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**CANADIAN RAILWAY MUSEUMS  
AND VISITOR ATTRACTION**

By

Walter Gordon Miller McWilliams

Bachelor of Science, Trent University, 1986.

THESIS

Submitted to the Department of Geography  
in partial fulfilment of the requirements  
for the Master of Arts degree  
Wilfrid Laurier University  
1988

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## ABSTRACT

Canadian museums with operating railways constitute special places, and over the past five years they have seen a marked increase in historic preservation work. If this work is to continue these museums, run by volunteer organizations, must be able to increase the numbers of visitors to their sites.

Two research questions were investigated, one more objective and scientific, the other more subjective and humanistic: How do such special places function, especially with respect to their market area? And, what sort of sense of place do they create? The first question considers what draws visitors initially; the second question, what brings them back. The data was gathered through inspection and interviews at six major operating railway museums across Canada. It was found that museums divided into two groups. Type A museums have a "tourist" market area, while type B museums are used by day-trippers. Visitors, too, divide into two groups. One group comprises the hands-on, rail-buff types whereas the other group consists mainly of those who appreciate history and museums.

The findings of this study have both applied and theoretical aspects. By determining the major factors that influence and motivate visitors, the museums should be able to attract more people and become more viable. By investigating short-term visits, our understanding of place and sense of place is expanded.

Key Words: Railways, Museums, Tourists, Sense of Place.

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## CHAPTER ONE

### INTRODUCTION

Men of superior mind busy themselves first in getting at the root of things; and when they have succeeded in this the right course is open to them.

(The Wisdom of Confucius)

#### Statement of the Problem

Our contemporary period with its high technology revolution and our awareness of global problems is characterized, perhaps not by accident, by a growing interest in national and local heritage.

There are approximately 500 museums and over 150 recreational railways operating in North America and there are many more overseas. Such North American railway museums each attract between 1,200 and 360,000 visitors per year, according to the museum operators. Many of these museums play a significant role in the local economy by attracting new visitors to the area and by providing both direct and indirect employment.

Tourism is also of importance to the provincial and national economy. In 1985 there were approximately \$7.4 billion spent by visitors in Ontario alone. Of this total, approximately 70% was spent by residents. The remaining visitors came from the other provinces (9%), the United States (18%), and other countries (3%). Canada was running a tourism deficit in 1985 of \$2,104 million. In order to reduce this deficit, Canada needs to investigate ways to attract people from other countries to Canada, and at the same time to keep

Canadians travelling in Canada. Recreational railways, by becoming "tourist destinations", could contribute to reducing this tourism deficit and to increasing employment.

Canadian operational railway museums are expanding at the present time. But if appropriate expansion is to take place, then more money is needed by the museums, and the only way to get more is to increase the number of visitors. At the present time, all the railway museums in Canada run on volunteer labour and donations, and their limited funds make expensive marketing research out of the question. Nor do most museums have the expertise or time to conduct surveys by themselves. It is however, imperative for them to know what are the greatest influences on visitation rates. Such knowledge would allow railway museums to use most efficiently their small budgets. The problem investigated by this study, then, is "What are the major influences on visits to Canadian Railway Museums"?

#### Rationale for the Study

Railway museums with operating equipment constitute special places. In order to increase the number of visitors to these places, it is important to understand and know one's target or segment of the market. Knowledge of the present clientele's wants and needs is of great importance in planning. Through the gathering of geographic, demographic, and psychographic data from visitors at six Canadian operational railway museums, I hope to provide an answer to the research problem of identifying the important factors that control visitor rates.

In order to better understand the problem, the analysis will be broken down into the following sections: (a) compilation of a national visitor profile, (b) determination and explanation of any significant variation between the profiles, and (c) determining the museum's market reaches.

Efforts by the Canadian Railway Historical Association in 1979 produced a report of visitor profiles for the Canadian Railway Museum in Saint Constant, Quebec. However, the results of the study were not made readily available to the Canadian museum community. As well, the study made no attempts to analyze the data, except for determining arithmetic means. There were general conclusions made like "clean up the grounds", but nothing that would contribute to the increase of visitors. Today's recreationalists want and are willing to pay for "good" facilities, and if the museum community, dependent as it is upon volunteer labor and donations, is to continue, then it is imperative they know their clientele.

An extensive literature review has determined that no complete study exists of railway museum visitor profiles, and no attempts have been made to determine how to increase visitor rates. Interviews with museum directors and organizations revealed a need to gather, synthesize, and interpret data in this area to determine what factors influence visitation rates.

