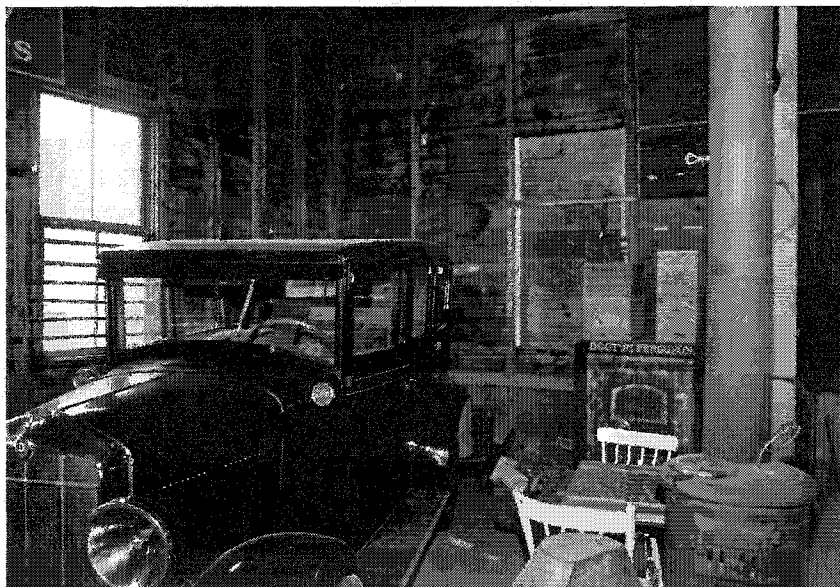


Figure 10 - Watson's Garage, interior.

Watson's Garage chronicles the change in transportation from the horse to the horseless, both on the farm and in industry. It is a symbol of this historically significant period, capturing the shift to industrialization within its walls. In the recreated village, it continues to be an important symbol of technological advances. Yet some things never change – the garage still seems to be a magnet to machine loving men! On a hot summer day, there are often several older men on chairs outside in the shade, exchanging stories and watching the world go by.

The Knox Presbyterian Church is on the opposite side of the village, and diametrically opposed to the relative modernity of the garage. It was built in 1904 in the nearby town of Vars. It came to the Museum in 1980 to avoid demolition. As an indication of the challenge of moving historical buildings, it arrived in two pieces. Due to its height, it was necessary to temporarily remove the steeple prior to transport. The donating congregation had decided to retain the pews of the Knox Presbyterian Church for the new, larger church they were constructing since these pews were very ornate. As a result, the pews currently found in the Knox are from another church. Otherwise, this church is in its original condition.²⁴



Figure 11 – Knox Presbyterian Church, exterior.

It is situated in the village area beside the cemetery, and continues to be the spiritual anchor and landmark in the village. (Figure 11) ²⁵ The architecture of this church is typical of Protestant churches of the period, having Gothic Revival features with a steeple, sloped gable roof, and a central main entrance that leads to the bell tower. However, the decorative burgundy coloured stencilling that is painted above the arch over the inside doors and around the interior of the church is a unique feature that was painstakingly reproduced after repainting. (Figure 12) ²⁶

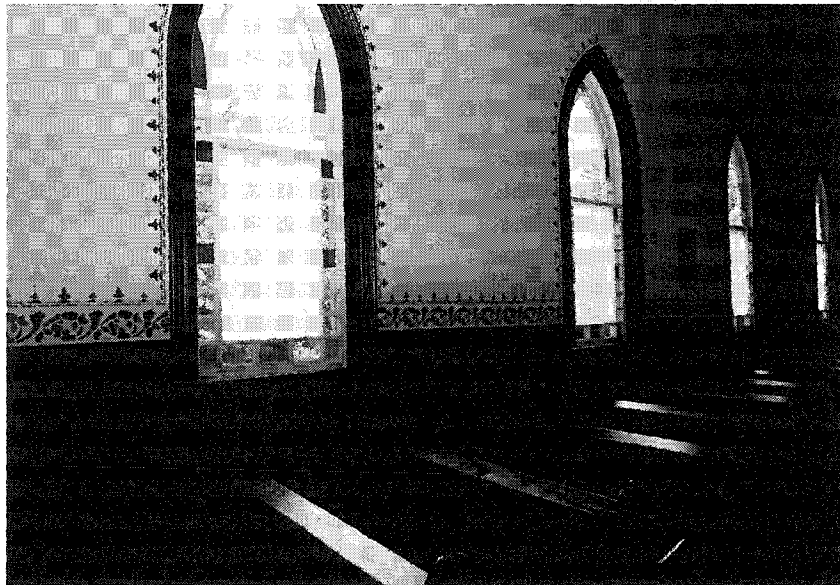


Figure 12 - Knox Presbyterian Church, interior, showing stenciling.

The church is presently used for weddings, concerts, and is part of the museum's educational programmes. A replica shed of post-and-beam construction was built in 1997 at the back of the church. It houses the Tanner Victorian Hearse Collection, comprised of a summer hearse and a winter hearse, as well as a pallbearers' wagon, circa 1900. This collection was offered to the museum by the Tanner family for one half of its appraised value of \$20,000 in order to keep the collection together and in Cumberland. ²⁷

The MacMillan Drive Shed is another example of how the community's involvement in the life of the museum has contributed to its growth. It came to the Museum in 1994 and is the

largest of three sheds that the MacMillans have donated to the museum over the years. The ancestors of the present family farmed in the area for several generations. James, son of the family currently working the farm, volunteered at the museum first as a high school co-op student, then worked as an employee. During that time he became aware of the shortage of storage facilities at the museum. He was also aware that his parents had a shed for which they had no further use. So James brokered between the museum and his parents for its transfer.

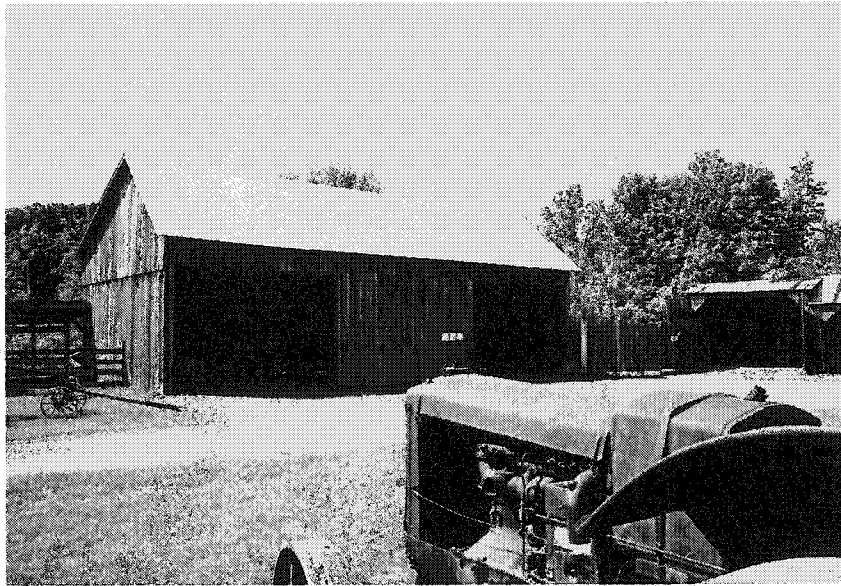


Figure 13 – The MacMillan Drive Shed, exterior.

The shed's components were numbered and dismantled, then reassembled on a prepared site at the museum in the agricultural area at the back of the museum property.²⁸ The shed is an example of a typical farm structure built for functional purposes, with two large drive bay doors, and no interior walls – perfect for storing the new threshing machines of the early 1930's. (Figure 13)²⁹ At the museum, it remains a functional building, housing heritage farm machinery.³⁰

A number of other types of structures have been built to add to the site's functionality. Some are practical structures like the washrooms, and sheds built from old materials. There are also replicas built to imitate buildings of that period, and they contain artefacts as well. The main

ones are the Fire Hall, built in the village, which houses a recently acquired 1938 antique fire truck, and the Sawmill and Shingle mill at the back of the property. It houses the 1929 vintage Fairbanks-Morse engine, which is in use today to power the mill to cut wood and produce wooden shingles. As well, there are two structures built for recreational purposes in the centre of the museum site, which simulate a traditional public space of a village. One is the Bandshell, a reproduction of a 1904 structure, which is used for special events and live performances, and the other is the picnic shelter, built in the post-and-beam style. It provides visiting school groups and tourists a place to comfortably eat their lunch. Like the church, it is available for rental for parties, company picnics and weddings and their receptions.

Presently, on the west side of the developed Museum property is an undeveloped portion of the donated land known as the West Field. This open field allows a variety of special events and activities, such as ploughing matches, a heritage car rally, horse pulls, firemen's competitions, concerts, fairs and circuses. It is also available for future expansion, but is being used for the most part by a local farmer for hay production and for the occasional overflow traffic on the days when there are special events.³¹

Administration

In the spring of 1976, the Township Council appointed a Museum Board to administer the museum. The Museum Board was to be made up of two Township councillors, the museum director, and five citizens who were volunteers. The museum director advertised in the local newspaper for individuals interested in becoming Board members, and at the beginning, they came from the Village of Cumberland. This was probably due to the fact that the residents of the village were more interested than people from outside the area in the idea of the museum and its formation and that they were the ones who would provide the museum with many of its artefacts and buildings.³²

During its formative years, the museum instituted an Advisory Board made up of volunteer museum professionals that assisted in setting up the museum. According to the Museum Board Secretary, Bob McNarry, the following is a list of those involved in 1985:

Colin Eades, Deputy Director, National Museum of Natural Sciences

Valerie Proctor, Exhibit Services, National Archives

Tom Brown, Curator, Agricultural Section, Museum of Science and Technology

Bill Speake, Principal of Lakeview School, Nepean (degree in Museology)

Louise LeClaire, Publicity, National Museum of Man

John Taylor, Canadian Conservation Institute

Anna Kozlowski, Restoration Architect, Public Works Canada ³³

As can be seen, the Cumberland Heritage Village Museum was able to attract volunteers with impressive professional credentials, more than capable of advising the Board on museum matters.

In 1997, the Township of Cumberland made a proposal that would dramatically change the relationship between the museum and its volunteers. It proposed that the Ottawa branch of the international management company Serco Facilities Management Inc. operate and manage the day to day affairs of the Cumberland Heritage Village Museum. ³⁴ The proposal would also require a new format for the Board of Directors, one composed entirely of volunteers. The purpose of this proposal was to free the Township from the duties of the administration of the museum, allowing it to focus its efforts more on running the Township itself. Serco was already managing the Cumberland Township sports complex, the Ray Friel Centre, and had done so since 1996. ³⁵ This affiliation would allow Serco to utilize the existing support services of the sports centre, human resources, payroll, accounting, clerical, administrative, maintenance and marketing assistance in the operation and management of the museum. The contract stipulated that Serco was to hire qualified personnel to run the day-to-day operations of the Museum. The Township would still maintain ownership of all property. ³⁶

This proposed administrative change became an extremely contentious issue. Volunteers felt that the introduction of a management company would break the bond between the museum and the community. The employees were also strongly opposed to this proposed change. When the Township passed the motion despite the objections being raised, the Curator and the Administrative Assistant resigned. Serco retained these positions but changed the

descriptions of the positions to Curator-Registrar and General Manager. The company retained without change the other two positions, Program Coordinator and Maintenance Manager. The description of all four positions can be found in Appendix 3.

The museum was initially greatly affected by the administrative change because many volunteers originally opposed the change. These individuals generally made themselves unavailable for volunteer activities at the museum and for serving on the Board at the Township level. As an example, one group of volunteers called the Friends of the Museum, were active from 1995-1998, but when Serco took over, they ended their association with the museum. They felt that their fund-raising efforts were subsidizing a private corporation; for example, paying for things that the company was expected to cover. However, some of them still wished to continue to have an association with the museum. As a result, these volunteers decided to focus on the theatre work that they had done while in the Friends of the Museum - their main area of interest - and created Vintage Stock Theatre. In this way, they could maintain a loose affiliation with the museum, which continues today, performing at the museum as well as other venues.³⁷

The change in administration took place during a transition period - from January 1st 1998, when the management company took over operations, to May 24th 1998, when the museum opened for the season. During this period, the volunteers on the Board of Directors were not replaced when their term was up. By the end of the transition period, there were only councillors left on the Board. Once the transition to the new administration was complete, the councillors stepped down. Volunteers were then nominated to fill all positions on the Board of Directors as required by its new format. The Board continues to be appointed from the community to administer the acquisitions and the expenditure budget required for the museum.³⁸

The volunteers on the Board in 2001 consisted of a lawyer, an interior designer, a marketing and corporate sponsoring person who worked for a museum, an individual involved in museum studies and conservation, a retired person active in volunteering, and a member of the armed forces. All were from Cumberland, Navan, Vars, Sarsfield, and Orleans, as required by the museum mandate. The 2001 Board possessed a greater diversity in its members than previously when the board members were all from the Village of Cumberland. During the first

three years of the change to an all-volunteer Board, it was decided that half the Board members would have a normal two-year term, and the other half would have once only a three-year term. This approach would ensure continuity in the new appointments to the Board. Board meetings are held monthly, with the museum manager in attendance.

