

THINKING ABOUT STARTING A MUSEUM?

*A discussion guide and
workbook on museums
and heritage projects.*

**THINKING ABOUT STARTING
A MUSEUM?** A DISCUSSION GUIDE
AND WORKBOOK ON MUSEUMS AND
HERITAGE PROJECTS

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FORWARD

Heritage is the evidence of our history found in the ideas and things we have created, the traditions we keep and the environment we have inherited. The reasons why we are compelled to preserve our heritage are complex but often the value we place on heritage ebbs and flows with the rate of change we are experiencing in our lives. When faced with change, a common response is a desire to commemorate or save whatever we feel we are in danger of losing. This is why history features prominently when we observe an anniversary, celebrate a milestone or reach a goal. Change also becomes apparent as the memory or evidence of a particular generation's experience begins to disappear. As social, economic and technological orders change, we are moved to retain the elements of the old that will help us to understand the new and our place in it.¹

Change is the catalyst and preservation is the reaction. Whether it is a collection, a building, a cultural identity or a memory, heritage preservation is most effective when its physical elements and stories are protected and when its significance is etched in the imaginations of the community.² The desire to share the community's heritage often finds its expression and justification in the language of tourism or education. A museum is sometimes seen as providing this ideal combination.

A museum is a magnificent addition to a community but it is also a lot of work. Museums protect our heritage for the future but too often they are opened without the resources or commitment needed to be self-sustaining. If the community is not behind it, when the founders wish to step down, the museum is left with nobody to take charge. There are many creative and effective projects to preserve and share your heritage that are alternatives to starting a museum. We hope this booklet will help you to make an informed decision about which heritage project best suits your community. Use it together with other resources and the services of museums associations, heritage groups and governments to help you determine your next step.

I wish you every success throughout this process and in your future endeavours!

David Dusome
Executive Director, Museums Alberta



INTRODUCTION

People start new organizations when they recognize a need that is not being met.³ If you are thinking about starting a museum, you have detected a need in your community. Congratulations for taking action!

This booklet is one tool to help you identify the most effective way to meet your community's heritage needs. While a museum offers fulfilling and creative work, it is also a specialized and resource intensive institution requiring commitment and training to administer to its full potential. Changes in technologies and the needs of communities, educators and travellers, have opened myriad opportunities in heritage preservation work. A museum is only *one* way to support your community's heritage. Others, for example, could be creating a Web site, mounting a dramatic production or developing an interpretive heritage trail. However, since you are contemplating starting a museum, we begin with a brief overview of museums.

This booklet can be used while your group takes that first step in the process of protecting and nurturing your community's heritage. It is not intended to outline how to establish a museum but instead, it is a tool to guide your group through the very important process of deciding how your heritage activities can bring the greatest benefit to your community.

You can use this booklet as a discussion guide and workbook or as an information resource. In addition to this booklet and other print resources, establishing a network with individuals and groups already working in heritage - in other museums, historical societies, tourism cooperatives, your provincial museums association and so on - will be tremendously valuable to your group as you decide how to proceed and in your heritage work in the years to come.

This booklet is organized into three sections:

- 1. WHAT IS A MUSEUM?** provides a brief overview of a museum and its functions and an outline of the resources required for its set-up and operation.
- 2. IDENTIFYING GOALS, NEEDS AND RESOURCES** provides a series of questions to help you evaluate your vision and goals and to identify which heritage project is best for your community.
- 3. FINDING THE RIGHT FIT** outlines four common heritage objectives and provides suggestions for alternative heritage projects that address these objectives.

¹ Timothy Ambrose, *Managing New Museums: A Guide to Good Practice* (Edinburgh: Scottish Museums Council, 1993), 4.

² David A. E. Spalding, "So You Want to Start a Museum?" (Vancouver: British Columbia Museums Association, 1991); and Gerald George and Cindy Sherrel-Leo, *Starting Right: A Basic Guide to Museum Planning* (Nashville: American Association for State and Local History, 1986), 53-59.

³ Nancy Ross, "Starting an Organization" (Edmonton: City of Edmonton, Parks and Recreation, Rural Organizations & Services Branch, August 1989).

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

Adopted July 6, 2001, International Council of Museums.

www.icom.museum

WHAT IS A MUSEUM?

Museums are part of an international community. They voluntarily abide by commonly held ethics and standards and are governed with professionalism, accountability and in accordance with all applicable laws. There are both private and commercial ventures that use the name “museum,” but most museums, and certainly those that receive public funding, are not-for-profit organizations. Museums join provincial, national or international associations which provide support and resources to their members and act as a voice for the museum community.

THE PUBLIC TRUST

The public trust is the guiding principle of all public museums regardless of their size, type or operating budget. It is the legal concept that binds the museum to act in the best interests of society and it is executed in three ways:

- 1. GOVERNANCE** generally falls to a board of directors elected from the museum’s membership. It is the legal and administrative processes involved in managing a not-for-profit organization. This includes defining what the museum does, who operates it and how they are held accountable through documents such as Mission Statements, Bylaws, Constitutions and Policies.
- 2. FIDUCIARY RESPONSIBILITY** is the duty of the board to ensure the museum’s long-term sustainability and responsible and accountable financial management. It is also the personal responsibility of directors to act accountably and honestly.
- 3. PUBLIC OBLIGATIONS** are the museum worker’s responsibilities to serve the public and its interests, present and future, especially in respect to the collections’ care and access.¹

The museum relies on its board of directors to provide leadership. Board members attend and prepare for meetings, carry out the duties assigned to their position, act as ambassadors, and volunteer for committees and museum work. Directors give generously of their time and expertise because they have a passion for the museum and the community it serves.

MUSEUMS INCLUDE

Community Museums,
Natural History Museums,
Archaeological Museums,
Ethnographic Museums,
Palaeontological Museums,
Industrial Museums,
Art Galleries, Aquaria,
Zoos, Cultural Centres,
Exhibit Centres, Archives,
Libraries, Heritage Villages,
Halls of Fame, Ecomuseums,
Historic Building Museums,
Historic Sites, Planetaria,
Interpretive Centres,
Botanical Gardens,
Conservatories, Herbaria,
Science Centres,
Nature Reserves

WHAT IS THIS GOING TO COST?

STARTING OUT

When starting out, planning is most important. A feasibility study, community consultation and facility plan need to be developed at the start of your project. It is tempting to overlook this stage, but the eventual costs to the museum, in money, time and lost potential, will be much higher if the project is not properly planned.²

Museum planners point out that planning costs seldom exceed 1.5 per cent of project costs and should be viewed from the perspective that “the initial 1.5 per cent [is] spent to ensure that the remaining 98.5 per cent is well used.”³

Initial funds for planning, consultation, building construction, acquisition or renovation, environmental controls, collections, exhibit design, furnishings, promotions, opening events, and so on, are often secured through a large-scale fundraising drive or from the founding members themselves. Generally, community members, businesses or local governments make generous one-time donations. Capital funding grants are sought and a building or collection may be donated or purchased at a low cost.