#### Limits of the Study

This study has been limited to discussing motivations, characteristics and travel distances of visitors to Canadian railway museums as they relate to the broader concept of place and man's sense of place. The survey was limited

to the summer months of 1987.

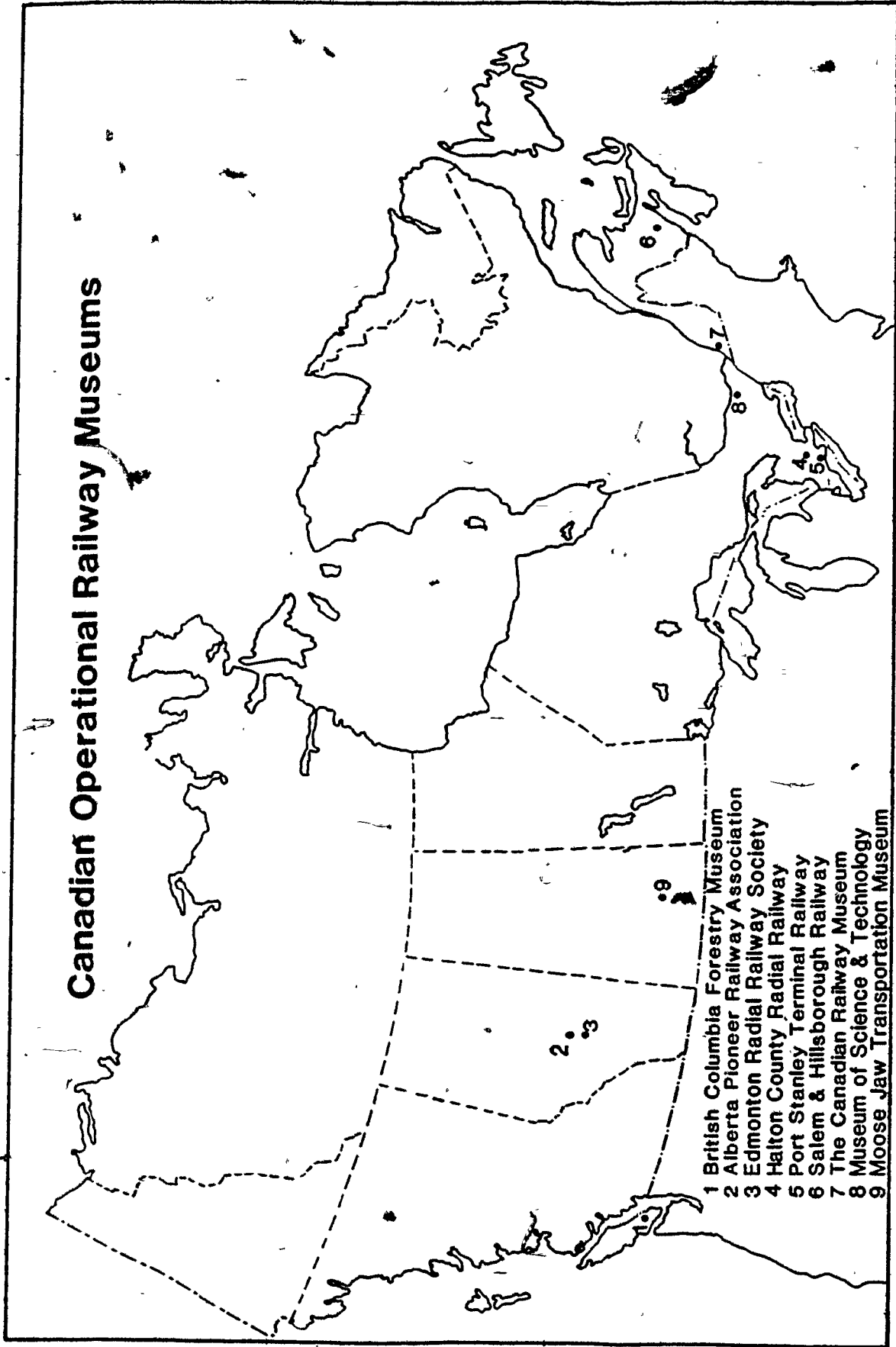
#### Definition of Terms

Special places involve, as we shall see, a "sense of place", a nebulous but important concept. For the purposes of this study, "sense of place" will be defined as settings that create meaning for people through their involvement. For museums wishing to draw visitors back, the sense of place created needs to be positive not negative. For the purposes of this study, "sense of place" implies a positive feeling.