The Board of Directors for the Cumberland Heritage Village Museum makes recommendations to the municipal government on capital spending for projects such as repairs and the acquisitions of artefacts. These recommendations were reported to the municipal government of the Township of Cumberland until 2000, when it became the City of Cumberland. However, in 2001, the City of Ottawa annexed virtually all cities within a 50 km radius, including Cumberland, to create what the Ontario Government labelled a 'super city'. According to the Ontario Government, the purpose of creating super cities was to reassign the various government services, reduce duplication, and save money.³⁹ Today, the Board for the Cumberland Heritage Village Museum reports to the City of Ottawa.

The Cumberland Heritage Village Museum has, over the years, received the bulk of the money required for its operation mainly from the municipal government - township, city, or super city. It also receives some funding from grants and donations. The revenue sources are divided into three categories in the Master Plan Report: *local*, *non-heritage activities*, and *senior government grants*. The *local* category divides into a number of different files. The municipal grants form the largest portion of revenue, \$350,000 in 2001 for example, with admissions a distant second, averaging over the years between 4% and 5% of the total revenue in this category. Rental of the premises and donations together produce approximately 3%. Memberships have only begun in 2001, and their impact has yet to be determined. The category of *non-heritage activities* is limited to the gift shop proceeds, contributing on average \$6,000 per year. In the category of *senior government grants*, the Ontario Community Museum Operating Grant has been the main grant. It has been fairly consistent over the years at about \$33,000, although there have also been other one year grants in the past.⁴⁰

The expenditures reflect the varied activities for a museum of this type. Besides the salaries, which account for the greatest single outlay, and the usual museum operating

expenditures, such as insurance, utilities, office supplies, etc., there are other more specific heritage type expenses, like grounds keeping, vehicle and machinery fuel, sawmill operations, and costume reproduction. There is also a fee for Serco's management of the facility over the five-year contract and it is approximately \$55,000 to \$60,000 per year. Initially Cumberland Township covered this expenditure. When the township became the City of Cumberland, the management fee was paid by the city. Since the city of Cumberland and other cities and municipalities joined greater Ottawa at the beginning of 2001, the City of Ottawa has assumed responsibility for all existing contracts signed prior to amalgamation by the various cities and municipalities. As of autumn 2002, the City of Ottawa has committed itself to financially supporting the museum, and during the process of amalgamation, extended Serco's contract by one year to maintain continuity. It has been the opinion of most of the people interviewed in connection with the Cumberland museum that the City of Ottawa would not be expected to renew the five-year contract with Serco, nor that Serco would seek renewal of it in 2003.⁴¹ In fact, as of February 2003, it was confirmed to me that Serco's contract, renewed for one year, would end in December 2003.⁴²

Despite the City of Ottawa's stated commitment, there has been much uncertainty in the community of Cumberland about the financial future of the museum. Since its inception, the museum has received the bulk of its funding from the local government, which was financially instrumental in its genesis. The City of Ottawa has had no part in the genesis of the museum, and has very limited community connection to it.

Outreach

Outreach, in the form of good programming and activities, brings in visitors of all ages and interests, and engages the community, both as participants and as volunteers. This is essential for a museum if they are to survive. The outreach encompasses its educational programming, public activities, private events, research facilities, and publications. There is a tremendous amount of variety in these functions, and they are provided to ensure that the visitor can have all their educational and entertainment needs met when they come to the museum. In

this chapter, I consider the role of the community in outreach programs, including educational and special activities, for the Cumberland Heritage Village Museum.

In most standard museums, the educational programming, public activities, and publications deliver the museum's message through text, images, and the spoken word. In living history museums, the spoken word, in some form of performance, is the dominant method of delivering the message, with text and images used to a lesser extent. One of the most significant decisions that a living history museum can make is whether to present some or all of their outreach programming, activities, and events in first person or third person.

First person interpretation requires the interpreter to assume the historical identity of an actual person, in effect to become a living artefact within the recreated environment.⁴³ Third person interpretation merely requires the interpreter to dress authentically in the style of the era, but allows the interpreter to respond to the public as a 21st century person. First person interpretation includes the patterns of speech and dialect, clothing, activities, and the knowledge from that era. It is a difficult task, requiring research, acting abilities, and infinite patience in dealing with the public. Visitors who attempt to trip up the character compound the difficulty. It is for this reason that many sites have switched to third person interpretation, which makes it easier for all concerned. However, when first person interpretation is successfully done, it adds tremendously to the authenticity of the site, and many visitors enjoy engaging with the characters from another era.

The Cumberland Heritage Village Museum uses third person interpretation in its outreach program. The interpreters are costumed summer season help and volunteers who work during the summer season, from mid May to the end of September. They are found in the kitchen doing domestic chores, usually baking, or near the schoolhouse with an assortment of toys and games typical of that period, or driving a heritage vehicle such as a tractor and offering wagon rides around the site. The interpreters explain customs, habits, history of the buildings, as well as provide a context for the museum structures by their activities and costumes.

The sawmill workers dress as traditionally as possible, but must observe modern safety requirements, which includes ear and eye protection, obvious deviations from heritage clothing.

The Cumberland Heritage Village Museum also deviates from common living history practice of not using artefacts by using the actual, rehabilitated motor to run the sawmill. Most living history sites use reproduction machines and tools, since using artefacts can damage them. In addition, using original machines and tools can be dangerous to the user, for example, they may not stand up to frequent use due to their age. Many sites have blacksmiths who forge reproduction tools for use on the site, and often for sale in the gift shop. These products can be of excellent quality and have been mistaken for the real artefact, especially after a few seasons of use.

An interesting and different sort of outreach is provided by the Vintage Stock Theatre. This theatre group had their beginning as the Friends of the Museum, an organization that was active from 1995-1998. They were a group of volunteers that promoted activities to raise money for the museum. They put on plays, made box lunches for special events, ran cow-patty bingo,⁴⁴ and staged their own version of the popular "Antique Roadshow" called 'Treasures, Trinkets, and Trash'. When the museum management was transferred to Serco, the Friends of the Museum focused their efforts solely on the theatre activities and formed Vintage Stock Theatre. They put on three plays each year, some set in the museum village, and all written to be historically accurate for that era and location. One of the first was Cumberland Christmas, in 1995. It was a fictitious story about real settlers in the area, set at the turn of the century, and it explored the social mores of the time, examining a mixed marriage between French and English. Recent productions that have been set in the village are Rivershadows, 1999, Legends on the Ottawa, 2000, and Cumberland Vignettes, 2000; all built around facts, anecdotes, and legends about local people and history.⁴⁵

The theatre group is popular in the community, connecting viewers with the area's history by giving an entertaining look at historic characters and events of the area. It provides instant and large group involvement. People from the community are involved in two ways: as actors and historic characters, and as viewers who participate in the interactive plays. The theatre group is gaining greater recognition in the larger Ottawa community with their historic plays, as they have expanded their venues beyond the museum setting. They maintain their links to the

museum and Cumberland however, and recently made a donation toward the relocation of the Levesque House to the museum.

The Cumberland Heritage Village Museum opens in May, on Victoria Day, in the spring and closes in October on Thanksgiving weekend. Given that the school year in Ontario ends in June and begins in September, the museum has about ten weeks that it can host school groups. The educational programs that the museum offers form the bulk of activities during these weeks. On the weekends and throughout the summer, programmed events that mark the traditional and seasonal farming activities form the rest of the museum's scheduled activities for the public. During the summer there is also a day camp offered for children. Finally, the museum is available to other summer camps for organized tours, as well as to the general public.

The Cumberland Heritage Village Museum utilizes the local weekly newspapers to keep a high profile in the community. They advertise regularly - for their special events, for job openings for summer, and for when their season begins and ends. They also keep the community aware of major donations, especially when it involves a spectacular move. An example is the recent acquisition of the Levesque House in 2000.⁴⁶ Both the local French and English newspapers published a warning in advance of the necessary road closures, and printed articles with pictures of moving day, as well as a follow-up article on the arrival of this newest artefact to the museum. Updates on all the activities of the museum add to the sense of involvement and ownership with the community.

The Cumberland Heritage Village Museum has developed its educational programs in conjunction with three other museums in the Ottawa area, the Billings Estate Museum, Pinhey's Point Estate, and the Nepean Museum. Together, they started the Local Museum Educator's Group, and have published the Heritage Educational Guide, which helps teachers in all local school boards plan opportunities to promote the study of local history using the four sites. It also allows the museums to improve the educational programs offered, and to avoid duplication in the range of activities provided.⁴⁷

School programming is in accordance with the Cumberland Heritage Village Museum's mission. It focuses on the activities, the history, industries, and culture of the Cumberland region.

The season-long programs offered are the following: *Explore the Cumberland Heritage Village Museum*, where the children learn about the history of Cumberland and its settlers, exploring life during the depression era and through technological changes at the turn of the century. The program includes a wagon ride and old-fashioned games, and can be adapted for grades 1-6, lasting 90 minutes. *Discover Some More...Not Interested in a Tour?* offers the choice of two activities from butter making, doll making, old-fashioned games, making a woolly sheep, and cider making (fall only). *Sights and Sounds of the Village* is for the youngest age groups (nursery to kindergarten) and explores the exciting sights and sounds of a village with visits to the farm animals, a lesson in the one-room schoolhouse, some old-fashioned games, and a wagon ride. This program lasts 90 minutes. In *School Days*, children learn about discipline, activities, and lessons of the 1930's in a one-room schoolhouse. This program includes actual lessons and playing schoolyard games, and is for a maximum of 35 students from grades 1-6, lasting 120 minutes.

The seasonal programs follow three themes; *Apples*, *Pioneer Winter*, and *An Old-Fashioned Christmas*. In the first, children from grades 1-6 learn about preparing and cooking apples, and preserving them without using a refrigerator. They also make cider using actual artefacts. *Pioneer Winter* is geared towards older students, grades 4-8, as it teaches about the challenges of winter living in nineteenth century eastern Ontario. The program includes activities such as snowshoeing and studying artefacts, and lasts 150 minutes. *An Old-Fashioned Christmas* is a favourite of the younger children, from nursery school to grade 6. Children learn the history of Christmas in Cumberland, visit Santa, make a Christmas tree decoration, take a horse-drawn sleigh ride, and warm up by a fire with hot chocolate and cookies.⁴⁸

All buildings on site are interpreted for tours, but the programmed activities take place in specific locations. The Taylor Barn is the main location for crafts, as it has a cement floor that can easily be hosed down after an apple cider-making lesson. The French Hill Schoolhouse is used for school lessons and games, and the kitchen of the Foubert House is the site for any culinary activities such as apple drying. The Community Hall is also available for crafts.

The manner of presentation in the Cumberland Heritage Village Museum is interactive whenever possible, with only certain areas designated as 'don't-touch'. For both school groups and regular visitors, this allows the artefacts to come to life in the hands of the blacksmith, the sawmill operator, and the woman in the kitchen. The explanation of these artefacts is done by example and by the verbal commentary of the demonstrator, who may then offer an opportunity to try a simplified version of the procedure, further strengthening the understanding through a manual, or interactive approach. This multi-faceted method of learning provides a better and more long-lasting mental image of life at that time, due to the fact that learning is linked to the activity and culture that they take place in.⁴⁹ Children remember making cookies in the kitchen of the Foubert House, having a lesson in the French Hill Schoolhouse, or using the apple press to make cider in the Taylor Barn. These same children come home with exciting stories about their trip to the museum, which prompts parents to return on a weekend with the whole family. By not only promoting the return of the family, but instilling in children an interest in museums, well-done children's programs help prepare them for their adult life – one with museum attendance as an integral part of it.⁵⁰

Like many museums, the Cumberland Heritage Village Museum plans special events on the weekends, geared to the interests of the local population. Antique car and tractor shows always bring in large crowds, provided the weather is good. Model train buffs are regular exhibitors in the Community Hall where they set up their track layouts. The popular *Planes, Trains, and Automobiles* twins the museum with the National Aviation Museum. A free bus service connects the two museums; admission at one gets the visitor into the other, and both museums plan special events for that weekend.

Visiting the museum is just one way to connect to the past that it presents. The museum also has a modest library that they will make available to researchers looking for history of the area, as well as information on museum practices, such as conservation of personal artefacts.

Loyalty

For many museums, the role of volunteers seems to follow a certain cycle, with minor variations here and there. Volunteers arrive, get involved in a special project or regular activities, and often stay for a period of several years. But why do volunteers remain involved over a long period of time, committing time and energy? When a project they are involved with is done, why do many of them not walk away? When the museum has a difficult issue to confront, why do they not just leave it to the professionals to manage? How can we explain the actions of these people? I suggest that what seems to drive the volunteer cycle is loyalty.