KEEPING AFLOAT

Operational expenses are the everyday costs of keeping a museum open and are often overlooked in light of the project’s initial demands. They include expenses such as utilities, mortgage, rent or lease payments, maintenance, insurance, taxes, salaries, and benefits. A museum also incurs ongoing costs to manage its collection and for conservation, research, programs, exhibits and publications. Each of these areas requires spending on materials, equipment, contractors, administration and promotion. If the museum is a community priority, some municipal governments respond by providing funding to cover some or all of these expenses. In most cases, the museum covers its operational expenses through a complex and diverse arrangement of funding sources.

MAKING THE MUSEUM MATTER

Special projects, exhibits and events keep the museum exciting and should be included in its budget. A museum that is merely existing is not likely to remain open for long; the public will quickly lose interest if it is perceived that nothing ever changes or happens at the museum. Furthermore, special projects allow the museum to

tell new stories, reach new audiences and to do different and interesting work.

STAFFING

A museum is a people intensive venture. Many museums operate primarily with volunteers. They are the museum’s most valuable resource but they require training and generate expenses for materials, equipment and administration.

The number and combination of staff and volunteers that the museum needs depends on the size and scope of its audience and work. Most museums find it difficult to operate without hiring at least seasonal staff. Others prefer to have paid staff all year. In-house skills are often complemented by contractors or consultants. At a minimum, paid staff will impact the museum’s budget through salary, taxes and benefits.

Finding the right people to work at the museum, with the appropriate training, skills and personality, is crucial. It is important that both paid and volunteer workers are engaged in current debates about museum standards and practices and have access to networking opportunities. Ongoing training and participation in the larger museum community is key to the museum’s success.

COLLECTIONS

Collections are traditionally the foundation for the museum's activities. Collections are the artifacts, objects and specimens held in trust by the museum, to study, preserve, exhibit and use in programming. Because the museum holds its collections in the public trust the buildings that house them and the methods with which they are cared for are special. Museum buildings need to be environmentally controlled and have space specifically designated for the exhibit and storage of their collections. Approximately two-thirds of the museum's budget and 60 per cent of its space is consumed by collection related functions.⁶

The museum is responsible for protecting the collection from the damage that can result from contact with people, time, and the environment; for the legal management of the collection; and for the compilation and organization of related stories and information. The museum collects objects and their stories, and shares them with its community through exhibitions and programming and by making collections records, thematic research, local history and historical documents held in the museum's collection available to the public.

ACCESS

The museum provides public access to the collection by maintaining regular visitor hours convenient for residents, travellers and school and

community groups. The museum is staffed by paid employees or volunteers and is kept clean, pleasant and free from hazards. Washrooms, drinking fountains and other public amenities must be available. Picnic tables, food sales and rest areas add to the visitor's experience. The museum facility and amenities should be accessible to visitors of all ages and abilities including those with special needs.⁷

The museum helps visitors to enjoy and learn from its collections through exhibits, programming and research opportunities. These opportunities provide the visitor both physical and intellectual access to the collection. The museum recognizes that diverse publics require diverse ways to access information. Visitors of all ages and economic, religious and cultural backgrounds should be able to understand the museum's messages. The museum's role is not simply to show visitors the collection but to provide opportunities to become engaged by it.

MUSEUMS AND COMMUNITIES

The museum's community is the public it serves and can be geographic, or identity or interest - based. The museum relies on its community to visit, to donate and to volunteer. In many cases, however, the number and variety of activities drawing on each individual's resources is more than the community can sustain.

WHERE DO MUSEUMS FIND SUPPORT?⁴

LOCAL GOVERNMENTS

- Grants
- Donations-in-kind (waiving utilities or taxes, providing a building or municipal staff and equipment)
- Operational funding

PROVINCIAL AND FEDERAL GOVERNMENTS

- Grants
- Employment programs

FOUNDATIONS AND ASSOCIATIONS

- Grants
- Program support

THE MUSEUM

- Admissions
- Food service sales
- Memberships
- Rental income
- Fundraising
- Program income
- Gift shop sales
- Investment income

INDIVIDUALS

- Volunteers
- Donations-in-kind (goods and services)
- Monetary contributions
- Endowments or bequests

BUSINESSES

- Donations-in-kind (goods and services)
- Sponsorship
- Monetary contributions

Many of these sources are unstable and at the mercy of public spending priorities and market cycles. The inclination toward budget cuts and downsizing has caused funding levels from governments and businesses to stagnate or decline. This tendency, combined with significant increases in operating costs, which have resulted from inflation and higher public expectations, leaves many museums facing financial crisis.

No one of these sources will be sufficient to cover expenses comfortably. Also, while project funding is sometimes available, operational funding is much harder to secure. Museum budgets are a complex balance between unreliable and often inadequate revenues and fixed and variable expenditures.

The fundamental truth of museum financing is that the museum will not be sustainable without community support. Generating this kind of support is an ongoing task.

WHERE DOES THE MONEY GO?⁵

ADMINISTRATION

Salaries, Maintenance, Mortgage/Rent/Lease, Income Tax, Repairs, Office Supplies, Benefits, Utilities, Office Equipment, Training, Insurance, Food Services Operation, Travel, Security, Gift Shop Operation, Communications, Phone/Fax/Internet

COLLECTIONS

Registration Materials, Conservation Treatments, Preventive Conservation Supplies, Environmental Monitoring and Controls, Computer Software and Service Contracts, Technology, Storage Materials, Restoration, Artifact Purchase

PROGRAMMING

Exhibit Materials and Supplies, Text, Photo and Graphic Production, Exhibit Design, Consulting, Educational Program Materials, Community Program Materials, Consulting, Research, Fabrication, Publications

COMMUNITY RELATIONS

AND PROMOTIONS

Marketing, Promotions, Volunteer/Supporter Recognition, Publicity, Outreach, Educational Materials

Despite these shortages, there is an expectation on the part of the museum's community and funders that it will be a lasting institution.

One of the greatest challenges facing museums today, especially smaller community museums, is finding people who will take leadership positions and ensure the museum will flourish after the original founders step down.

Groups that have grappled most effectively with scarce resources are actively committed to making the museum an indispensable part of their community's life. This happens when the museum is connected to, and visible and involved in, its community. For example, a connected museum works with teachers to develop educational programs, with parents to design summer or after-school children's activities, or with local Chambers of Commerce on tourism initiatives. It uses surveys and community consultations to gather ideas, and recruits volunteers to plan and design new exhibits. A visible and involved museum participates in parades, festivals, and community projects and cultivates relationships

with local media, community leaders and groups, and government representatives.

The museum must be the place where the community's stories are told and the community must have some sense of belonging and ownership. The community must want the museum and feel that its mission is important. The museum, in turn, must be an accurate reflection of the community's character. Museums that have done this effectively have fewer problems with succession planning and ongoing operations. Remaining a vital part of the community is not the result of a one-time gala or an exhaustive fundraising drive, it is an ongoing commitment to serve, communicate with, and respond to the community.

Building a relationship with the community is something that starts long before any museum opens its doors. The community needs to be a part of the decision to open a museum. The following section should help you to assess that support as you decide how best to protect and celebrate your community's heritage and whether starting a museum is the best project for your group.

MUSEUMS . . .