For the purpose of this study, Operational Railway Museum is defined as a museum that operates full-size restored railway equipment, whether steam, diesel, or electric, and offers rides to museum visitors. Also, there must be restored equipment and a collection of railway artifacts on the premises to qualify for true museum status. This definition does not allow inclusion of purely tourist railways such as the Royal Hudson in British Columbia, the Prairie Dog Central in Manitoba, and the Algoma Central in Ontario.

There are nine operating museums, located in six of the provinces across Canada. The first six museums listed on Fig.1 are the museums in this study.

FIGURE 1



## CHAPTER TWO

### LITERATURE REVIEW TOURISM GEOGRAPHY, LOCATION, AND THE MUSEUM VISITOR

During the 1950's and 1960's, North American culture mass-marketed the products of the industrial era whose regimented uniformities were taking on the beginnings of high technology. By the 1970's high-tech was everywhere--in the factory, at the office, in our communications equipment and in every aspect of our life. Growing alongside this high technology acceptance, however, was a secondary and opposite tendency reflected in the back-to-the-land movement, in recreation and tourism increases, and in the reawakening of interest in our heritage (Naisbitt, 1984).

### HERITAGE PRESERVATION

We need the past in order to cope with the future, and features and patterns in the museum landscape make sense to us because we share a history with them. The past is not only recalled through museums, it is incarnate in the things that we build in the present. We make our environment comfortable by incorporating memorabilia into it, even if just for recreation, and this is particularly true for railway museums. We drive our quiet, clean, air conditioned cars to a railway museum and can hardly wait to get aboard a noisy, less than sterile, and definitely smelly steam train.

Reconstruction of our past not only reveals past scenes to the observer, it creates entirely new ones. Our inventive nature adds background details to

the picture that were absent in the original, and that could not have possibly survived the test of time. Our interest in preserving the past is constantly being tested by this inventive influence.

McIntosh and Goldner (1986) suggest that the following should be considered when planning, promoting and preserving:

1. Who are the present visitors?
2. Where do they live?
3. What are their travel preferences?
4. What are their travel destinations?
5. Who are your potential visitors?
6. What are the industry trends?
7. Who and What is your competition? and Where?
8. What are your short and long term promotion plans?
9. Are present promotion plans working?

In order to accurately preserve and recreate the original environment as closely as possible, many museums have acquired the running rights on abandoned trackage, rather than building new tracks (Lowenthal, 1975). For this reason many of the museums are located on or near abandoned railway lines. Such museums want the feel of the real thing. Smith (1983) notes the importance of creating the right feel for a historical museum, or "Disneyland type development" will unfortunately occur. In some cases, private consulting firms can be hired to help develop a historical site in order to "get the feel right" (Horwath & Horwath, 1987). As well, good development plans can aid preservation by obtaining financial assistance from government (Collinge, 1982). ~~Airy (1984)~~ noted additionally that "if you have a good management plan in place you are halfway to obtaining the government funding that you need". But too much government intervention makes museum directors feel they are



losing control of designing and planning. However, in most cases all three levels of government try to work hand in hand with preservation groups.

The holiday or vacation is a historically recent phenomenon, undertaken first by the upper and middle classes in the middle of the nineteenth century. Initially this desire to escape took the form of railway excursions. However, the business of tourism and heritage preservation that resulted from this movement of people has become well-developed, lucrative and well-studied (Hart, 1983).

### TOURISM

The term recreation stems from the Latin *recreatio* which refers to restoration or recovery. It implies the re-creation of energy or the restoration of the ability to function. Tourism on the other hand is the temporary movement of people to destinations outside their normal places of work and residences. Tourism is both a luxury and a business. The craving for difference and diversion is primary and basic to man, as a biological, psychological, and social entity. Denying or starving it leads to long term social problems (Krane, 1974). The restrictiveness of leisure services and creation of problems was noted by Thompson (1987), who felt all restrictions should be removed from recreation if we are to really live in a free society.

Marrus (1974) argues that leisure and recreation is a free activity which the individual engages in for his or her own purposes, whatever they may be. A choice is made on the type of leisure, but it is made by autonomous individuals free from the long arm of traditional authority, historical.

cultural, or social views.