Loyalty represents an important human dynamic at work in the contribution of volunteers to a museum's life. It is special bond that can exist between the community, the volunteers, and the museum. The Oxford Companion to Philosophy describes loyalty as "a disposition, normally regarded as admirable, by which a person remains faithful and committed to a person or cause..."⁵¹ In a museum, volunteers, whether on the board of directors, working as docents or in a more casual setting, as well as employees of all levels, are all subject to the pull of loyalty toward the institution and/or their co-workers. In both non-profit and for-profit organizations, we can observe loyalty in all level of employees.

In his article, "The Moral Significance of Employee Loyalty", Brian Schrag claims that loyalty "grows out of a relationship" that is nurtured over time.⁵² Schrag identifies four elements of loyalty that are not based on obligations or duties, but are present as part of the richer sense of loyalty that can be seen in many individuals. The four elements are: well-wishing, identification, sacrifice, and reciprocity.

The first element, *well-wishing*, expresses a concern for something beyond one's immediate circle of concerns, which would be self, family, perhaps church and community.⁵³ One way to give meaning to one's own life is to give back to the community. That can take the form of preserving one's own heritage or the community's heritage. The search for meaning in one's life is the greatest motivator for creating something of lasting worth, and that could take the form of a museum or a collection.⁵⁴

The second element is *identification* with the object of one's loyalty, which could be a team, university, or company.⁵⁵ A worker can identify with a company that shares similar views on pertinent issues, such as environmental concerns. The company that is a good corporate citizen promotes pride and a positive sense of identity, as workers yearn to be motivated by more than a company's bottom line.⁵⁶ Identification with a community museum is much the same concept, especially if a concern with the preservation of the community's heritage is shared.

Building on well-wishing and identification, volunteers could decide to bring their commitment to a higher level through *sacrifice*, the third element in loyalty, involving the *sacrifice* of some of their own interests for the welfare of the object of their loyalty. Through sacrifice, loyalty toward a certain chosen object of loyalty can be placed above other commitments. For example, loyalty to one's work may motivate a person to work on the weekend instead of having time with their family.⁵⁷ The donation or bequeathing of assets and collections is another example of sacrifices an individual can make.

These three elements - well-wishing, identification, and sacrifice - suggest that there are aspects of human nature that prompt individuals to act for altruistic reasons and not just self-interested reasons.⁵⁸ Of course, self-interested reasons are not bad in themselves. However, tax benefits, personal enjoyment, or assisting in attaining long-term goals can be factors that are beneficial to both the individual and the cultural community.

This brings us to a fourth and critical element in loyalty. Schrag claims that *reciprocity*, in the form of some reward and recognition, provides an essential factor to sustaining the other three elements. There must be some expression of reciprocity in the form of recognition or reward for the well-wishing, identification, and sacrifice to continue. As Schrag says: a "sense of reciprocity may not be a necessary condition of the notion of loyalty but [it is] a limiting condition on its continuance."⁵⁹ Without reciprocity, loyalty eventually withers away.

A museum that practices reciprocity with the individuals who support it - employee or volunteer - ensures that the self-investment of these individuals will continue. Reciprocity ensures that the relationship between the museum and those who support it remains stable. Staff and volunteers are less likely to leave the museum for outside opportunities and fulfillment,

and this helps maintain institutional memory. Job advancement, fuelled by loyalty, is rewarded by more than just monetary reasons. Its reward is sharing the ownership of the challenges faced by the organization. Cultivating a healthy sense of fulfillment allows the museum and those who support it to weather periods where there are fewer rewards, less successes, and reduced opportunities within the organization. In this way, loyalty also contributes to good leadership from within the museum organization and thus provides greater stability over time.⁶⁰

In the article "Planned Giving and the Three Graces", Elaine Tolmatch and Evelyn Bessner agree with Schrag on the importance of reciprocity. They identify three components of a successfully planned giving program: the act of giving by the donor, the receiving by the institution, and reciprocity - the giving back.⁶¹ For most museums, reciprocity takes the form of donor recognition. They have a "donor recognition" program to demonstrate their appreciation for donations or services rendered. One of the positive results of such programs is that they contribute to retaining the loyalty of their volunteers. Some of the ways used by museums professionals to show appreciation are: they hold special social events at the museum, such as a dinner or reception, often with special dignitaries; a donor's collection may be displayed; a building may be dedicated or named in the donor's honour; or they may be invited to share their collection story either through a lecture or in a written article in the museum newsletter. Another way to show appreciation is to create an ongoing relationship with donors by keeping close contact through personal notes or phone calls.⁶²

All four elements of loyalty are useful in explaining why an individual offers material support to his community museum and why he or she may be reluctant to end their involvement in the museum to which they have given their loyalty. At a museum, it is not unusual to see patrons who agree to serve a term in some capacity or other and who stay involved with the museum – in the form of time, money and/or objects, long after their specific term of service is completed.

Yet the Canadian museum magazine Muse recently stated that "the volunteer sector has changed dramatically over the last twenty five years", with both reduced numbers and commitments.⁶³ Statistics Canada recently released numbers that corroborated that - the number

of volunteers at heritage institutions has dropped from 59,320 in 1993 to 49,000 in 1999. However, the *National Survey of Giving, Volunteering and Participation* claims that the actual number of hours offered by volunteers increased in 1999, thus reducing the impact of fewer volunteers.⁶⁴ It would appear that the loyalty of volunteers is on the wane, with fewer being involved.

At the Cumberland Heritage Village Museum, the continual support of the museum by volunteers demonstrates the strong roots that the museum has had throughout the community, beginning at its formation, and lasting beyond the management change. This support was not, however, limited to the residents of the Cumberland area. One of those caught up in the development of the museum was Harold D. Kalman, Consultant in the History and Conservation of Architecture. He has been affiliated with the University of Victoria's Cultural Resource Management Program for several years, as of 2003. In 1975, he was Canada's first full-time heritage consultant when he was hired to develop the master plan for the museum. Mr. Kalman recounted to me through e-mails the excitement that the project generated. "It was a fun job...trying to give a rationale for a hapless bunch of moved buildings... eventually I got caught up in the spirit, [and] put in a good deal of extra time". He also remembers the commitment of the volunteers who brought the project to fruition. Such was their zeal for the authenticity of the site that they convinced the Township's electrical company to let them use old-fashioned and historically correct power poles to transmit electricity to the site.⁶⁵

Right from the start, the young museum "was becoming a place to gather for local celebrations."⁶⁶ It was the scene for several events that brought the community out in large numbers. Bob McNarry wrote the following in his personal notes that he e-mailed to me.

"The first official function held at the Museum was the passing of the Olympic Torch on its way to Montreal in 1976. That was an exciting day for the Village of Cumberland and the Museum Board. School children were bussed in from the surrounding schools; speeches were given; dignitaries postured; pictures were taken and the Museum was officially opened. The official dedication of the Knox United Church was another occasion when the community gathered at the Museum. Loudspeakers fed the audio

outside so that the overflow crowd could hear the full service. The joint choirs sang with great fervour and they continued to sing following the service, to the accompaniment of the old pump organ.”⁶⁷

The plaque honouring Terry Fox was another significant day at the museum. Several years later, Steve Fonyo stopped there on his run across Canada.⁶⁸

The sense of loyalty was infectious – indeed, it became a disease! Most of the early volunteers remained involved for many years. Bob McNarry was one of them. In my 2002 e-mail correspondence with him, he described how, as the project began and progressed, he moved along with it, becoming chairman of the board formed by the Township Council. Later he was the Secretary until December 1985. Meetings were twice monthly, year round – a significant commitment of time. When he left Cumberland in 1987, he had twelve years of involvement with the museum. During that time, he was also a generous donor. Before he moved in 1986, he left the museum a collection of tractors, trucks, and farm machinery that he had amassed, estimated to be worth almost \$20,000 in 1984.⁶⁹ McNarry sacrificed not only his time and expertise, but also his valuable collection. His love for the museum is still evident, as he was only too eager to share his time and notes, corresponding with me in 2002 from a nursing home in Calgary, AB.

The analysis of loyalty also helps us understand the dissention within the Cumberland museum community when some members of the Township of Cumberland’s council proposed to have a management company administer the museum. When the matter came to a vote in the township council meeting, nothing would persuade either side to budge from their respective opinions. Those in favour of the management company felt the museum had become too time-consuming for the growing township to handle, and it’s running would be best left to those experienced in management. However, those opposed to the management company Serco felt that management provided by those with vested interests in the welfare of the museum would be in the best for the museum. Most members of the museum board felt that the museum needed people who were loyal to its heritage and not a company with no roots to the community. In addition, it was hard to see how a multinational company that had never run a museum could be motivated by more than profit.

At the town council meeting to decide on the matter, the vote was close but the pro Serco side prevailed. The new management, in an attempt at peace making and to provide continuity, offered all four employees of the museum their old jobs. Two of the employees declined the new job offers, stating personal reasons. However, they had strongly opposed the change. In addition, the Friends of the Museum were not in favour of the change and broke away to form an independent group. Many volunteers had also opposed the change and distanced themselves, becoming less available than before. Finally, many of the friends of these people joined them, maintaining an arms-length attitude and seldom visiting the museum. Yet, in interviews with many of these people, they indicate that they are still strong supporters of the museum and its goals, and await the day when the museum returns fully to the community at the end of the management agreement. In their opinion, Serco will not seek to renew their contract, and that former volunteers will resume their commitments to the museum.⁷⁰

Although the transition to the management company was divisive, there was not a significant loss of community support. Other volunteers stepped up to become involved. Many of the long-time volunteers drifted back, or returned in different capacities. The Serco employees, all experienced in their respective fields, were understanding of the need to re-establish the connection with the community. They continued the familiar events and added new ones that have connected the museum not only with the community, but also with the greater Ottawa area. Because of this, the ultimate effect of Serco's management has not been as detrimental as was predicted by those against the management company. The museum continued to have a vibrant body of volunteers up to the amalgamation with the City of Ottawa, and shows no sign of waning.

These volunteers play an important role at the Cumberland Heritage Village Museum. Some are highly specialized, such as the telegraphers, the blacksmith, and the 'ploughman', who, at his home where he has superior facilities to those of the museum, is restoring an old plough belonging to the museum. There are gardeners, handymen, and a pair of women who come in once a week just to clean. The Museum has also been involved with a local high school co-op program, allowing students to do volunteer work at the museum to gain a credit. As they are

available only during the school year, there is limited opportunity for interaction with the public, so the work is mainly of a curatorial and grounds maintenance nature.

Donations have remained constant over the years, limited only by the ability of the museum to relocate it. All buildings retain their identity, being known as the owner's residence or barn. The interpretive material contains a short history of the owner and their connection to the building, such as when they lived in it, if they built it, and how it was used. As well, if a building was donated with artefacts, they are kept together as much as possible, in order to preserve the contextual atmosphere of both the building and the artefacts. The museum also holds a special volunteers' day, where the volunteers dress in period costumes and join in for a potluck meal on the site. They celebrate their commitment to the museum.

This chapter has examined the significant role played by volunteers at the Cumberland Heritage Village Museum, beginning with their crucial role in the formation of the museum. As members of the Carleton and West Russell Historical Society, they had collected the original artefacts, and orchestrated the beginning of the museum, overseeing the initial operation of the museum as members of the museum board. Volunteers were responsible for the museum's constitution and master plan, determining the focus of the museum. Finally, the community volunteers played a large role in the actual acquisition of buildings and artefacts. With few exceptions, the community has donated everything: entire homes and their contents, machinery, labour, expertise, even the land the museum sits on.

The role of volunteers in the administration of the Cumberland Heritage Village Museum has continued with the Board of Directors, chosen from the community to guide its expenditures concerning acquisitions, repairs, and conservation. In the past, the museum has been almost a pet project, with several councillors having a soft spot for it. They were willing to try to get the museum the funds it needed, for moving a new structure, or to repair a roof. These actions provided the community with a sense of empowerment toward the museum, which assisted in creating a bond with the community.

The museum's outreach program has involved volunteers in the school programming, the theatre presentations of local history, and with the variety of weekend activities that appeal to both adults and children.

All of this was challenged when Serco took over the management of the museum. However, as we have seen, volunteer involvement did not cease and many volunteers were able to reconcile themselves with the new management. In 2004, the museum faces another change in management when the city of Ottawa assumes full responsibility for the museum.