- preserve our heritage
- serve as community centres
- are educational institutions
- generate tourism

¹ Anne Hayward, *Standard Practices Handbook for Museums, Second Edition* (Edmonton: Museums Alberta, 2001), 31–32.

² Gail Dexter Lord and Barry Lord, *The Manual of Museum Planning*, 2nd ed. (Walnut Creek, California: Altamira Press, 1999), 2-6.

³ Barry Lord and Gail Dexter Lord, *The Manual of Museum Management* (London: The Stationary Office, 1998), 142.

⁴ Compiled from Ambrose, *Managing New Museums*, 104–110; William H. Daughtrey and Malvern J. Gross, *Museum Accounting Handbook* (Washington: American Association of Museum, 1978), 93–104; George and Sherrel-Leo, *Starting Right*, 103–114, 135; Susan K. Nichols, *Organizing Your Museum: The Essentials* (Washington: American Association of Museums, 1989), 6–7; Spalding, "So You Want to Start a Museum?" and Paul C. Thistle, *Dawson City Museum and Historical Society Newsletter*, 17 (March 2002), 1–6.

⁵ Compiled from Ambrose, *Managing New Museums*, 105; Daughtrey and Gross, *Museum Accounting Handbook*, 93–104; and George and Sherrel-Leo, *Starting Right*, 135-136.

⁶ Lord and Lord, *The Manual of Museum Planning*, 109–112; and Lord and Lord, *The Manual of Museum Management*, 143.

⁷ Rebecca McGinnis, "The Disabling Society," *Museums Journal* 94 (June 1994): 27-29; and Susan Robertson and Lana Lewis, "New Audiences: Breaking Down Invisible Barriers," *History News* 5 (Spring 1996): 10-12.

IDENTIFYING GOALS, NEEDS AND RESOURCES

This booklet is designed to help you come to a decision regarding which type of heritage project is best for your community. The following questions deal with assessing the community's support for a museum but more strongly, they should help you to identify your group's goals and objectives, your community's needs and the resources you can expect to access. By identifying these things, your group and your community, will be able to determine which heritage project is the best fit.

The questions are divided into three parts to help you focus on what you want to do and why, the community's support for your idea and what you will need to carry it out.¹ This process is called a *Needs Assessment* and provides the practical and philosophical base for your short and long-term plans.

As you are assessing the idea of opening a museum, remember that a public museum belongs to the community. It is your community that will provide ongoing support and to whom you will be providing services; community members must be part of the consultation and planning. It is especially important to generate support from government. Widely advertise your meetings and plans through local media, email discussion lists, bulletin boards and the newsletters and meetings of other groups. Extend personal invitations to key stakeholders such as community

officials, members of related groups and representatives from businesses, services and organizations you may want to partner with. Hold several public consultations at different times of the day and week, and at various venues throughout your community, in order to reach the widest cross-section of people. You may find it productive to hold both large sessions and smaller targeted discussions with groups of six to eight to work through specific concerns or decisions.²

Consider engaging an outside facilitator to lead some of your meetings and to guide you through the process in an objective way. A facilitator can help the group step back from biases that could be influencing your decisions and your interpretation of the information you are gathering. Government departments, non-profit groups or your provincial museums

association may provide this service at little or no cost. There are also professional consultants who provide these services.

After the Needs Assessment is complete and you feel you have a

clear sense of direction, you may decide to start a museum or to take on a different heritage project. At that point, you should contact your provincial museums association or another appropriate heritage organization for assistance and advice.

PURPOSE AND GOALS

Consider what you hope to accomplish, the legacy you want to leave and the impact you want to have on your community. Why do you want to undertake a heritage project?

QUESTIONS	NOTES
What is your purpose? What is your mission?	
What gap are you trying to fill in your community?	
What are your key priorities?	
Are you hoping to provide a social, cultural or educational opportunity? Do you aim to strengthen community or cultural identity?	

QUESTIONS**NOTES**

Do you want to attract tourists to your community to stimulate the local economy or to complement a recreational or commercial development?
Do you see an opportunity to share your message with a larger public?

Are you trying to prevent something from being lost? Objects? Places? Memories? Stories?

Is there a particular story you want to communicate?

Can your objectives be met by an alternative project or by working with an existing group or museum?

Do you have a unique set of objects that is a special part of your heritage?

QUESTIONS	NOTES
Do you want to collect and care for objects or can your objectives be met as a non-collecting organization?	
Whom will your organization serve? Have you identified your audience?	
What services will your organization offer? How will you be different from similar groups in your area? Will you be competing with other museums and heritage groups for your community's support?	
What does your organization hope to have accomplished three to five years in the future? How will you know you are succeeding?	
How will you ensure your project remains alive, creative, even visionary?	

COMMUNITY NEEDS AND SUPPORT

Evaluate the willingness of your community to support your work and to provide the initial and ongoing financial, emotional and human resources necessary for your project to thrive.

QUESTIONS	NOTES
<p>Have you consulted your community? How do community members feel about your idea?</p>	
<p>Does your project cater to an individual's or group's very specialized interests? Will that small audience sustain your project? Will anybody else care? Can you make your project appeal to a larger public?</p>	
<p>Do your community and your organization share the same vision?</p>	
<p>Who needs your project and why? Are you filling a genuine need?</p>	

QUESTIONS	NOTES
<p>Are there other events or attractions in and around your community that will affect your ability to garner support?</p>	
<p>Who will be involved? Which groups, businesses and individuals? Is this project important to them? What kind of help will they provide? Emotional? Volunteer? Money?</p>	
<p>Can you count on steady long-term support or will support wane once the initial excitement and energy have dissipated?</p>	
<p>Can you find sufficient volunteers to provide solid governance for your group? Are there enough of the right people to make up a healthy and functional board of directors? Will the group be able to cultivate ongoing interest so that new members will continue to join the organization and board as time goes by? What kind of government support can you expect? Will your municipality help?</p>	

RESOURCES

Account for your group and your community's willingness and ability to maintain your project.

QUESTIONS	NOTES
<p>What resources (people, time, money, technology, information and materials) are in your community?</p> <p>Are these sufficient to support your project and how will you access them?</p>	
<p>How will changes in your community's population and economy affect your expectations for ongoing support?</p> <p>Will these changes affect your mission and operation?</p>	
<p>Do the people in your organization have the skills and abilities to carry out your project?</p>	
<p>Will you meet staffing requirements using only volunteers or will you hire employees?</p> <p>How many people?</p> <p>What will they do and what education and experience will they need?</p> <p>How will you pay them?</p>	
<p>How will you encourage ongoing training for paid and unpaid workers?</p>	

QUESTIONS	NOTES
<p>What other kinds of professional help will you need? How much will it cost? Is it available in your area and within your budget?</p>	
<p>What is a realistic time frame? Are there deadlines you need to meet?</p>	
<p>What will be your ongoing commitments? Can your organization meet these?</p>	
<p>What will be the initial start up costs?</p>	
<p>What will it cost to operate?</p>	