Tourism consists of two basic parts, one static and one dynamic. The static aspect is what occurs at the site (Heatwolfe & West, 1982). However, just as important is the off site or dynamic aspect. Enger & Guest (1968) discussed the mobility aspect of recreation and the changes that have occurred over time as mobility has changed, and showed that as mobility has increased, the amount and type of recreational activity has also increased, as well as the distance that people are willing to travel to partake of that recreational activity. Gurgel (1976) brought both the static and dynamic aspects of recreational behaviour together in the study of "Canadian visitors to the Mormon culture hearth", wherein he examined the distance and travel methods of visitors but also the demographic and psychographic aspects of the visit. Interestingly, this study combines the purely geographic studies and the more economic market area analysis literature.

Clarke and Crichter (1985) suggest that people's behaviour is confined by social conventions at museums and theatres. When displays are left unattended, in many cases it is the adults who will climb on, poke, and prod. Many museum directors feel that adults not children cause the most damage in technological museums that contain old cars, boats, trains, and airplanes. Many visitors, apparently then, desire a hands-on, involving experience, a desire which offers museums both problems and opportunities.

Tourism can be beneficial not only to the facility itself but also to the local area by pumping money into the local economy. Tourism can also be

detrimental because it sometimes encourages the destruction of the very resources that people are coming to see. Tourism resources properly organized can offer much, and museums can provide an effective tool to give perspective to a country's culture and history (Dalibard, 1986).

One way that tourism can be properly organized is through the use of tourist organizations. The TRAIN or Tourist Railway Association Inc. is a non-profit group based in Burnsville, Minnesota, which provides advertising, public liability insurance and visitor evaluation technique information. An entire literature exists through this group that attempts to place the museum, and specifically the railway museum, into the broader context of tourism (Sandburg, 1987).

In order to give some limits to this broad subject, it is important to examine the differences in the study of tourism by a geographer as opposed to a sociologist, or an economist.

The geographer and other disciplinary specialists who seek to understand tourism and man's behaviour within that context all study the same phenomenon and collect the same data from basically the same sources. The difference between the geographers and others is that the geographer's bias is toward place and space. His fundamental question is "Where" (Ritchie & Goeldner, 1987). The associated question is what are the causes and consequences of where? Malamud (1973) suggests that the key variable in geographical research is distance.

According to Mieczkowski (1978) the study of tourism is an

inter-disciplinary study that draws upon economics, psychology, sociology, biology, ecology, and geography. In order to study tourism and its related fields in the context of geography, it is important to focus attention on spatial frameworks and spheres of influence.

#### SPATIAL LOCATION OF MUSEUMS

According to Pattison (1964) there are four traditions to the study of geography, one of which is the spatial tradition. This belief in the importance of spatial analysis, the act of separating from the happenings of experience such aspects as distance, direction, and position, is what sets geography apart from other disciplines. The importance of place comes into play when discussing the location of railway museums, more so than other types of museums. Sites become places when people bestow meaning upon them (Davidson, 1985).

Although museums are connected to the history of the country through their physical equipment, they are also connected to the country in their placement or location. To apply the concept of central place in the museum context may seem paradoxical at first glance. Central places and recreational places are essentially different in that recreational places are usually out-of-the-way where we can forget our problems of city life. On the other hand central places are by definition certainly not out of the way and offer many amenities wanted by modern man.

Some of the purely economic tourism studies make no notice of the visitor's perceptions, wants and needs. Bell (1977) noted that a modified

gravity model could be used to predict and model with a fair degree of accuracy the benefits accruing to the local area from the distribution of cottagers in an area. Perhaps, railway museums have this same effect on the local area.

According to the American Railway Association, any city over 100,000 people can support a railway museum, as long as the range of the catchment is within one hour's drive from place of residence. From this information, we can assume that the placement of railway museums in Canada will follow this location model (Heinritz, 1978).

The location of the museum is important, but just as--if not more--important is the visitor that comes to see and possibly ride on the restored equipment. It is these visitors that financially support the facility through entrance fees, donations, and souvenir sales. The museum is dependent upon the visitor's experience being pleasant. In order to provide a continual positive experience the museums must understand who their clientele are and what they want in a railway museum. In tourism development the angle of vision is gradually shifting from a blinkered "project-orientation" to a wider "market-orientation" (Boyd, 1973).

#### MARKET AREA STUDIES

Market area research is the formalized means of obtaining information to be used in making marketing decisions. Effective marketing decisions are based on sound information and relate mostly to areas of influence (Proctor & Stone, 1978). To understand and predict visitor behaviour it is important to examine

the museum's visitor patterns in order to gain a broader perspective of the current status of the facility (Peterson, 1977). As methods and numbers of travellers continue to increase, so do the number of variables that planners must consider before making either marketing or planning decisions. Market area analysis can be classified into three main categories: Demographics, Psychographics, and Geographics (Proctor and Stone, 1978).