Endnotes

- ¹ For a description of the buildings see Appendix 1.
- ² Dale also donated the land for the cemetery that is adjacent to the museum on the east side.
- ³ McNarry, L.R. Personal correspondence and e-mail, 11/21/02.
- ⁴ Harold Kalman is a historian active in research, writing, and interpretative planning for conservation, architectural history, historic sites, and heritage planning, and is involved in placing our cultural heritage in its larger social and economic context. He is the author and co-author of books, articles, and reports for popular and specialized audiences on Canadian architecture, including History of Canadian Architecture, and Exploring Vancouver, co-authored with Ron Phillips and Robin Ward. He is also Heritage Consultant with The Cultural Resource Management Program, a division of Continuing Studies at the University of Victoria, British Columbia, Canada, where he co-authored Principles of Heritage Conservation with Judy Oberlander and Robert Lemon. <http://www.caphc.ca/specialties/alpha.asp?list=K>
- ⁵ Government of Ontario, Ministry of Culture and Communications, 'A Strategy for Conserving Ontario's Heritage: The Report of the Ontario Heritage Policy Review', p. 8.
- ⁶ McNarry, L. M., Wintario Grant Application, p. 15, 16, 22, 23.
- ⁷ For example, the author's father, Ken Bevis, who is normally a man of few words, spent over an hour describing many of the obscure farm implements on display in the sheds. These were used on his grandfather's farm, where he spent his childhood summers.
- ⁸ Hluchaniuk, Laurie. Museum Collections Policy, 1981, no page number.
- ⁹ The French Hill School House, exterior. Photographed by Jennifer Hunt-Beauchamp.
- ¹⁰ Glustien, Mike, Interpreter at the Cumberland Heritage Village Museum. Personal interview 09/17/2001.
- ¹¹ For a chronological list of the acquisition and relocation of buildings see Appendix 2.
- ¹² Hluchaniuk, Museum Collections Policy.
- ¹³ Site map produced by the Cumberland Heritage Village Museum.
- ¹⁴ Cumberland Heritage Village Museum Master Plan Report 1997.
- ¹⁵ The Vars Train Station, exterior. Photographed by J. Hunt-Beauchamp.
- ¹⁶ The Vars Train Station baggage room. Photographed by J. Hunt-Beauchamp.
- ¹⁷ The Vars Train Station Stationmaster's office. Photographed by J. Hunt-Beauchamp.
- ¹⁸ LeBlanc, Evangeline, Curator/Registrar, Cumberland Heritage Village Museum.
- ¹⁹ The Vars Train Station gift shop. Photographed by J. Hunt-Beauchamp.
- ²⁰ The Foubert House, exterior. Photographed by J. Hunt-Beauchamp.
- ²¹ Watson's Garage, exterior. Photographed by J. Hunt-Beauchamp.
- ²² Watson's Garage, interior. Photographed by J. Hunt-Beauchamp.
- ²³ LeBlanc, Evangeline.
- ²⁴ LeBlanc, Evangeline.
- ²⁵ Knox Presbyterian Church, exterior. http://www.musecumberland.com/Facilities_Rentals.html
- ²⁶ Knox Presbyterian Church, interior. Photographed by J. Hunt-Beauchamp.
- ²⁷ McNarry, L. M..
- ²⁸ MacMillan, June, donor of buildings, mother of James. Personal interview 02/15/2001, 02/23/2001.
- ²⁹ The MacMillan Drive Shed, exterior. Photographed by J. Hunt-Beauchamp.
- ³⁰ Another of the MacMillan's sheds, transported to the museum on their hay wagon, has become the Blacksmith Shed.
- ³¹ Cumberland Heritage Village Museum Master Plan Report 1997, p. 6-8.
- ³² Burton, Alyson, former Administrative assistant of the Cumberland Heritage Village Museum, Personal interview 02/15/2001 and Dave Lewis, Coucillor for Cumberland Ward. Personal interview 02/02/2001.
- ³³ McNarry, L.R.

³⁴ Serco is a British-based multinational company. For more information on them, their website is www.serco.com

³⁵ The management company felt that it would be beneficial for them to be able to show that they were capable of managing more than one facility for an employer, so they were interested in managing the museum. This was the first museum that the company had contracted to manage, but not Serco's first foray into a more didactic form of recreation management. According to Eileen Blair, Serco is involved with the Hopewell Rocks Interpretive Centre in southeastern New Brunswick. There it has shared the cost of building the centre with the provincial government and is in charge of the daily running of the Centre. It is thought that they receive the profits from the Centre, which would probably include the cafeteria and gift shop. Blair, Eileen, Manager of the Cumberland Heritage Village Museum. Personal interview. 14/11/2000, 15/11/2000, 27/02/03.

³⁶ Serco Management Agreement, Schedule D, p.3.

³⁷ Blair, Eileen, Burton, Alyson, Fleming, Sue, Co-developer of the Vintage Stock Theatre, Personal interview 09/25/2001, Langston, Kathi, Co-developer of the Vintage Stock Theatre, Personal interview, 02/22/2001, Lewis, Dave, MacMillan, June.

³⁸ In 2001, the present Board has no councillors, as the recent amalgamation between the City of Ottawa with area cities and municipalities has reduced the number of councillors. However, there have been changes to the size of the community. In 2000, the Township became a city. In the year 2001, the city became part of the Greater Ottawa Region, known as Ottawa. The cities of Cumberland, Gloucester, Kanata, and Nepean have been joined with Ottawa and other municipalities. The councillors of these areas, representing up to ten or more wards within each area, have been reduced to one councillor for each.

³⁹ The Government of Ontario refers to the process of combining a larger city and its satellite cities and municipalities as amalgamation. I prefer the term annexation, which connotes reluctance on the part of the satellites to join the larger city, as was the case in the Ottawa area. Some of the consequences of the annexation were the reduction of representation in local government, significant job losses within the various city governments, and in the case of cultural institutions, considerable confusion and concern over funding.

⁴⁰ Cumberland Heritage Village Museum Master Plan Report 1997. Other grants included a Wintario grant for the construction of a storage shed in 1985, a Museums Assistance Programme grant to pay half the cost of a security system in 1986, a Young Canada Works for summer student help, and a Provincial Collection Acquisition Grant which provided 2/3 of the cost of purchasing the Tanner Hearse Collection.

⁴¹ The proposed reasons given for the City of Ottawa not to renew Serco's contract were that the city would not, on principle, renew a contract that they did not initiate. As well, as a large city, they would probably be able to negotiate better terms (thus proving the viability of the supercity concept). The proposed reason for Serco not wishing to renew the contract is the reality that there is little profit in running a museum, and Serco saw virtually none in their five year period.

⁴² Blair, Eileen.

⁴³ www.pilgrimhall.org

⁴⁴ Cow Patty Bingo is typically held in a field, which is marked off in a grid pattern, and each square offered for sale. The winner is the one who owns the square where a grazing cow drops her first patty.

⁴⁵ Fleming, Sue, Langston, Kathi, Smith, Judy, member of the Vintage Stock Theatre. 09/15/2001.

⁴⁶ This house was donated by the McTeer family, known best for Maureen McTeer, wife of former prime minister Joe Clark.

⁴⁷ The Billings Estate Museum is an architecturally unique historic house, featuring a mirror image floor plan, on a large property in the Bank and Riverside area of the centre of Ottawa. Its collection of artefacts tells the story of the Billings family of Ottawa, one of the area's founding families. They were also some of the most influential citizens in the community of Billings Bridge (1812-1950) and Bytown, later Ottawa, during the period of 1812-1975. The museum provides guided tours of the house and grounds, lectures, workshops, school programs, outreach kits, meeting room and ground rentals and tea in the afternoon.

Pinhey's Point Estate is in Kanata at the far west end of the Ottawa region. It is comprised of 88 acres on the shores of the Ottawa River. Interpretive tours are offered in the manor, highlighting the Pinhey family history. There are displays, historical exhibits, and art shows.

The Nepean Museum is the only year-round Regional Museum facility of the Group. Its collection reflects Nepean's past, from 1792 to present, and is housed in an old library in Nepean, west of Ottawa. It has thematic displays of memorabilia, archives for genealogy research, open artefact storage on site and a children's activity centre. The school and outreach programs include "What's It' kits, workshops onsite and off, videos and resource materials.

Heritage Educational Guide, Nepean Museum Educational Services Guide.

⁴⁸ Heritage Educational Guide.

⁴⁹ Krechevsky, Mara and Howard Gardner. "Multiple Intelligences in Multiple Contexts." Current Topics in Human Intelligence. Ed. Douglas K. Detterman. Vol. 4. Norwood, NJ: Ablex Publishing Corporation, 1994, p. 295. Gardiner's theory of multiple intelligences identifies seven capacities, which all people have to varying degrees. Three are connected to the use of objects, thus the recognized importance of providing object-oriented learning.

⁵⁰ Hein, Transition, p.33-35

⁵¹ Prof. Nicholas Dent, "loyalty", The Oxford Companion to Philosophy. Honderich, Ted, ed. Oxford, New York: Oxford University Press, 1995.

⁵² Schrag, Brian. "The Moral Significance of Employee Loyalty." Business Ethics Quarterly Vol. 11, No. 1.(2001), p. 44.

⁵³ Schrag, "The Moral Significance", p. 44, 45.

⁵⁴ Tolmatch, Elaine and Evelyn Bessner. "Planned Giving and the Three Graces." Muse Vol. XVIII, No. 4, (2000), p. 39.

⁵⁵ Schrag, "The Moral Significance", p. 45.

⁵⁶ Withers, Pam. "Retention Strategies That Respond to Worker Values." Workforce Vol. 80, No.7, 2001, p. 38.

⁵⁷ Schrag, "The Moral Significance", p. 45, 46.

⁵⁸ Schrag, "The Moral Significance", p. 45, 46.

⁵⁹ Schrag, "The Moral Significance", p. 46.

⁶⁰ Schrag, "The Moral Significance", p. 46, 57.

⁶¹ Tolmatch, and Bessner. "Planned Giving.", p. 40.

⁶² Tolmatch, and Bessner. "Planned Giving.", p. 40.

⁶³ Deachman, Bruce. "A Question of Leadership." Muse Vol. XIX/2 (Sept/Oct. 2001), p. 27.

⁶⁴ www.statcan.ca/Daily/English/021204/d021204a.htm

⁶⁵ Kalman, Harold.

⁶⁶ McNarry, L.R.

⁶⁷ McNarry, L.R.

⁶⁸ Terry Fox envisioned a run across Canada to raise money for cancer after losing his right leg above the knee to bone cancer at age 18. He was 22 when he began on April 12, 1980 in St. John's NF, and ended his run near Thunder Bay ON Sept. 1st that same year, when cancer was found in his lungs. He died June 28th, 1981. Steve Fonyo lost his left leg to cancer when he was 12, and on Mar.31st, 1984, the 19 year old began his run across Canada to finish Terry Fox's dream, ending in BC in May 29th, 1985.

⁶⁹ McNarry, L.R. Personal note – when I contacted Mr. McNarry at the urging of Mr. H. Kalman, he was most pleased to assist me and offered his personal notes from his years of involvement with the Cumberland Heritage Village Museum.

⁷⁰ Blair, Eileen, Burton, Alyson, Fleming, Sue, Langston, Kathi, Lewis, Dave, MacMillan, June.

Other Living History Museums: A Contrast

The four living history museums, Upper Canada Village and the Fortress of Louisbourg from Canada and Colonial Williamsburg and Plimoth Plantation in the United States, will be discussed in order to examine the role of the volunteers in the genesis and outreach of each museum.

Upper Canada Village opened in 1960 near Morrisburg, Ontario, and recreates an 1860's settlement along the St. Lawrence River. It was conceived as a tourist attraction by the Government of Ontario, who funded the initial construction, and designed to bring money into the economically depressed Seaway Valley. The location of the village is itself not historically significant, and as such, has no history of its own. However, the structures are heritage buildings, expropriated from eight towns intentionally flooded by a hydroelectric dam that was part of the billion-dollar St. Lawrence Seaway project between Canada and the United States. The buildings saved were stored, then gathered together on the museum site when construction of the village began. The project was completed in 1959. ¹ (Figure 14) ²



Figure 14 – Chrysler Hall, Upper Canada Village.