QUESTIONS	NOTES
<p>What will be your revenue sources? How much income will you need? How much will you need to fundraise? Are you committed to ongoing revenue generation?</p>	
<p>What other sources of funding are available through local, provincial, and federal governments; Private foundations; or endowments? Taking inflation into account, has the amount of money available to community groups in your area increased or decreased?</p>	
<p>What kind of organizational structure do you need? A society? An advisory board? A committee? Will you incorporate as a not-for-profit? Will you register as a charity?</p>	
<p>What rules will govern your activities? Who will provide you legal and financial advice?</p>	
<p>What physical facilities will you require? What kind of work will need to be accommodated and what does that mean in terms of facility size and space?</p>	

QUESTIONS	NOTES
<p>If you need a building, is there one available that will accommodate your needs and that can be renovated? Will you need a new facility in order to meet your project's need for environmental controls, specialized spaces and public access?</p>	
<p>If your project involves maintaining a collection, does your organization have the technology, infrastructure and training to meet conservation, collections management, programming and exhibit standards?</p>	
<p>What themes will you explore? Do you have the necessary information? Where will you find it? What kind of research needs to be done and how will you ensure it is ongoing? Who will do it and do they have the appropriate skills?</p>	
<p>What other organizations could be your partners? What associations should you join? How will you share information and ideas?</p>	

¹ The questions in this section are compiled and adapted from Alberta Community Development and The Wildrose Foundation, *Working in Partnership: Recipes for Success* (2001), Retrieved 24 March 2003 <www.cd.gov.ab.ca/building_communities/volunteer_community/resources/partnership_kit/index.asp>; Ambrose, *Managing New Museums*, 10–12; American Association of Museums, "Reference Library – Starting a New Museum," Retrieved 16 September 2002 <www.aam-us.org/resources/reference_library/2starting.cfm>; Charity Village, "Starting a Nonprofit or Charity," *Quick Guides* (2001) Retrieved 7 April 2003 <www.charityvillage.com/guides/guide4.asp>; Michael Dawe, "Establishing a Small Archives from Scratch," *Archives Society of Alberta Newsletter* 20 (3): Part I; George and Sherrel-Leo, *Starting Right*, 149; Lord and Lord, *Planning Our Museums* (Ottawa: National Museum of Canada, 1983), 174-176; and Museums Association of Saskatchewan, *A Planning Guide for Small Museums* (Regina: Museums Association of Saskatchewan, 1997), 3-4.

² Harry MacAuslan, "Implementation, Assessment and Monitoring," in Timothy Ambrose and Sue Runyard, Eds., *Forward Planning A Handbook of Business, Corporate and Development Planning for Museums and Galleries* (London: Museums & Galleries Commission, Routledge, 1991), 137.

FINDING THE RIGHT FIT

After working through the previous section, evaluate the information you have gathered against your original objectives. What is your research and your community telling you about your plan? What kind of project do they want? What will your resources allow you to do? When you find the point where your objectives, your community's needs and your resources overlap, you have found the right fit for your organization.¹ Keep in mind, it is the *impact* you make that is important, not the activities you do.²

TEST THE WATER BEFORE YOU DIVE IN!³

If you have worked through the community consultation and needs-assessment process, and have decided to start a museum, why not begin with a smaller project to “get your feet wet?”

Undertaking a project like one listed here has a number of benefits. It allows your group to gain experience and to make contacts in your community and the heritage field. It is great way to gauge the real support in your community and to raise awareness about your group and your goals. Perhaps your project could be designed as a fundraiser for your group. Most importantly, you will create a heritage project that your community can enjoy.

This section contains examples of heritage projects that address some common objectives held by groups entering the heritage sector. Many of these ideas have multiple applications and may work to meet more than one of these objectives. They include ideas that will create permanent institutions, ongoing heritage programs or legacies, and one-time heritage projects. Perhaps one of these examples will work for you; perhaps one will trigger a new idea that is better suited to your community. Whatever action you decide to take, be creative and have fun!



The nature of education is changing and teachers are looking for new ways to communicate ideas and information to their students. Teachers appreciate educational aids that cater to different learning styles and that can engage students of various ages and abilities. Hands-on learning opportunities, where students not only observe but also participate, are always popular. Teachers are also looking for ways to *meaningfully* integrate technology into the classroom.

The “curriculum” is the provincially prescribed course of study and learning objectives that teachers use to plan their year. Classroom aids, field trips and special activities need to support the curriculum in order to be useful in a school environment. Educational resources are held to a high standard and your group should contact provincial education authorities or teachers’ associations for guidance. Most importantly, talk to teachers in your community and ask them about the resources and activities they need to supplement the curriculum.

The number and quality of learning products available to teachers is always improving. If your teachers already have a great resource for their history unit, consider developing a project to supplement a science, language arts or health unit.

To engage learners of all ages outside of the school, think about your community and what type of learning opportunities they are most likely to enjoy. Is an event such as a lecture series, a class or an historical tour likely to be popular? Or, are community members likely to prefer learning at home, with a print, digital, audio or video resource? Consider working with others whose focus is education. Is there a community college or a literary club that may want to work with you? The library, children’s clubs, or arts and crafts groups may all be potential candidates for partnership.

Whatever your project, remember that learning from history involves more than memorizing dates and important people. History’s most valuable lessons are found when we seek to understand the debate, criticism and ambiguity found within it.

❖ HERITAGE IN A BOX

Develop a classroom program that includes games, interactive exercises and materials that allow children a different learning opportunity without leaving the classroom. Include historical objects or specimens to demonstrate ideas or for children to handle. Your program could include opportunities to

dress up, learn an historical skill or activity or act out an historical event or debate.

❖ HISTORICAL DRAMA

Start a drama troupe to present historical productions or provide the sets, props and guidance and allow the students to be the actors. Sets such as courtrooms or legislatures

can engage students in historical debates. Students can research the events and people involved and play the characters. Perhaps students could play the roles of opposing party candidates during the First World War conscription election. They could re-enact the Privy Council trial of the Persons Case or the Meech Lake Accord first ministers' meetings. Allow opportunities to link local history to larger historical movements so students can learn about their community and its role in the larger society.

✦ LIBRARY RESOURCES

Books, CD-ROMS, audiovisual materials or a leaflet series could be created for deposit in school and public libraries. This could be a collection of oral history recordings, a written history or an art and photograph album to tell your community's stories.

Consider your audience's ages and abilities and create different versions, one for children with age appropriate language and activities and one for adults. Your project could be offered for sale as a fundraiser for your group, or partner with a local charity and donate the profits to a cause important to the community.

✦ HERITAGE FAIRS

Assist in planning or hosting a *Histor!ca* Community Heritage School Fair in which students create their own projects. Local celebrities, politicians or community leaders can be judges and winners might participate in Regional Fairs.⁵

✦ CLASSROOM RESOURCES

Develop an historical poster series, a class set of books, a game or a kit that teachers could use to supplement their lesson plans.

✦ WEB SITES

Design a Web site to showcase local history and culture. Provide opportunities for community members to contribute to and interact with information on the site.⁴

✦ DOCUMENTARY VIDEOS

Produce a documentary video profiling your community's history by combining archival material, drama, photographs, heritage objects or oral histories. Partner with a high school class to help with research and production. When it is completed, have a public screening and share the video with the community.

✦ HISTORY TALKS

Hold community lectures about historical topics. Ask different groups and individuals to host and present.