### Demographics

Demographics refers to population size, structure, and distribution. Structure includes the ages, income, education, and occupation of the group, while size refers to the number of individuals in each age-sex group.

Visitor satisfaction is predominantly a function of highly individualized characteristics. Lounsbury and Hoopes (1985) studied the variables of age, sex, education level and perceived purpose of a museum through the survey medium. The visitor survey is the most useful way to obtain perception, attitude and behaviour data. As well, surveys that seek opinions can be used in planning of recreational facilities (Appendix B).

Schul and Crompton (1983) in a study of airline passengers between Texas and London found that social demographic variables were unreliable indicators of potential-visitor wants and needs. It was determined that a better measure of tourism potential and modeling comprised psychographic variables.

## Psychographics

Demographics, although useful in travel research, do not adequately explain the underlying motivations for travel which allow planners to identify potential markets. It is necessary to have information on the following:

1. Which segments of the population will travel?
2. What motives can be tapped to increase travel interest?
3. What facilities will make people return to a specific site?
4. What type of things do they want at their destination?
5. How can advertising focus more effectively on the importance of travel motives and needs?

In order to gain insight into the various groups that will travel, many market researchers have discussed and presently use the concept of market segmentation. According to Tatham and Dornhoff (1977), it is important to gain as much data as possible about each individual before market segmentation takes place. If we are interested in the social classes that are available to travel, as was Reid (1987), then we can use the income, education, and employment data from the demographic study and apply it to splitting the groups.

Once a market has been segmented into those groups that are able to travel, it then becomes important to determine the motivations for travel. Heidingsfield & Blankenship (1947) examined the problems of a fast changing market in relationship to the traveller's wants and needs and concluded that there were too many uncontrolled variables to produce flawless "every-case scenario" models.

At the other extreme, Kassarian and Robertson (1968) concluded they could predict behaviour and perception based on personality type and gender.

Few other studies support their conclusions. Hunt (1977) measured the satisfaction of consumer behaviour as a determinant variable in repeat visits to a specific site and studied the motivating factors. Interestingly, he concluded that the absence of satisfaction does have a direct bearing on the desire to return to a site.

Information on people's satisfaction levels can be used to help determine where advertising could be improved to provide visitors with a better sense of what they will experience at the facility.

The range of literature in the field of advertising is extremely diverse and covers a great many topics and special target groups. Rudelius, Pennington, and Ross (1971) assume that good basic advertising techniques do not change. If one's response to advertising is constant and advertising is constant, then the only effective variable was distance, because age, sex, hometown, mode of transportation, and reason for coming to the museum were not found to be influenced by advertising.

Weaver and McCleary (1984) examined the reactions of visitors to different types of advertising in order to determine its effectiveness upon different age groups. With this information in hand one can then effectively target the specific age and market that one wants to attract to the facility.

#### Geographics

Guy (1975) found that distance was the most critical factor in the determination of visitor response to a facility. Successful tourism marketing depends in a large part on good research. Various aspects of consumer



behaviour were examined by Guy (1975) including age, sex, education and income: if the visitor perceived the distance from home to the museum as being beyond their physical, monetary and mental range, then the visit did not occur. The critical factor that changed the perceived purpose of the museum along with distance was advertising. He noted that these two factors could be used to complement each other, and the results indicated an increase in visitation rates. However, he noted that the younger age groups would travel much farther than the 40-65 year old groups, suggesting that younger travellers had more time and money than the older set.

Pfister and Mills (1981) studied visits to Chile's National Parks. Master planning for future expansion and development is important, and planning for international travellers is even more important to a country like Chile than for countries like Canada or the United States. This visitor study was the first to be undertaken in the country. If the market area for the park was to increase, it was important to determine the size of its primary market reach, and as well to determine where people were learning of the park's existence. Interestingly enough, it turned out that the majority of visitors were from Chile itself, not foreigners as was first expected, and 34.2% of visitors learned about the park from friends and not from advertising. The distances that people were willing to travel were quite far, when you consider that over 80% of the population does not own a car.

From the literature review it became apparent to me that the topic of increasing visitors to railway museums was worth investigating and that

several likely factors needed to be included in the data gathering process. Ideas mentioned in this section seemed crucial in the determination and guidance of the pilot study, to which we turn next.