Upper Canada Village was designed as a series of sectors, showing different time periods within the region, from a pre-settlement "Indian Encampment" to the time of Confederation in 1867. With a militaristic focus, it was more of a garrison and less of a village. However, by the late 1960s, it was determined that it would be better to show just one time period, and to make it a village with a canal and farms.³ The change was based on the observation that visitors were usually unaware of shifts from one time era to another unless there was a clear delineation between them. Also, the buildings, artefacts, and the location lent themselves more to being a village, not a garrison. It took until the 1990's for this change to be completed.⁴ It has been a successful change, because in 2000, Attractions Canada Awards presented the Village with first prize for a national or international site.⁵

Upper Canada Village is part of the St. Lawrence Parks Commission, which extends 280 km from the Bay of Quinte to the Province of Quebec.⁶ The Government of Ontario appoints a Board of Directors that is designed to serve all the properties ministered to by the St. Lawrence Parks Commission.⁷ The board members, who number between ten to twelve, are volunteers from this wide geographical area. A stipend and a travel allowance are awarded them to cover the costs of the distances travelled by some to get to the monthly meetings. This geographical diversity, while providing a variety of skills and interests, produces some members of the board that are ambivalent in their feelings towards sites located far from them.⁸

The Government of Ontario allotted approximately \$5.3 million to the St. Lawrence Parks Commission in 2002 for all the attractions ministered by the Commission. The amount Upper Canada Village received covered only about 60% of their expenses, since it needed \$3,772,000 to operate in 2002. Despite raising over \$2.5 million in 2002 through admissions, the gift shops, and the train rides, the site had extra operating expenses above the yearly normally increase. This was due to unusual circumstances.⁹

One source of unexpected costs is the result of the tainted water scandal in May 2000 in the small town of Walkerton, Ontario. The scandal alarmed people enough that attendance dropped due to concerns about contamination of rural water sources.¹⁰ Upper Canada Village's water is taken from wells, and weekly testing was begun as a safety measure. In addition, the

wells were upgraded, and chlorinators were installed. All of these additional measures increased the cost of running the site. So combined with the drop in attendance, there was a \$50,000 added expenditure for the village in 2002. An increase in the cost of electricity due to changes in government policy also added to expenses, since all the heritage buildings have electric furnaces. Another unexpected cost resulted from the Ontario public service union strike in 2002. When finally settled, there was an increase in salaries, adding to the financial difficulties of running the site. Unfortunately, many schools from communities and areas further away were ¹¹ fearful that a prolonged strike by government employees would interfere with school visits, and did not book trips to the village as they usually did, causing a further loss of revenue. ¹²

Because Upper Canada Village already receives provincial government funding, it is ineligible for most government grants. There are no requirements for local government and organizations to assist the village. As a result, shortfalls must be made up by admission receipts, profits from the gift shops, and train rides. Other options for finding extra funding are limited.

One popular source of generating cash is the winter program *Alight at Night*, which presents the heritage homes illuminated by Christmas lights. Visitors can walk around the village, or ride on horse-drawn sleighs, and see Santa, get a meal, buy bread or gifts. ¹³ While this is a pleasurable outing, and brings in much needed revenue, it is obviously not historically accurate, as electric lighting did not exist in the time period depicted in Upper Canada Village. As Gabriele Thomas, Curator of Upper Canada Village stated, this practice is a form of prostitution of history, justified by the need to make ends meet. ¹⁴

A less frequent, but more exciting source of money is the use of the site for films. Upper Canada Village has been the site of several movies and documentaries financed by CBS, CBC, A&E, Discovery, and Disney. While this can be quite lucrative, it has its own shortcomings, not the least of which is disrupting the tourists. There are also the inevitable changes to the village set required by the director. Paint and décor need to be adjusted, fences and outbuildings may need to be changed, and all must be returned to the original state. More alarming is the wear and tear on the site. Artefacts must be protected or moved, the old buildings safeguarded from the hazards of the 21st century, and the roadways, which were not designed for frequent use or heavy

equipment, must be monitored in order to keep the site attractive and safe. Visitors do not want to be run down nor trudge through mud and ruts.

Visitors do enjoy the many public activities and educational programming that Upper Canada Village offers, with the help of its interpretive staff. Dressed in reproduction costumes of the period, they interact with the visitors in third person interpretation. This allows the staff to talk freely, explaining customs, tools, activities etc. They only assume characters for special performances such as the re-enactment of a wedding or a funeral.

During the busy tourist season, which stretches from mid May to early October, several events are offered on weekends each month, as well as a number of exhibits that run throughout the tourist season. For example, the 2001 season offered the following on weekends: *1860's Christening, 19th Century Wedding, 19th Century Funeral, Spring Gardens, Summer Gardens, Fall Gardens*. In the first three activities – a christening, a wedding, and a funeral - the event is recreated in first person interpretation with characters that once were part of local history. The funeral features a horse-drawn hearse, with mourners dressed in the requisite black. Visitors learn the customs of the time, the importance of the crepe fabric that is liberally used, and the socio-economic realities of the area that contributed to deaths. The garden series – spring, summer, and fall - focuses on heritage seeds and plants during those seasons. The seasonal exhibits are the yearly *Queen Elizabeth Garden*, which showcases an English garden and in 2001, an exhibit entitled *Hoop Dreams* featured the rise and fall of the crinoline, an essential part of a women's dress during 19th century.¹⁵

The Village also offers youth programs, both for schools and for groups. The *Living History Programs* are for school groups and offer tours, participation in a battle re-enactment, and overnight stays. The programming follows the Province of Ontario school curriculum guidelines and there are several teacher resource packages available to prepare the teacher and the class for their visit to the site. This includes maps, directions, fees, themes available, and suggested activities to augment the trip. During the summer, the programs are *Time Travellers*, a one-week live-in camp, *Young Interpreters*, a three-week live-in camp, and *Pioneer Pals*, a day camp. All

provide children of various ages the opportunity to be part of the interpretive program, as they dress in period clothes and participate in heritage activities.¹⁶

Despite this vigorous outreach programming, Upper Canada Village has no volunteers on the site to help with any activity, be it programming, maintenance, or curatorial work. There is simply no interest shown by the community. Gabriele Thomas describes the relationship between the village and the communities around it as ambivalent,¹⁷ and shares my belief that this lack of relationship may have been caused by the manner in which the museum was conceived; the economic expectations the area residents were led to believe in; and the way the buildings were collected.

The creation of Upper Canada Village may have been to ease the government's mounting guilt over destroying private property such as homes, farms, and businesses. Buildings were disposed of with government approval for "the common good", but these structures were considered to be of no use, and of little worth. This degradation of heritage sites and family homes was further exacerbated when some were used as practice sites for local fire departments, and for experiments in the use of explosives by the military. The public outcry that resulted was quickly silenced by offering to showcase what was 'valuable', or actually worth salvaging, and by trying to create long-term jobs for the area. Gabriele Thomas suggests that someone may have thought that scattering the displaced residents in various communities would make it harder for them to unite and mount an offensive against the expropriation, thus lessening the public outcry. While this strategy was successful, to this day there remains considerable ill will concerning the expropriation of the property that was flooded. In addition, many displaced residents feel resentment because the new houses they were given to replace the expropriated homes are not steeped with history and memories of ancestors who settled the area.¹⁸ This has clearly been a greater sacrifice than the area residents had expected.

The second reason for a lack of relationship between the Village and the community is that the residents had expectations created by the government that the economically depressed area would receive badly needed long-term employment. While the work on the Seaway employed many, when construction was finished, so were the jobs. The spin-off jobs from

tourism did not provided the economic boom expected. Area residents also expected to receive the lion's share of employment opportunities at the village, and despite promises, they were not the beneficiaries of any long-term work. None of the full-time staff members live in the vicinity. Instead they commute in from more affluent areas. As well, all of the village's historical interpreters and trades people are seasonal workers, and most of them are not from the region. The interest expressed by the community at the initial phases of the project disappeared when the jobs did.¹⁹

Finally, the community lacks a relationship with the Village because there is no connection with the structures from the fabricated village. There is little or no context for the buildings, having been taken from 'here and there'. There is no Main Street from one town, no local groupings from another. As well, the identities of the actual inhabitants of the buildings, and the names that these structures once had, have been purposely obscured from the public for the most part. Only when asked, will an interpreter give a specific history on a structure, instead of providing a generic one.²⁰ There is little interest in visiting the village to see one's ancestral home, now that it has a new name, a 'one size fits all' history, and a new location. This anonymity of both the context and the structures does not offer the former residents any feeling of reciprocity, nor identification with this project, both necessary ingredients in volunteering.

Some of the staff however, have a strong identity with the Village, as many have worked there for up to twenty years. Their commitment manifested itself during an attempt by the province to deal with the shortage of funds. A number of buildings were closed before all the typical winter preparation work had been finished. Normally, the exteriors are winterized with the addition of storm doors and windows, and the interiors cleaned in a manner not possible during the busy summer season. As well, sensitive artefacts are removed, such as textiles. When the decision was made to cut corners and save money by reducing the normal amount of work, the staff reacted publicly, claiming to the media that the cost-saving measures put the artefacts at risk. In actual fact, the minimum required to safeguard the site for winter was still being provided, but loyal staff wanted to see the usual amount of work done.²¹ Staff loyalty is different than

volunteer loyalty however. It is quite possible to maintain an interest in the project when it is the source of your livelihood.

The **Fortress of Louisbourg** on Cape Breton Island was reconstructed on the original site of the fortress built by the French in the early 1700's, and thus has a history of its own. It attempts to recreate 18th century French society in Canada. The fortress changed hands often during its lifetime, as the British and the French battled for supremacy in Europe and the New World. The first military test of Louisbourg occurred in 1745 upon its completion. New England was fearful of such a strong French fortification close by, and British-American forces began a seven-week siege. Cannons were dragged across marshes and the walls of the fortress were breached. With diminishing supplies and munitions, surrender was the only option for the French soldiers and settlers inside. Just three years later, in 1748, the Treaty of Aix-la-Chapelle returned Louisbourg to France. However, the fortress, which had been strengthened, was again besieged ten years later, in 1758. And again it succumbed to a siege. The British had no need for the fortress, and fearful that it would be returned once again to France in a treaty, destroyed the fortifications.²²

In 1928, the area was declared a National Historic Site. In 1935, a museum opened on the site, and it still is used as an exhibit.²³ The Government of Canada produced a plan for the site that would make it a tourist attraction, which would provide employment to the area, both through the reconstruction, and with on-site jobs. It was a long-term investment financed by the federal government, which spent \$25 million to reconstruct ¼ of the original town and fortifications. Archaeological work, which began in 1961 and continued for several decades, was carried out at the same time as the reconstruction. Millions of artefacts were uncovered, which, when added to the archival information from France, Scotland, England, United States, and Canada, have provided an excellent base for study of the French in North America.²⁴ The Fortress has an extensive on-line research site, which extends their connection to the greater academic community. As a result of the reconstruction between 1969 and the mid 1980's, buildings and areas were opened to the public as they were completed, beginning with the King's Bastion Barracks. There has been no further reconstruction since the 1980's, and the site is

considered to be in a maintenance mode now.²⁵ Today, there are 50 buildings, as well as gardens, yards, and streets, all recreated and interpreted as they were presumed to be during the 1740's, preceding the first siege in 1745.²⁶ (Figure 15)²⁷



Figure 15 – Fortress of Louisbourg.

Sadly, the site presents a view of the fortress only through the eyes of the English-speaking community that interprets it. Despite the plethora of artefacts that contribute to the interpretation of the material culture of Louisbourg, as a living history site, it is through the actions and activities of the staff that the true sense of the site is provided. As Cape Breton is no longer French-speaking, all activities are conducted in the dominant language of the area, English, and by people not historically related to any of the former French inhabitants. As a result, it is virtually impossible to authentically recreate the culture of the site. The preferred method for interpreting the culture of minority groups is to utilize representatives of the group being examined to ensure legitimacy. However, this principle, generally recognized by museum professionals, has not been followed to depict the true French culture of that time.

The Fortress of Louisbourg is operated and funded by Parks Canada – a self-financing agency of the federal Department of Canadian Heritage. This site was a government make-work project, a long-term investment designed to help the economically challenged Cape Breton area

by employing and retaining workers for both the excavation and rebuilding phase, and when it became a tourist attraction.²⁸

The paid interpretive staff is divided into two programs, the Civilian Animation Program and the Military Animation Program in order to portray the two spheres of French life in the Fortress during the 1840's. (The term 'animation programs' describes the interpretive program, which animates, or gives life to the site.) Reproduction costumes of the period, including reproduction weapons, are used by the staff, which numbers approximately eighty-five.²⁹ For practical reasons, they speak English to visitors who are mostly English speaking. However, Nova Scotia is primarily a unilingual Anglophone province and it is unlikely that many of the staff could speak French. Understandably, most of the interpretive activities are in third person, allowing easy visitor-staff exchange. However, some effort is made towards first person interpretation. Visitors witness small spontaneous performances by the staff who assume an actual character of the time and interact with each other. These performances fall short of true first person interpretation because they are carried out in English and not in French.

In 1976, a significant development occurred in the history of the site when a volunteer organization was founded to provide children's animation programs. The Volunteer Association is a "Cooperation Association" with the Parks Canada Administration.³⁰ To provide better visitor services and to create revenue, this association operates on-site concessions such as the three 18th-century style restaurants, a civilian bakery, the King's bakery, and gift boutiques at the Visitor's Reception Centre and on the Fortress site. The revenues from these concessions are used "to promote and participate in activities in the area of interpretation, extension programs, training, archaeology, and research," which all comes together in the animation programs, initiated and run by the volunteer organization.³¹ The jobs generated by the restaurants and gift shops are appreciated by the economically depressed area, and give the local community a much-needed link to the Fortress, as well as a new appreciation for the history of Cape Breton.