✦ HERITAGE CLASSES

Offer heritage based classes that teach traditional skills such as making jam or pickles, weaving, sporting activities, dancing, woodworking, or storytelling. Classes can teach the history and significance of cultural traditions and their associated skills. For a multicultural flavour, offer cooking classes that make a traditional meal from a different cultural group each time you meet.



Tourism is an industry. If your goal is to increase tourism in your area, you must be prepared to work with other groups and stakeholders, understand how you evaluate economic impact and market your tourism product.⁶ You must also consider how creating a tourist attraction may impact your community both positively and negatively.⁷

Familiarize yourself with tourism trends in your community, the region and the province. Consider who is visiting, for how long and why. Focus your marketing to include both broad exposure and targeted audiences. Also, consider whether your goal is to bring people into your community or to share your message with visitors? These goals each have very different solutions.

Heritage Tourism is a significant segment of the tourism industry; it is also the sector that has the most discerning visitors. Heritage tourists are increasingly well educated, affluent, mature and expect a high quality and authentic travel experience.⁸ They do not simply want to see an attraction; they want to participate. They state that they want their experience to be "different," "meaningful" and "complete."⁹ Successful heritage tourist attractions offer a unique experience that is accessible, affordable and safe.

It is unusual for new attractions to become destinations by themselves. More often, they are developed as part of a larger tourism initiative that includes many partners in the community and region. Find out which groups or projects are operating in your area and how you can contribute.

✦ HERITAGE TOURS

Develop a walking, driving, bus or train tour that visits a number of heritage sites. Tours can be guided or self-guided with a brochure or audio guide. Consider developing a theme. You could visit all the churches, railway sites, grain elevators or cemeteries in an area. Perhaps the sites are significant because of their relationship to a particular historical event or cultural, religious or special interest group. Target tour activities to different visitors: seniors, families, single adults and couples. Consider

working with sporting venues, wildlife and nature sites, visual arts centres, and business and industry. Partner with hotels, bed-and-breakfast proprietors and restaurants to complete the experience.

✦ HERITAGE FESTIVALS

Hold a festival to celebrate the cultural and historical background of your community. The variety of activities and opportunities provided at a festival can match the interests of many different people. Festivals provide an opportunity to work with a

large number of groups. This can serve to create the critical mass needed to generate momentum and impact. Festivals also allow smaller groups to capitalize on marketing opportunities that provide a level of exposure they would not be able to access on their own.

❖ CONVENTIONS AND TRAVEL GROUPS

Work with local Chambers of Commerce or economic development groups to bring conventions to your community. Partner with groups that share a special interest with your community. For instance, if your community is a settlement site for a cultural group, propose your community as the site for their provincial or national organization's next convention. Make your heritage site a stop on a seniors' or enthusiast group's tour.¹⁰

❖ SATELLITE EXHIBITS

Share your message by creating exhibits at existing attractions or places frequented by visitors such as airports, bus depots or tourist information centres. Exhibits can be artifact, technology or text and photo based and could include a display case, kiosk or wall display. Adapt your message and media to the space available.

❖ REAL LIFE HERITAGE ADVENTURE

Re-enact a traditional voyage such as an explorer's expedition or a prospector's overland trek. Limit the modern conveniences allowed or make your voyage with only what was available at the time. Historical maps, paintings or journals add to the charm. Develop your adventure in consultation with parks and wildlife authorities and property owners and with special attention to the personal safety of participants.

❖ COMMERCIAL TOURISM

If your community is associated with a particular product or company, such as maple syrup, cheese making, or a brewery or coalmine, develop an attraction around that recognition. Research the product or company's history and present it through walking tours, an interpretive centre, or factory tours.

❖ HERITAGE OUTDOORS

Explore your heritage outside with an interpretive hiking trail or develop a heritage based campground program.

❖ HERITAGE SOUVENIRS

Develop a heritage product, such as a series of postcards or books, based on the history of the area. Sell them as a fundraiser for heritage groups or local charities.



A functional and attractive centre can make a powerful impact on a community's quality of life. Community centres are often associated with sports complexes, service clubs, libraries, arts groups or museums. Not only do community centres provide functional benefits by creating useful spaces, they also serve as a showcase for the community's values. The community's heritage can be a powerful part of this.

If your group wants to build a centre with a strong heritage focus, consider how your community would most effectively use the space. This could mean constructing a multifunctional building with spaces designed and equipped to accommodate your community's favourite activities; creating a space outdoors to showcase and interact with your natural or industrial heritage; or revitalizing or restoring a heritage structure.

Creating a community centre will rely heavily on partnerships within the community and with government. It involves many stakeholders and communication and consensus will be a significant factor in your success.

The wish to create a community centre might result from a desire for community improvement or beautification. If this is your group's motivation, consider other ways heritage could improve your community. Maybe Main Street or an older park could benefit from a facelift. How can community improvements reflect your unique identity and heritage? Use creativity to craft spaces in and around your community that mean something to the people who use them.

❖ HERITAGE CENTRES

Build a new facility, or revitalize an existing building, as a multi-use centre that can host heritage related displays, activities and community events, such as dancing, cooking classes, meetings, receptions, youth clubs, and so on.

❖ BRING HERITAGE TO EXISTING CENTRES

Work with an existing community centre such as your library or arena to develop a heritage program or to place an exhibit in a public area.

Upgrade existing facilities with heritage inspired landscaping or architectural features.

❖ INTERPRETIVE CENTRES

Interpretive centres can be a valuable addition to communities that receive many visitors. Interpretive centre exhibits rely heavily on text, graphics, technology and "hands-on" objects rather than artifacts to tell a story. They often partner well with tourist centres, municipal government offices or economic development projects.

✦ HERITAGE ART

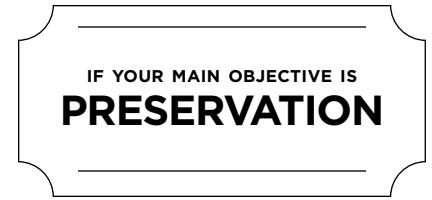
Commission artists to paint historical murals on walls and fences around the community. Integrate heritage inspired sculptures or other art pieces into the community's landscape. Use community beautification programs to help fund the project.

✦ MONUMENTS AND PLAQUES

Commemorate your heritage with statues, monuments or plaques. Make your community's heritage a centerpiece in parks or the town square.

✦ HERITAGE GARDENS

Interpret the heritage in local gardens or parks or develop a new park to showcase heritage flora and landscaping. Interpret why the park's design and ecology are significant to the community. Involve many groups, local businesses and residents and participate in programs such as *Communities in Bloom*.¹¹



Preservation, the desire to keep places, things and stories safe for future generations to study and enjoy, is the motivating force behind most heritage activity. Preservation often evokes an image of freezing, or even turning back time. However, history is not limited to the far distant past and with each passing minute history continues to be written. A healthy community fosters an active relationship among the past, the present and the future. Preservation, like many other aspects of heritage work, is a question of balance.

The best protection for your community's heritage is not just preservation activity but a preservation attitude. Facilitating discussions, educating the public and decision makers, and raising awareness can have a broad and long-term impact on preservation in your community and may even prompt others to take on their own projects.