The animation programs are offered during the busy tourist season that runs from June to September.³² Educational in nature, they place a strong emphasis on special events and re-enactments put on by volunteers, relying on the archaeological work that has been done over the

years to bring authenticity to the activities. These activities are designed to be carried out in full view of the public, giving the site many of its costumed interpreters. There are three children's programs, and these have become very popular, taking shape now as summer camp programs. The young person begins with the initial five-day commitment for the youngest age group, 5-12. In this program, they play games, attend school, and do simple peasant-class chores such as fishing or picking berries. In subsequent summers, they may advance to the 12- 16 age group, for another five-day period. Here, they choose activities typical of the period depicted within the Fortress, apprenticing in daily duties such as gardening, working at the forge, baking, lace making, and military training. A longer program teaches fife and drumming. (Figure 16)³³ The adult animation program offers the participants opportunities to perform in special events only, so as not to interfere with the paid staff. For example, they may have a dinner with a visiting dignitary or perform in re-enactments of historic military events.³⁴



Figure 16 – Children participating in the animation program.

This volunteer involvement is in contrast to Upper Canada Village. However, like Upper Canada Village, the community cannot identify with the heritage of the Fortress of Louisbourg since there is no familial connection. The conquering English sent virtually all the original

inhabitants back to France. Also, in contrast with the Cumberland Heritage Village Museum, there was no volunteer group assisting with the planning and direction of the site. As a result, there was no involvement in the genesis of the museum. The volunteers have added much to the richness of the site, with visitor service attractions and the animation program providing costumed people of all ages. The Fortress reciprocates by providing the community with jobs and a great summer experience for children lucky enough to get into the programs. However, while the community may appreciate and enjoy the heritage presented by the Fortress, it has never been truly theirs.³⁵

Colonial Williamsburg, located in Virginia, is on the site of the original settlement and seat of government for the early New England colonies. It was seat of government for the new United States of American following the Declaration of Independence in 1776. It was the new government's move from Williamsburg to Richmond in 1780 that set in motion the decline of this once thriving town. So swift and complete was the exodus, that many of the buildings were totally abandoned. In addition, in the century that followed, these buildings were not needed for any purpose, even as raw materials. As a result, numerous original buildings remained intact, although in a decrepit state. During the 1920's, there was an increase in preserving American historical artefacts, buildings, and sites. A local clergyman, Reverend W.A.R. Goodwin, conveyed to John D. Rockefeller Jr. and several other rich Americans his fantasy of seeing the town restored. When Rockefeller Jr. expressed his interest in the project, he insisted that Goodwin manage the project of restoring the town, leaving Rockefeller in the background.³⁶ Thus, as agreed, Goodwin surreptitiously purchased property for Rockefeller, and by 1928 the work began, continuing throughout the depression. In order to accurately restore the buildings, a huge job of historic research and scholarship had to be undertaken. By the early 1930's, there was a restored streetscape to show for all these efforts. Over the years, Colonial Williamsburg has been both a commercial and tourist success.³⁷ However, there was no significant involvement by the community in the genesis of this project, other than the contribution of Goodwin. In fact, it was not until 1994 that the contribution of volunteers became significant.³⁸

Colonial Williamsburg now covers 300 acres with eighty-eight original structures, fifty major reconstructions and many other heritage replicas, as well as two museums. It is the largest living history museum in the U.S., and home to many of the employees who live in restored and reconstructed buildings.³⁹ It is considered a work in progress.⁴⁰ The restored area is seamlessly integrated with modern, replicated structures, and tourists can wander through historic building, museums, and shops, enjoying the colonial atmosphere. (Figure 17)⁴¹

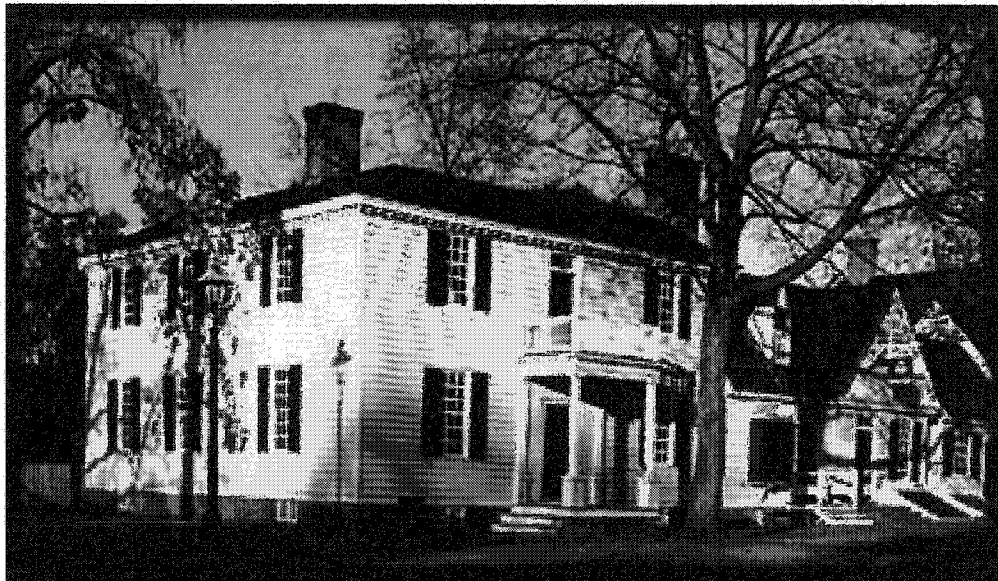


Figure 17 – The James Geddy House, Colonial Williamsburg.

Colonial Williamsburg has a vast network of philanthropic corporations, foundations and individuals that have built and continue to build a firm base of financial support. Each year, more than 90,000 donations are made. Some of the more significant ones have been \$200 million, \$25 million, \$22 million, and a collection of 18th Century decorative arts appraised at over \$30 million. Endowment funds were established by the Rockefeller Foundation to provide continuing support, and the family no longer contributes to Colonial Williamsburg.⁴² A formal fundraising program began in 1976, and in 2001 its first fundraising campaign was instituted in conjunction with its 75th anniversary. The goal was to raise \$500 million by 2005. By the end of the first year, 55% of that

goal had been reached, an astounding accomplishment given that the tragic events on September 11th, 2001, have drastically affected all aspects of the American economy.⁴³

Admission, another important source of revenue, is one of the highest for a historic site, at \$39 American for an adult in 2002. Another source of revenue is from the Colonial Williamsburg Company Hospitality Group. Originally, the for-profit Hospitality Group was part of the Colonial Williamsburg Foundation, which was established as a non-profit organization in the 1920's to administer the site. However, in 1970, it separated from the parent organization because it had grown so much, with various for-profit subsidiaries, including hotels, restaurants, convention facilities, golf courses, and sales of licensed products and reproductions.⁴⁴

The Colonial Williamsburg Foundation is a vast enterprise to administer and utilizes both employees and volunteers. The Board of Trustees of the Foundation is made up of eighteen volunteers who oversee the running of the site. These volunteers are successful people who, in 2002, came from 10 neighbouring states and included such people as Sandra Day O'Connor, a former Supreme Court judge.⁴⁵ In the day-to-day operation of the site, volunteers are a recent addition to Colonial Williamsburg. They perform functions that were previously un-staffed due to budget restrictions. Many work as orientation guides, a vital function for such a large site. Others are behind the scenes, doing curatorial or archaeological work. Colonial Williamsburg also has volunteers from the Landmark organization, which has sent students to do work assisting in the maintenance and beautification of grounds and facilities.⁴⁶ However, there are no volunteers in the interpretation area since this activity is reserved for trained and paid employees, and the administration prefers to keep the two groups separate. Depending on the season, the Foundation employs between 3,000 and 4,000 people and has about seven hundred adult volunteers.⁴⁷

At Colonial Williamsburg, the staff interacts with the public in first person interpretation, fully assuming the persona of a well-researched inhabitant of Williamsburg. This is a difficult task requiring several weeks of training. The staff must wear reproduction costumes accurate right down to the underwear, while performing that inhabitant's daily activities. They must assume the language, accent, and mannerisms used by the inhabitant, all while interacting with the hundreds

of daily visitors. The interpreters educate, entertain, and inform, and must respond reasonably to the modern marvels they encounter. For the most part, they react much like a member of a religious sect, such as the Amish, in that they are aware of modern technology, but shun it for themselves. This allows them to deal with issues of modernity such as cameras without losing sight of the reason first person interpretation is being used – to educate the visitor about the period of the American Declaration of Independence.⁴⁸

Colonial Williamsburg also includes two sites located just outside of town but linked historically to Williamsburg. They are the Indian Village and Carter's Grove - a restored slave quarter. Each site has both first and third person interpretative staff. Due to the sensitivity of the subject matter and the need to provide insightful interpretation, a third person guide assists the visitors in interacting with the first person interpreter in these locations. The slave quarters and their interpretation is a relatively new field in Colonial Williamsburg. For many years the African American population had been ignored and it became awkward to explain the absence of one half of the population of the original Williamsburg. It was not until recently that researchers were able to find the actual location of slave quarters and begin archaeological work.⁴⁹ This aspect of early America is now being acknowledged after decades of absence in Colonial Williamsburg's programming and archaeological restoration.

Colonial Williamsburg has an extensive and very progressive educational program. It is consistent with the Mission Statement, which states "that the future may learn from the past".⁵⁰ They take that seriously by providing on-site activities for schools and the public, as well as on-line programming. 'Bigchalk.com' provides activities based on the state of Massachusetts's school curriculum and includes math, language arts, social studies, and technology. The activities provide a means for putting the students in the shoes of field slaves, house slaves, free blacks, trade apprentices, farmers, merchants, gentry and homemakers. As part of their in-class work, students complete assignments on-line either alone or in teams.⁵¹ As well, the Colonial Williamsburg website has numerous electronic field trips with an interactive component, available on-line at www.history.org/history/teaching/eft.cfm. Volunteers from Colonial Williamsburg provide telephone assistance with this program.⁵² The American Association of Museums

recently awarded Colonial Williamsburg an honourable mention in the 13th Annual Muse Awards for their electronic field trip *Hostages of Two Worlds*.⁵³

The on-site activities include the following: high school summer programs for college credits from the nearby William and Mary College; classroom programs; adult educational programs on weekends featuring themes on gardens, history, crafts, food, antiques, clothes, and politics; walking tours; dramatic performances; historical re-enactments; informal programs such as auctions, or demonstrations of children's games; volunteer fife and drums for 10-18 year olds; and conservation outreach programs using conferences, symposia, and workshops. There is also a volunteer program for children over the age of ten. The children must apply, be interviewed, and go through a training period in order to work on site in costume.⁵⁴

Colonial Williamsburg has library facilities accessible on-line that provide an extensive history of the region, and invaluable links to genealogy, conservation, and other historic sites. The new J. D. Rockefeller Library, which opened in 1997, has limited borrowing for the public, but inter-library loans make most research material accessible to the general public.

The city of Williamsburg and the surrounding area provides many volunteers who illustrate well the aspects of loyalty. The regular volunteers number close to one thousand, with over seven hundred adults, and the rest being youth. In the year 2000, these volunteers amassed over 100,000 hours of volunteer time.⁵⁵ They have been actively involved in building structures, animal care, and archaeological work, such as digging, screening, recording, and washing artefacts. They work in the library creating finding aids, doing inventories, researching, and providing information. They prepare mailings, lead orientation walks, and greet people. Former CEOs are gardening and leading orientation walks, enjoying the change of pace in their life and the pride in volunteering. People identify with the heritage presented in Colonial Williamsburg, and are attracted to volunteering there, often moving to the area to be nearby. As a result, the city of Williamsburg is becoming a large retirement community, brimming with actual and potential volunteers. The spirit of volunteerism is honoured at Colonial Williamsburg by providing employees time off during work to volunteer elsewhere in the community.⁵⁶ As a form

of reciprocity, this pays the community back for some of the sacrifices members of the community have made to help Colonial Williamsburg.

Loyalty is shown to Colonial Williamsburg by the employees as well. All are local, and many have worked there for several generations. The Colonial Williamsburg Foundation has a recognition program for long-time employees, presenting a silver bowl for 25 years of service. The bowl design is based on an 18th C Revere Bowl, and forty-nine were awarded in 2000.⁵⁷ It is a symbol of reciprocation that is truly treasured by the recipients.⁵⁸

Like most cultural institutions in the United States, Colonial Williamsburg was affected by the events on September 11, 2001. They saw a drop in attendance immediately after the attack. However, in December, they had a sharp recovery of 30%. The year ended with a 4.5% increase over the previous year, a remarkable achievement considering the state of the economy at that time. Edward S. Dunn, who is Senior Vice-President of the Foundation and CEO of Colonial Williamsburg Company, believes that this "is a clear indication of the relevance of Colonial Williamsburg in these sobering times."⁵⁹

Plimoth Plantation, located in Massachusetts, was founded by Henry Hornblower II in 1945. Hornblower had an interest in archaeology and was particularly fascinated with the Pilgrims in the Plymouth area where the family estate was located. He persuaded the Pilgrim Society, an organization dedicated to celebrating the Pilgrims, and his wealthy father to cooperate in funding reconstructions of First House (1948) and First Fort (1953) at Plymouth's waterfront. His father agreed to put up \$20,000, and the Pilgrim Society matched it. By 1958, the beginnings of a reconstructed Pilgrim Village were in place on the family's Plymouth estate, on land donated by Henry's grandmother. In 1964, the Reception Center was built with exhibits on archaeology, and Hornblower's dream of a museum became reality.⁶⁰

Plimoth Plantation is one of the oldest museums in the United States and has been "in continuous service" since it was opened, having begun with one small, recreated house.⁶¹ It depicts the life of the Pilgrims in 1627, seven years after their arrival on the *Mayflower*. The mission of Plimoth Plantation is to "bring the past to life" by showing the social history of the era and by "using anthropological methods to represent the daily life of the early New England

Culture.”⁶² In the nearby town of Plymouth there is a full-scale reproduction of the *Mayflower* docked in the harbour. It is part of the Plimoth Plantation living history site. The ship is set up to look like it would have in the period 1621, when the Pilgrims arrived.⁶³ Plymouth itself is on the actual site where the colony was established.⁶⁴

The Plimoth Plantation has been reconstructed based on actual first person accounts. It is a palisade type town, with split log walls in a diamond shape, built as protection from the hostile Indian, French, and Spanish forces. It has a main street with houses on both sides, and the back gardens extend to the walls. (Figure 18)⁶⁵ Although all buildings are reproductions, most are built using authentic methods of the time.⁶⁶



Figure 18 – Plimoth Plantation street scene.

The Plimoth Plantation's major source of income is admission receipts, gift shop revenues, and memberships. In 1985, it began a \$10 million capital campaign to finance a visitor centre, fund the restoration of the *Mayflower II*, and start an endowment fund.⁶⁷ The town of Plymouth does not provide funding for the Plimoth Plantation since the main source of revenue for the town is tourism, drawn to the area to visit the Plimoth Plantation.

The Plimoth Plantation Board of Directors has a volunteer administration organization. There are five Officers: a Chairman, two Vice Chairmen, a Treasurer and a Secretary. The Plantation also has a Board of Trustees made up of eighteen volunteers, including the five

officers of the Board of Directors. In addition, there are six Honorary Trustees and thirty-seven Overseers.⁶⁸ Plimoth Plantation is also part of the Landmark organization, and receives volunteers, who have participated in various beautification projects over the years.⁶⁹

In the late 1970's, it was decided that the site should change its purpose from being a "monument to the stalwart Pilgrims" to a more earthy and realistic agricultural community. Previously, the site consisted of a series of exhibits and house museums, so the transition to an anthropological park presentation of simple peasant life was a major decision. There was initially some protest by staff over this proposed change, but most of them came to realize that this would give the site a greater historical accuracy. However, some of the older staff members resigned over the controversy. Overall, the change has proven to be the correct choice, as attendance at the site increased.⁷⁰

Plimoth Plantation is unique in comparison to most living history sites in that it continues to build on-site structures. It continues to grow as if it were a real 17th century settlement. Fortunately, since the building methods and tools used are representative of the time, construction is slow and the site does not have to worry about having too many buildings.⁷¹ First person interpretation is used to show the Pilgrims' life, and the interpreters, all paid employees, wear reproduction clothing, and use reproduction tools and transport while appearing to live like the Pilgrims.

The programming here is as progressive as at Colonial Williamsburg, with on-line activities at two very different sites. <http://commtechlab.msu.edu> provides an electronic fieldtrip for social studies. The student, as part of a group, visits websites, researching, and answering questions. Plimoth Plantation is just one of many themes available on this site, which has activities on Landscapes, Mid West, Dinosaurs, Hispanic World, and Ellis Island, using living history sites to aid in the lessons. Another site, www.americanwriters.org provides resources for teaching and learning with the network's American writers series. Letters and speeches of one of the Pilgrims form part of the series, providing students the opportunity to use authentic archival material. There are also on-site programs for schools, youth groups, families and adults,

classroom visits, overnight programs, conflict resolution dramas, and both travelling and winter workshops.⁷²

School programs offer a variety of experiences for children, centred on costumed interpreters. There are travelling workshops for grades 2-8, classroom visits for grades Kindergarten to 7, a winter workshop for grades 3-6, and conflict resolution dramas for middle school children. Here, interpreters and students explore 17th century dilemmas, such as an illegal marriage. The Plantation also offers overnight programs and field trips for students coming from further away than the local area. On weekends, there are family and adult workshops where one can learn box making, carving and several pottery techniques, all from the 17th century.⁷³

Plimoth Plantation has library facilities accessible on-line which provide an extensive history of the region and invaluable links to genealogy, conservation, and other historic sites.

There are also has activities for volunteers from the community, providing opportunities in the following areas: wardrobe, Clerical, Data Entry, Curatorial Services, Horticulture, Information Desks, Buildings & Grounds, and the Farm Department.⁷⁴

Various volunteer organizations have been very active over the years, financially assisting Plimoth Plantation. This shows the identification by these organizations to the heritage of the Pilgrims, as well as their willingness to sacrifice for this heritage. The museum reciprocation program has acknowledged larger donations by allowing small memorials such as statues, stone seats, a sundial, and a fountain, for example, to be donated to commemorate an organization's donation. These are placed in locations of honour with plaques of gratitude from the museum, a form of reciprocation to these donors. Some of the organizations are the General Society of Mayflower Descendants, the Society of the Descendants of Pilgrim John Howland, the Pennsylvania Society of New England Women, the Society of Daughters of Colonial Wars Commonwealth of Massachusetts, the Improved Order of Red Men and Daughters of Pocahontas, the General Society of the Daughters of the Revolution, the Society of the Colonial Daughters of the 17th Century, the British Government through the Ancient and Honorable Artillery Company of Massachusetts and the Ancient and Honorable Artillery Company of London, the Massachusetts Society of the American Revolution, the New England Society of the City of

New York, the National Society of New England Women, and the Daughters of the American Revolution.⁷⁵ Memorials and free admission to residents of Plymouth are ways in which Plimoth Plantation exhibits reciprocity to the community⁷⁶

For these two American museums, loyalty is mainly a question of identification. The American national identity is closely affiliated with the heritages displayed by both Colonial Williamsburg and Plimoth Plantation. The colonization of America began in these East Coast locations. While there are other sub-identities of a regional or ethnical nature, such as the Wild West or the Mormons in Utah, it is generally accepted by all Americans that they have a common heritage, the heritage of the founding fathers and their accomplishments. They commemorate them through monuments, holidays, events, buildings, museums, and social service groups.⁷⁷ Americans' collective identification with their heritage shows with their involvement and loyalty in these sites.

Endnotes

- ¹ Ebbs, Leslie. "Living in the Past." *Journey CAA North & East*, Fall 2001, p. 17.
- ² Chrysler Hall, Upper Canada Village. <http://www.uppercanadavillage.com/tour10.htm>
- ³ Manning, Bill. "Case Study: Implementing a Functional Records Management System at Upper Canada Village." Online. Internet. Nov. 8, 2002. Available: www.rmicanada.com/articles_ucv.htm
- ⁴ Thomas, Gabriele, Curator of Upper Canada Village. Personal interview 12/6/2001, 11/21/2002.
- ⁵ Thomas, Gabriele. Curator of Upper Canada Village. Personal interview 12/6/2001, 11/21/2002.
- ⁶ www.attractionscanada.com/english/gala2000/winners_an.htm
- ⁷ <http://www.cfipo.gov.on.ca/mbs/dor/dirrec.nsf/UnitInfo/A25E121A6413881785256C9F002C7196?OpenDocument>
- ⁸ The list of parks and campsites: Fort Henry, Upper Canada Village, Upper Canada Golf Course, Chrysler Park Marina, Upper Canada Migratory Bird Sanctuary, and seven campsites and five day use areas. www.parks.on.ca/attract.htm
- ⁹ Thomas, Gabriele.
- ¹⁰ Thomas, Gabriele.
- ¹¹ This was the most serious case of water contamination in Canadian history. In May 2000, seven people died and 2,300 became ill after Walkerton's water supply became contaminated with e.coli bacteria. Despite the use of proper practices, manure spread on a farm near the town entered the town's water supply through the groundwater. The city water employees did not follow standard procedures in the care of water, which would have prevented the problem. Nor did they, once alerted to the possibility of the water being the cause of widespread illness and deaths, proceed with corrective measures. Such gross incompetence cast a bad light on small-town public servants, and the quality of water in rural areas, thus its significance to Upper Canada Village.
- ¹² Upper Canada Village regularly has school groups from over an hour away, such as Ottawa, as the teachers' preparation booklet shows.
- ¹³ Thomas, Gabriele.
- ¹⁴ www.uppercanadavillage.com
- ¹⁵ Thomas, Gabriele.
- ¹⁶ <http://getaway1000.com/uppercanada.cfm>
- ¹⁷ www.uppercanadavillage.com
- ¹⁸ Thomas, Gabriele.
- ¹⁹ Thomas, Gabriele.
- ²⁰ Thomas, Gabriele.
- ²¹ Thomas, Gabriele.
- ²² Larrabee, Edward McM. *Archaeological Research at the Fortress of Louisbourg 1961-1965, Canadian Historic Sites*. Occasional Papers in Archaeology and History No. 2. Ottawa, Canada: National Historic Sites Service, 1971, p. 8-10.
- ²³ Chiasson, Peter. Program Coordinator, Fortress of Louisbourg. E-mail, 02/27/03.
- ²⁴ Larrabee, *Archaeological Research*, p. 12.
- ²⁵ Chiasson, Peter.
- ²⁶ Larrabee, *Archaeological Research*, p. 12.
- ²⁷ View of Louisbourg. http://www.parkscanada.gc.ca/lhn-nhs/ns/louisbourg/index_e.asp
- ²⁸ Larrabee, *Archaeological Research*, p. 12.
- ²⁹ Chiasson, Peter.
- ³⁰ Chiasson, Peter.
- ³¹ http://parcscanada.gc.ca/parks/nova_scotia/fortress_louisbourg

- ³² The Fortress of Louisbourg is open in May and October, but there are no services or animation programmes at that time. Tours can be arranged at others times with site officials.
www.parkscanada.gc.ca/lhn-nhs/ns/louisbourg/visit/visits_E.asp
- ³³ Children participating in the animation program at the Fortress of Louisbourg.
<http://fortressoflouisbourg.ca/anamat.html>
- ³⁴ http://parcsCanada.gc.ca/parks/nova_scotia/fortress_louisbourg,
<http://fortressoflouisbourg.ca/anamat.html>
- ³⁵ Larrabee, Archaeological Research, p. 12, <http://fortressoflouisbourg.ca/anamat.html>,
http://fortress.uccb.ns.ca/search/scol_e6.html
- ³⁶ Rockefeller Jr. came to Williamsburg in March 1926 with his wife and five sons to see the area after hearing about it from Goodwin. During the visit, Rockefeller's youngest son, David, became friends with Goodwin's son Howard. Rockefeller became committed to the project and maintained contact with Goodwin through telegraphs signed 'David's father'. He wanted to be in the background of the preservation as he feared prices for the property would rise if it became known that he was purchasing it. Over the years, Rockefeller spent millions on the project, and also sent money to help defray Goodwin's medical costs in the last year of the clergyman's life.
- ³⁷ www.history.org/foundation/general/introhis.cfm
- ³⁸ Weiler, Margaret A.
- ³⁹ www.heritagepreservation.org/PROGRAMS/williamsburg.htm
- ⁴⁰ www.volunteers.com/col_williamsburg/col_williamsburg.html
- ⁴¹ James Geddy House, exterior. www.history.org/Almanack/places/geddy/geddyhse.cfm
- ⁴² www.history.org/foundation/newsroom/faqs.cfm
- ⁴³ Weiler, Margaret A.
- ⁴⁴ www.volunteers.com/col_williamsburg/col_williamsburg.html,
www.history.org/Foundation/Annualrpt02/president.cfm, Weiler, Margaret A.
- ⁴⁵ www.history.org/Foundation/Annualrpt02/president.cfm
- ⁴⁶ www.volunteer.com There is a national volunteer program called Landmark that places students from around the country into over sixty locations, mostly living history sites. Students pay \$100 to assist in administrative expenses, and receive free room and board while they work for one or two weeks doing mainly manual labour. It is a subsidized program, paid for by Landmark alumnus and grants, and the students receive credit for eighty hours of community service.
- ⁴⁷ Weiler, Margaret A.
- ⁴⁸ Weiler, Margaret A.
- ⁴⁹ Weiler, Margaret A.
- ⁵⁰ www.history.org/Foundation/newsroom/faqs.cfm
- ⁵¹ www.bigchalk.com
- ⁵² Weiler, Margaret A.
- ⁵³ Howes, Deborah Seid. "13th Annual Muse Awards." *Museum* (Nov./Dec. 2002), p. 55.
- ⁵⁴ www.heritagepreservation.org, www.history.org, Weiler, Margaret A. Personal interview. 12/03/2002.
- ⁵⁵ Weiler, Margaret A. www.history.org/Foundation/Annualrpt01/people.cfm
- ⁵⁶ Weiler, Margaret A.
- ⁵⁷ www.volunteers.com/col_williamsburg/col_williamsburg.html
- ⁵⁸ Weiler, Margaret A. On a personal note, Ms. Weiler received her bowl in 2002.
- ⁵⁹ www.history.org/Foundation/Annualrpt02/dunn.cfm
- ⁶⁰ All sites contributed: www.plimoth.org/plymtour2 www.plimoth.org/archaeology/archaeol.htm
www.pilgrimhall.org
- ⁶¹ *Historic Places*. Reader's Digest Explore America, p. 25.
- ⁶² www.plimoth.org/plymtour2/pp.htm
- ⁶³ *Historic Places*, p. 23.
- ⁶⁴ Three heritage buildings located in the town of Plymouth add to the visiting experience, but they are not part of Plimoth Plantation, the museum. These buildings are interpreted for the Pilgrim period and were acquired by the Antiquarian Society. This Society was formed in 1919 by eight women who noticed the absence of women in the Pilgrim's Society, and, wanting to be

involved in the preservation of Pilgrim heritage, began to fundraise and purchase property, even before Plimoth Plantation began. www.plimoth.org/plymtour2/antiq%2Dsoc.htm