PRESERVATION OF A BUILDING, LANDSCAPE OR SITE

Preserving a place involves deciding what degree of intervention is desirable. This means deciding how a site is preserved while considering the integrity of the site itself and the whole landscape, streetscape or natural environment. Begin by contacting provincial and municipal governments and talking about how to approach your situation.

As a rule, the lower the degree of intervention, the better the historical integrity, or authenticity, of the site is preserved. Every site has different circumstances and each preservation project will not be carried out in the same way or to the same degree. For example, preserving your Main Street in its original state might not allow the department store room to expand, the hotel the flexibility to renovate or the restaurant the infra-

structure to add the appliances it needs to grow. On the other hand, losing or significantly altering those same buildings could mean losing some of the area's character and appeal. Heritage buildings and sites improve our quality of life by providing a sense of connectedness and community; a mixture of old and new is evidence of a vibrant past and a vibrant future. There are many creative and sustainable ways that communities have balanced the historical integrity of their street and landscapes with populations that are growing or changing.

Historic buildings can sometimes easily adapt to other purposes, or they may require significant restoration or renovation to make them appropriate for modern uses. For example, using an historic building as a museum often poses problems with respect to environmental controls, public access and suitable exhibit, storage

and administration spaces. Consider what the space is capable of being and what is in the best interests of its integrity and the community's vitality.

❖ **INTERPRETIVE PANELS**

Use interpretive panels to communicate a site's history and significance. Panels can relate information but also point the visitors' attention to subtle evidence of things that no longer exist. For out-of-the-way places, or sites spread over a large area, panels can be part of an outdoor interpretive hike.

❖ **HERITAGE STROLLS**

Walking tours can bring visitors' to significant sites while allowing them to take advantage of other services in the community such as shopping, restaurants or galleries. The businesses that stand to benefit from an increase in foot traffic may assist with the cost of a brochure or an illustrated map. If the sites are not within walking distance, develop a bike or driving tour.

❖ **PLAQUES AND MARKERS**

Use an easily recognized format to mark significant sites. Some communities place markers where churches, schools and homesteads once stood. Brochures or books, available from a tourist information centre or the library, can provide more information.

❖ **MAIN STREET PROGRAMS**

Many provinces have initiated Main Street programs to revitalize the

appearance and viability of historic downtowns. A healthy historic main street can bring commercial and social activity back to core areas that may have been neglected as community priorities changed. Partner with your municipal government, local businesses and residents to participate in a Main Street program.¹³

❖ **DESIGNATION CAMPAIGNS**

Explore having significant buildings and sites designated and protected by your municipal or provincial government or the Historic Sites and Monuments Board of Canada.¹²

❖ **PUBLICATIONS**

Work with other heritage groups such as museums, archives, historical societies and local pioneer or "Old Timers" groups to put together a book, CD-ROM, or Web site to document historic structures and sites. Include photographs, history and anecdotes about each site. These publications make great coffee table books.

❖ **MEDIA CONTRIBUTIONS**

Use your local media to share an historic place with your community and raise awareness about heritage preservation. Submit a regular heritage column in the newspaper or do a video or audio spot with the television or radio station. Involve a number of people and encourage them to tell their stories in their own voices.

❖ **ECOMUSEUMS**

An ecomuseum is “a museum without walls,” in a defined geographical area, where the historical, cultural and natural landscape is protected and interpreted. An ecomuseum provides an opportunity to preserve evidence of historical movements, in context, and in ways traditional museums cannot. For example, Kalyna Country is a 15,000 square kilometre area in east-central Alberta which demonstrates, among other things, the impact of Ukrainian bloc settlement.¹⁴ An ecomuseum allows the holistic interpretation of the tangible features of the area such as archaeological sites, objects, buildings, the natural environment and local residents and the intangible qualities of collective memories, oral traditions and folklore. An ecomuseum requires the support and direct involvement of local communities to be effective.

❖ **SYMPATHETIC ADAPTIVE REUSE: COMMUNITY USES**

When buildings are no longer useful in their original capacity, they can be adapted to serve other community needs. Municipal governments should have a list of public priorities - town offices, libraries, art classrooms, exhibition spaces, public meeting rooms, and so on - so that when historic buildings become available, they can be acquired to meet those needs. This approach ensures that heritage preservation is part of a plan and has a purpose but

also allows it to be tackled bit-by-bit and spreads the cost over a longer period of time.¹⁵

❖ **SYMPATHETIC ADAPTIVE REUSE: RESIDENTIAL OR COMMERCIAL USES**

Adapting buildings for residential or commercial use can breathe life into older parts of town. Turning attention to these buildings can be part of a neighbourhood revitalization or simply a project to allow people to live and do business in a special place.

PRESERVATION OF A COLLECTION

Preserving the objects that people make or use, just as with buildings, is a question of finding the balance between the proper care of the object and public access and use. These objects are our material culture and play an important role in tradition and learning. Consider the objects in your collection based on their historical significance, rarity and condition and decide what level of preservation and what kind of use is appropriate. For instance, many museums develop a system to classify objects, finding that some require a high degree of protection, while others are better suited to “hands-on” activities. There are examples provided here for both situations.

There are many excellent museums already operating that may benefit from your collection and you might

consider donating or lending it to a professional and responsible museum. There may also be volunteer opportunities at that museum if you want to contribute more. If you would like your collection to remain in your community, consider all the ways that is possible. Where and how can your collection be kept safe and yet shared with the public?

❖ **COMMUNITY COLLECTIONS**

A community collection is objects, held by individuals in the community, that are periodically brought together for exhibit or study and documented in a central record. This allows the community to identify important objects held by individuals or groups without any transfer of ownership. The owners keep their objects at home and are provided training and preservation information and encouraged to record their object's history and significance.¹⁶ The community can be provided access to the collection without having to deal with the greater expense and complexity of exhibit galleries and administering a public building. Objects can be lent for temporary exhibits in public spaces around your community, to create museum-in-a-box outreach kits for schools, clubs and seniors groups, and for developing online exhibits.

❖ **TREASURES AT HOME**

Show-and-Tell is an old idea that is still a great way for children to learn about each other and share things and

stories that are important to them. Work with kids to record information about important objects and their owners in your community. Help by providing equipment and questions for children to conduct interviews with family members or neighbours. Photographs, drawings and creative writing can complement the information collected by kids and can be used to make an exhibit or presentation to share with their peers at school, a kids club or by taking part in a Heritage School Fair. Consider encouraging children to make digital exhibits that can be available on-line or on a CD-ROM.

❖ **VIRTUAL EXHIBITS**

Combine object photographs with research and audio and video to create a virtual exhibit on the Web. Web sites allow you to provide different kinds of information in different formats. Complex and detailed information about artifacts and their historical context can be available along with general interest anecdotes and children's games and activities. Consider becoming involved with a digitization project such as *Canada's Digital Collections* or *The Virtual Museum of Canada*.¹⁷

❖ **ARTIFACT BASED STORYTELLING**

Use artifacts as part of a storytelling evening to allow participants to interact with artifacts in a creative setting. Heritage storytelling helps

people to visualize their history and culture; artifacts help by providing something tangible to which the mind can attach.¹⁸ Become involved with a storytelling group in your area and bring all that “old stuff” in your community to life.