⁶⁵ Plimoth Plantation street scene. <http://www.plimoth.org/archaeology/archaeol.htm>

⁶⁶ www.plimoth.org, <http://etext.lib.Virginia.edu>

⁶⁷ www.pilgrimhall.org, www.plimoth.org/plymtour2, www.plimoth.org/archaeology/archaeol.htm

⁶⁸ www.plimoth.org/plymtour2

⁶⁹ www.volunteer.com

⁷⁰ www.plimoth.org/plymtour2

⁷¹ Should Plimoth Plantation encounter the problem of too many buildings, they may have to consider the program that the historic site Conner Prairie, Iowa, recently used, where they burned a log cabin within their 1836 historic area. This opened up a new area of interpretation on a common occurrence in early America, that of accidental fire and its consequences. This 2001 exercise will be a session in the upcoming MOMCC Spring Conference, March 27-29, 2003.

⁷² www.plimoth.org

⁷³ www.plimoth.org/Education

⁷⁴ www.plimoth.org/Museum/Membership/pvolunteer.htm

⁷⁵ www.plimoth.org

⁷⁶ www.plimoth.org/Museum/Membership/ply-memb.htm

⁷⁷ Examples are the various Washington D.C. monuments to presidents, holidays for the birthdays of Washington and Lincoln, a day for the Presidents, Martin Luther King Jr. and one for Thanksgiving. The Fourth of July, Emancipation Day and Cinco de Mayo are holidays with celebrations. The countryside is dotted with historic sites, such as birthplaces, homes lived in, died in - all connected to someone famous. Lincoln alone has left a legacy of dwellings commemorated as museums. There are numerous societies and organizations that celebrate various historic events, such as the General Society of Mayflower Descendants, the Daughters of the American Revolution, and Civil War groups too numerous to mention.

Conclusion

The intention of this thesis has been to examine the ways in which the Cumberland Heritage Village Museum and the community around it share the strong ties necessary to produce a community museum, beginning with the genesis of the museum. I also assessed the extent to which these museums could be considered community museums, as defined by the Ontario Community Museums Policy: a community museum is one that preserves and presents its collections as part of the cultural life of the community it serves and, in return, receives support from that community. During this analysis, I looked at the history, the administration, the outreach and expressions of loyalty at the Cumberland museum and at four other museums, comparing them in order to assess the role played by volunteers and the community.

The history of the Cumberland Heritage Village Museum shows the involvement of volunteers, both from the community and from outside, in the genesis of the museum. Volunteers provided the collection, the method of administering it, and the manner in which the heritage of the Cumberland community was presented. In contrast, Upper Canada Village and the Fortress of Louisbourg had no community involvement in their genesis, since they were begun by governmental agencies in order to provide tourism and jobs to the areas. In addition, both sites present cultures that are not representative of the communities around them, which hinder a community's ability to connect with the museum. Colonial Williamsburg and Plimoth Plantation both present cultures from their communities' pasts. They were both begun by a single benefactor and not by a community initiative. Each benefactor had a connection to the community, thus providing an important link between the site and the community. In the case of Colonial Williamsburg, a champion for the museum, Rev. Goodwin, approached and worked with the benefactor, J. D. Rockefeller Jr., and was his conduit to the community. As for the Plimoth Plantation, a resident of the community convinced wealthy patrons, some his own relatives, to fund the start up of the museum.

The administration of the Cumberland Heritage Village Museum has enjoyed the involvement of volunteers from the formation of the museum to the present. Helping develop the Mission Statement and Collections Policy at the beginning has connected those volunteers to the

museum, and links to the community continue to be maintained through the volunteers on the Board of Directors. Upper Canada Village has volunteers only on the Board of Directors, which serves the museum as just one of many sites they have to administer. There has been no other volunteer involvement in the administration, and no link to the community. At the Fortress of Louisbourg, from the beginning to the present, there has been no community involvement at all in the administration of the site, denying the community a voice in the presentation of the culture being presented. By contrast, both Colonial Williamsburg and Plimoth Plantation have volunteers on their Boards of Directors. However, many of the members of the Colonial Williamsburg Board are from neighbouring states, and are not from the community. Both museums have community involvement with volunteers from both sites contributing to their administration by assisting in the day-to-day office tasks. However, volunteers have not been a factor during the initial years of administration of either site.

The outreach of the Cumberland Heritage Village Museum involves the community as both receivers and deliverers of the programming, solidifying the link to the community through theatre, school programs, and interpretation. Upper Canada Village has no volunteer involvement in the delivery of their programs. Few community members attend the programs, which attract mainly those outside the community. The Fortress of Louisbourg has a children's program that has been conceived and brought to fruition by a group of volunteers committed to connecting their community to the Fortress. They are both deliverers and receivers in this program. This is unique among all the museums studied in this thesis. Neither Colonial Williamsburg nor Plimoth Plantation use volunteers in their interpretation programs. However, both have extensive and innovative programming that is available to and utilized by the community and beyond.

It is in the discussion of loyalty that the overall effects of community involvement can best be highlighted in these museums. The Cumberland Heritage Village Museum has benefited greatly from a community that has been involved from its genesis to the present. Without the concern and skills of the many volunteers, the Cumberland Heritage Village Museum would have never have become a community museum that preserves and presents its collection as part of

the cultural life of the community of Cumberland, which in turn, supports the museum. The transition to the management company, while divisive, provided an opportunity to test the loyalty of the community to the museum. The expressions of loyalty between Upper Canada Village and the community around it are non-existent, due to the total lack of community involvement both during its genesis and throughout its life thus far. The Fortress of Louisbourg, by contrast, has a community that has overcome the lack of involvement during the genesis of the site, and begun a program that links them with the museum, both as deliverers and receivers. Colonial Williamsburg and Plimoth Plantation enjoy the commitment of a community that is actively involved in a variety of functions at the site. This expression of interest is due to the identification each community has with the culture being presented. Despite the fact that the sites were developed with no community involvement, each has been able to connect with their community thanks to a local connection at their genesis.

In summary, the Cumberland Heritage Village Museum shows through its history, administration, outreach, and loyalty, that it has had community support and involvement in all these areas at virtually all periods in its life. Of particular importance was the commitment shown at its genesis, since volunteers provided the collection, the method of administering it, and the manner in which the heritage was presented. The Historical Society provided the seeds of the museum in the form of many of the initial artefacts, but it was the community that nurtured these seeds. Without the concern and skills of many volunteers, the Cumberland Heritage Village Museum would have never reached the point where it is today, and that is a community museum that preserves and presents its collection as part of the cultural life of the community of Cumberland, which in turn, supports the museum.

Upper Canada Village has a history, administration, and outreach that have been developed by a governmental body, without involvement with the community, either at its genesis, or during its life. It does not present the culture of the community around it, but instead, a culture that has been abandoned forcefully. This has resulted in a community that has no loyalty to the Village, and that to this day, remains ambivalent to it, providing no volunteers, and seldom visiting

it. Despite being a popular and vibrant living history site, with outreach that measures up to some of the leaders in the museum field, Upper Canada Village cannot be considered a community museum. It is not supported by the community, nor is it perceived to present their heritage.

The Fortress of Louisbourg has a history and administration that have been developed by a governmental agency, with no involvement by the community. However, a vital part of the site's outreach, its children's programming, has been conceived and brought to fruition by a group of volunteers committed to connecting their community to the Fortress. So although the Fortress presents an exciting recreation of a lost culture, it is not a true community museum, as it presents a heritage foreign to the community.

Colonial Williamsburg shows through its history, administration, outreach, and loyalty, that it has had community support and involvement throughout all these areas at most periods in its life. Although the community of Williamsburg itself was not involved in the genesis of the site, the benefactor's actions, guided by a local spokesman, have preserved the heritage of the community. Colonial Williamsburg has become a true community museum, as the heritage being presented and preserved is that of the community that supports it.

Plimoth Plantation has had the support and involvement of its community throughout most of its history, and in its administration, outreach, and loyalty at virtually all periods in its life. Plimoth Plantation was conceived by a local benefactor who wanted to preserve the Pilgrim's culture, and he involved some of the community in his realization of the recreated site. The site is now integral to the economy of the area, supporting and being supported by the community. It fits the definition of a community museum, as it preserves and presents the past cultural life of the Plymouth area in a recreated living history site.

This analysis of the history, the administration, the outreach and the expressions of loyalty at the Cumberland Heritage Village Museum and the comparison of the Cumberland museum to the other four museums makes it reasonable to conclude that the involvement of the community during the genesis and the life of a living history museum is essential for ensuring that the museum can accomplish the goals of a community museum: to preserve and present its

collections as part of the cultural life of the community it serves and, in return, receive support from that community.

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APPENDICES

Appendix 1

Chronology of buildings relocated to CHVM

1976 – Vars Train Station

1977 – Log Shed

Duford House

Spratt-Grier House

1978 – French Hill School

Foubert House

1980 – Knox Presbyterian Church/Hearse Shed

1981 – Caboose

Live Steamers (OVLSME) Club House and track

1982 – Mainville House

1983 – Bandshell (rep)

1984 – Dupuis House

Community Hall

1986 – Drive Shed (rep)

Sawmill and Shingle mill (rep)

1989 – Taylor Barn

De Groot Barn

1990 – Watson's Garage

Workshop (rep)

1992 – Print Shop

1994 – MacMillan Drive Shed

1997 – Pig Shed

Blacksmith Shop

1997-99 – Fire Hall (rep)

1998-99 – Somerville-Winters' Building

2000 – Levesque House

Appendix 2

Job Descriptions in Cumberland Museum\Management Agreement\Museum Contract Draft 3,
November 13, 1997.

The **General Manager** will be responsible for:

- a) managing all aspects of Museum operations in a manner consistent with the Museum's mandate providing for the security, maintenance, and conservation of the Museum's buildings, property, and collection
- b) preparing and implementing an annual marketing and programming strategy
- c) managing all aspects of community relations and liaisons with volunteers
- d) managing all Museum human resources
- e) supporting the Curator/Registrar's collection management activities
- f) supporting the Program Coordinator's programming activities
- g) supporting the Municipality's government grant application efforts
- h) planning all exhibitions in concert with the Curator/Registrar
- i) preparing and monitoring annual budgets, and
- j) acting as the key point of contact for the designated representative of the Municipality

The **Curator/Registrar** will be experienced in museum collections management and/or will hold a post-secondary degree of diploma museum technology. He or she will report to the General Manager, and will be responsible for:

- a) coordinating and managing all Museum archival and collection management activities in a manner consistent with the Museum's mandate and with professional standards
- b) developing and implementing the Museum's collections management, accession, and de-accession policies and procedures
- c) supporting the Municipality's consultant in inventorying and documenting the Museum's collection

- d) planning of all permanent and temporary exhibits with the support of the General Manager, and
- e) supporting the General Manager in maintaining liaison with the community and with volunteers on collection management issues

The **Program Coordinator** will report to the General Manager and will be responsible for:

- a) developing and implementing educational programs in support of the Museum's mandate
- b) developing, maintaining, and constantly improving Museum program materials such as interpretive signage and exhibit information, self-guide maps, and script materials for guides
- c) acting as liaison between the Museum, teachers, schools, school boards, and other educational organizations, and acting as host to school visits to the Museum
- d) assisting the Curator-Registrar in planning permanent and temporary exhibits, and
- e) managing the seasonal interpretive guides

The **Maintenance Manager** will report to the General Manager and will be responsible for:

- a) ensuring the safety, security, and cleanliness of the Museum site
- b) performing preventative maintenance, minor repairs to structures, and minor restoration of Museum artefacts
- c) supervision of maintenance and construction projects, and
- d) managing the Museum's seasonal maintenance staff and those on assignment from Ray Friel Centre