❖ **LENDING COLLECTIONS**

To increase a collection’s exposure in the community, lend it to other organizations for special events or projects. Develop interpretation to accompany those objects and decide what settings will advance your group’s preservation and education objectives. Ensure that the appropriate security and environmental conditions are provided at locations that will host the objects.

❖ **ENTHUSIAST SOCIETIES**

Gather a group of people who share your heritage collecting and research interests and meet regularly to showcase individual collections, share stories and information, and hold special events.

❖ **COMMUNITY OR TRAVELLING EXHIBITS**

Exhibits can be placed anywhere the public gathers and where a reasonable amount of security can be assured. Libraries, town halls, airports, schools, churches, community centres, arenas and shopping centres are all places that might host an exhibit. Exhibits can travel to other communities and museums.

Your group could also promote the inclusion of display space for exhibits in new public buildings.

❖ **OUTREACH KITS**

Use objects and stories to create an outreach kit and lend it to community groups. Outreach kits can be used by any age group and are especially popular with children and seniors. Include instructions for storytelling, researching and hands-on learning activities, or a drama for children to act out. They can also be used in a less structured way, to facilitate reminiscences as part of a therapy program, or just for the sheer pleasure of sharing memories with family and friends.

PRESERVATION OF A MEMORY, TRADITION OR WAY OF LIFE

The intangible elements of heritage such as memories, traditions and skills often receive the least attention. We draw on our intangible heritage daily and often in very personal ways; the way we live is derived from traditions both consciously and unconsciously passed down. These traditions are fluid and mingle with modern circumstances and influences. This is why memory and tradition can be so easily lost, it naturally evolves and sometimes disappears before we notice. Nevertheless, in a perpetually changing world it is important to find

a place for those traditions that carry meaning even after the relevancy of their original purposes fades.

Memories can be held individually or as a group's common knowledge of a place, person or event. Preserving intangible heritage can simply be the effort to remember and teach stories and traditions to younger people, keeping them in their intangible form. Or, it can mean changing the intangible into something tangible, by creating a record in any number of the ways already suggested in this booklet.

You may have a particular tradition in mind that you know is in danger of being lost, or you may have a broader objective to preserve a cultural or community identity. These identities contain aspects of language, tradition, dress, cuisine, literature, arts and crafts, festival, mythology, and technology. How can you best keep these things alive?

✦ HERITAGE FESTIVALS AND HOLIDAYS

Host a festival that allows people to immerse themselves in the sights, sounds and smells of their heritage. Festivals encourage broad participation and highlight the diversity of the community. Civic or religious holidays are also a great way to focus attention on heritage. Consider contributing to, or planning, a heritage celebration for Canada

Day, Heritage Day, International Museums Day, National Aboriginal Day or another holiday.

✦ ECONOMUSEUM™

An ECONOMUSEUM™ encourages the preservation of traditional skills, processes and materials in both a museum and a business environment. Visitors can observe or participate in the process of creating a product, learn about the product's history and purchase the finished work. Artisans can pass on knowledge and skills and can also support themselves as people might have in the past.¹⁹

✦ ORAL HISTORIES

Interviewing community members creates a record that can be used by researchers for many years. These records can be preserved through audio, video or written transcripts, or a combination of these. Records can be deposited at the local library or archives or donated to a larger provincial or municipal archives. Contact conservation experts to ensure the media you use will last for a long time.²⁰

✦ WRITTEN HISTORIES

Memories and traditions can be passed on through the written word. Once these remembrances have been researched and written down, they can be packaged with photographs in a book, video, CD-ROM, Web site or a newspaper column. Consider publishing a community storybook or

commissioning an historical novel or play. Your history could be available for sale to the community and deposited at the library and archives.

❖ HERITAGE EVENINGS

Host a heritage evening featuring historical or cultural talks, musical performances, readings or recitals, storytelling or art displays. These evenings can happen regularly, or once a year in conjunction with a special occasion or an anniversary of local significance. The evening might be a reception, a dinner, a picnic or barbeque, a dance or a formal gala. Complement the heritage entertainment by serving heritage food.

❖ HERITAGE COMPETITIONS AND AWARDS

Add some excitement to heritage preservation by holding a competition. Historically, competitions have been a popular part of agricultural festivals and exhibitions. Today, threshing competitions, antique tractor shows or jam

judging are traditional activities in many farming communities. Your group could revive a traditional competition like these, or create a new competition, such as a heritage cook-off or a heritage sports tournament. Or, you could sponsor an award or scholarship for community groups or students who contribute to heritage preservation or awareness. Create a charitable endowment fund that will generate a lasting legacy and bring long-term benefits to your community.

❖ HISTORICAL REENACTMENTS AND ADVENTURES

Re-enact an historical event or host an activity for participants to learn about an historic lifestyle. Launch your canoes and retrace a route used by the *coureur-de-bois* during the fur trade. Work with a children's group to hand deliver the mail, using costumes and a horse and cart. Or, host a trail ride where participants head out without modern conveniences to spend the night under the stars, complete with camp songs and coffee.

¹ Adapted from Bryan W Barry, *Strategic Planning Workbook for Nonprofit Organizations* (St. Paul, Minnesota: Amherst H. Wilder Foundation, 1997), 7-8.

² Harry MacAuslan, "Implementation, Assessment and Monitoring," 136.

³ See Virtual Museum Canada, Retrieved 24 March 2003 <www.virtualmuseum.ca>.

⁴ See Historica, Heritage Fairs, Retrieved 24 March 2003 <www.historica.ca/fairs/default.do>.

⁵ Heritage Canada Foundation, *Built Heritage: Assessing a Tourism Resource, A Research Report* (Ottawa: Heritage Canada Foundation, 2002), 3; and Carole Mahoney, "Heritage Tourism: Strategies for Implementation and the Model of the Civil War Discovery Trail," *History News* 54 (Winter 1999): 22-23.

⁶ Walter Jamieson, "The Challenge of Cultural Tourism," *ICOMOS Canada Bulletins* 3:3 (1994): Retrieved 16 December 2002 <http://canada.icomos.org/bulletin/vol3_no3_jamieson_e.html>.

⁷ T. Allen Comp, "Heritage Tourism Comes of Age," *History News* 48 (May/June 1993): 9.

⁸ Carol Sheedy, "Le Ministre du Patrimoine Canadien L'Initiative du Tourisme Patrimonial," *ICOMOS Canada Bulletins* 3:3 (1994): Retrieved 16 December 2002 <http://canada.icomos.org/bulletin/vol3_no3_sheedy_f.html>; and Les Hurt, "Heritage Tourism in Alberta: Toward a Complete Picture," *ICOMOS Canada Bulletins* 3:3 (1994): Retrieved 16 December 2002 <http://canada.icomos.org/bulletin/vol3_no3_hurt_e.html>.

⁹ Organizations such as Elderhostel offer heritage and history themed programs to participants. See Elderhostel, Retrieved 24 March 2003 <www.elderhostel.org>.

¹⁰ Communities in Bloom is a national program that includes a heritage conservation component. See Communities in Bloom, Retrieved 24 March 2003 <www.communitiesinbloom.ca>.

¹¹ See Parks Canada - Historic Sites and Monuments Board of Canada, Retrieved 23 April 2003 <www.parksCanada.gc.ca/clmhc-hsmbc/index_E.asp>.

¹² See The Alberta Main Street Programme, Retrieved 23 April 2003 <www.albertamainstreet.org>.

¹³ Jars Balan, *A Development Strategy for the Proposed Ukrainian Settlement Block Ecomuseum in East Central Alberta*, Unpublished report prepared for Alberta Culture and Multiculturalism and the Canadian Institute of Ukrainian Studies (March 1992), 2. See also Kalyna Country Ecomuseum, Retrieved 24 March 2003 <www.kalynacountry.ab.ca>.

¹⁴ Gerald Forseth, "A Case for Restoring Historic Buildings," *Alberta Museums Review* 26 (Fall 2000): 36.

¹⁵ Brian Crozier, "Community Collecting," Paper delivered at *Museums Australia Queensland State Conference*, Cairns, Queensland, Australia (16 September 2001): Retrieved 25 September 2002, <www.maa.org.au/programs/conf01/proceedings/brian_print.html>.

¹⁶ See Virtual Museum Canada, Retrieved 24 March 2003 <www.virtualmuseum.ca>; and Canada's Digital Collections Retrieved 24 March 2003 <www.collections.ic.gc.ca>.

¹⁷ Bev Twillmann, "Storytelling Ignites Experience," *The Docent Educator* 9 (Summer 2000): 9.

¹⁸ Maryse Tellier, "The Ecomuseum" Network: Preserving and Sharing a Living Heritage," *Muse* 18 (2000): 32-34. See also Société Internationale des Entreprises ÉCONOMUSEES®, Retrieved 24 March 2003 <www.economusees.com>.

¹⁹ See Canadian Conservation Institute, Retrieved 11 September 2003 <www.cc-icc.gc.ca>.

²⁰ Ambrose, *Managing New Museums*, 14.



When you decide to undertake a heritage project, you are joining a dynamic and exciting community of heritage workers, volunteers and supporters.

There are many resources available to help you find the right project and decide how to carry it out.

Not-for-profit organizations across Canada continue to face challenges as they learn to adapt to changing circumstances and to serve changing communities. New energy and ideas are a crucial part of the heritage community's ability to remain vibrant and relevant. Your group is an important player in this process.

Choosing a project that allows you to make an impact is key. While it may seem counterproductive to step back from your initial excitement and eagerness to analyze and plan, doing so will ensure that your energy is directed to a project that is meaningful to your community.

Assessment and planning equip your group with the vision and resources to be sustainable and effective. Your ability to impress upon funders and supporters the value of your work will also be improved. The reality is that the number of groups vying for the pool of both public and private funds has grown so crowded that only outstanding and carefully planned projects are able to access these dollars.

Your ability to succeed will undoubtedly be strengthened if you seek guidance from others working in the heritage community and familiarize yourself with professional and government organizations that provide advice and resources. Contact these organizations early in your planning and take full advantage of the information and programs available to you.

Heritage work has long been a dynamic part of our national life and it is continually revitalized as Canada grows and changes. By learning from the successes and struggles of this work, your project will have a unique and lasting impact on a heritage community that itself has a long and lively history.

Welcome to the heritage community and good luck with your project!

For more information contact:
*Museums Alberta, 9829 103 Street
Edmonton, Alberta T5K 0X9
P: 780.424.2626
F: 780.425.1679
info@museumsalberta.ab.ca
www.museumsalberta.ab.ca*

USER EVALUATION

THINKING ABOUT STARTING A MUSEUM?

A Discussion Guide and Workbook on Museums and Heritage Projects

Please circle your response:

How helpful did you find this resource?

NOT HELPFUL		SOMEWHAT HELPFUL		VERY HELPFUL
1	2	3	4	5

Do you feel you have a better understanding of what is involved in operating a museum?

NO BETTER UNDERSTANDING		SOMEWHAT BETTER UNDERSTANDING		GOOD UNDERSTANDING
1	2	3	4	5

Do you feel you have a better understanding about alternative heritage projects?

NO BETTER UNDERSTANDING		SOMEWHAT BETTER UNDERSTANDING		GOOD UNDERSTANDING
1	2	3	4	5

Comments or Suggestions:

Thank you for taking the time to complete an evaluation; we appreciate your feedback. Please return your evaluation by mail or fax to:

*Museums Alberta, 9829 103 Street, Edmonton, Alberta T5K 0X9
P: 780.424.2626, F: 780.425.1679
info@museumsalberta.ab.ca, www.museumsalberta.ab.ca*

This evaluation is also available online at **www.museumsalberta.ab.ca**.

If you are pursuing a museum project in Alberta, we invite you to contact our Museums Advisors for assistance and information about Museums Alberta’s programs and services.



ORGANIZATIONS AND RESOURCES FOR PLANNING A HERITAGE PROJECT

FOR MUSEUMS

Alberta Museums Association
www.museumsalberta.ab.ca
Canadian Museums Association
www.museums.ca
The International Council of Museums
www.icom.museum
Canadian Heritage Information Network
www.chin.gc.ca
Canadian Conservation Institute
www.cci-icc.gc.ca
Alberta Regional Group of Conservators
www.cac-accr.ca

FOR A HERITAGE EDUCATION PROJECT

Histor!ca
www.histori.ca
Heritage Community Foundation
www.heritagecommunityfdn.org
www.albertaheritage.net

FOR A HERITAGE TOURISM PROJECT

Travel Alberta
www.travelalberta.com
Attractions Canada
www.attractionscanada.ca

FOR A HERITAGE COMMUNITY ENHANCEMENT PROJECT

Alberta Community Development
www.cd.gov.ab.ca
Communities in Bloom
www.communitiesinbloom.ca

FOR A HERITAGE PRESERVATION PROJECT

Department of Canadian Heritage
www.canadianheritage.gc.ca

Virtual Museums Canada
www.virtualmuseum.ca
Canada's Digital Collections
www.collections.ic.gc.ca
The Heritage Canada Foundation
www.heritagecanada.org
The Alberta Main Street Programme
www.albertamainstreet.org

FOR NOT-FOR-PROFIT ORGANIZATIONS

Canada Customs and Revenue Agency
www.ccr-aadrc.gc.ca/
Alberta Government Services
www3.gov.ab.ca/gs/
Charity Village
www.charityvillage.com
The Canadian Centre for Philanthropy
www.ccp.ca
Volunteer Canada
www.volunteer.ca
Volunteer Alberta
www.volunteeralberta.ab.ca

OTHER PROVINCIAL HERITAGE ORGANIZATIONS

Historical Society of Alberta
www.albertahistory.org
Archives Society of Alberta
www.archivesalberta.org
Archeological Society of Alberta
www.ucalgary.ca/UofC/faculties/SS/ARKY/ASA_Files/ASA_main.htm
Alberta Genealogical Society
www.compumart.ab.ca/abgensoc
Friends of Geographical Names Society of Alberta
www.albertaplacenames.ca
Alberta Family History Society
www.afhs.ab.ca