## CHAPTER THREE

### METHODOLOGY

In many geographic problems, the researcher must gather data that are not part of the visible landscape. Perceptions, attitudes, and behavioral patterns are critical pieces of information in market analysis. Mapping the visible landscape may be accomplished easily and with a high degree of accuracy, but acquiring nonvisible information is often less precise. Respondents may not fully understand the questions being asked, or they may answer without giving much thought.

Obtaining nonvisible data is a complex and highly specialized professional field. Whether the information is to be obtained by talking with people informally or by constructing a questionnaire, the information desired must be precisely defined. Exactly what data are essential to the specific research problem and what are not must be clearly identified.

#### Data Collection

The embassies of the United States, U.S.S.R., Switzerland, New Zealand, Japan, Italy, Germany, France, Britain, and Australia, supplied names and addresses of railway museums, which I wrote to requesting information on any visitor surveys that they might have conducted. I also contacted the Canadian Railway Historic Association (CRHA) as well as each of the museums affiliated with it.

As indicated in the previous Chapter, I reviewed published literature in five areas: (1) Recreation and Tourism, (2) Museology, (3) International

Railway Museums and Associations, (4) Canadian Railway Museums, and (5) Market Area Analysis.

For the selection of hypotheses to test the data, I was guided by Murphy (1975), who notes that:

A carefully formulated hypothesis is also necessary for it gives direction or focus to the gathering of data. Without a clear hypothesis, data gathering becomes a purposeless grubbing for facts, rarely leading to new truths for more adequate interpretation of the present and prediction of the future.

Through the use of the following two research hypotheses, which were kept as conceptually clear and simple as possible, answers to our two research problems will be examined. For increasing visitors through improving the sense of place, we need information regarding visitor's expectations, age, sex, and education.

The first hypothesis will help to determine the answer to "What sense of place do such places create?". So the first hypothesis will be:

**H1: There will be no significant difference in the composition of visitor profiles between the six railway museums.**

For increasing visitors through expansion of drawing area of the museum, we need information on each museum's current drawing effectiveness. Several comparisons of visitor characteristics will follow.

The second hypothesis will help answer the following question: "How do special places function with respect to their drawing areas?"

**H2: There will be no significant difference in the size of the market reaches of the six museums.**

To acquire the data necessary to test the hypotheses I decided upon a personally administered survey as the best means for obtaining the desired data.

Ideally, according to Boyd (1973), it is important to have two types of surveys so that a comparison can be made. He suggested that if a personal interview was to be used, there should also be a self-administered survey, as the one survey approach can run the risk of creating an unwanted, and unknown bias. Also, as was stated by Heard (1986), when comparing different museums it is important to have all the surveys conducted at the same time. Originally, the same self-administered survey technique that was used by Grant and Wall (1975), was planned. Unfortunately, of the nine operational railway museums in Canada, only six allowed me to conduct my interviews, and of these, none wanted to be bothered with an additional self-administered survey.

The survey investigated the visitor's image of the museum and the characteristics of visitors. The image of the museum involves such elements as what they expect to find, the purpose of the museums as they understand it, and how they found out about the museum. The characteristics section of the survey is intended to determine a profile of education, occupation, residence, age, and sex. It should be noted that since the surveys were undertaken during the peak summer tourist season, the results do not include information on those visitors who come to the museum in school groups. In some cases, these organized groups can account for 20% of all visitation. However, this 20% is not a large income producing group, and most museums feel that school groups

fill a public relations, and advertising, rather than an income producing role. However, due to these imposed restrictions, financial constraints, and the problems of making arrangements over hundreds of miles, the following approach was used.

#### The Pilot Study

According to Haynes (1982), at least one pilot study is essential in any type of study that utilizes surveys as its main data source. The pilot study serves the purpose of checking and measuring the suitability of the data collection procedure and provides a directional indicator for the main body of the study, on which decisions are based and hence knowledge is gained. According to Sheskin (1985) another important purpose of a pilot test is to ascertain the length of time needed to complete the questionnaire and to obtain some indication of the likely response rate for the main survey.

My pilot study was conducted during the last weekend of May, 1987, at the Halton County Radial Railway. The survey was the personal intercept interview type described by Gold (1980) and used by Davidson (1985). Sheskin (1985) suggests that 30 to 50 is a good sample size for a pilot study. A sample size of 50 was decided upon, and all surveying was conducted by the author so as to reduce the possibility of bias created by different interview techniques, as well as to reduce costs. According to ticket sales for the day, 78 adults had entered the grounds, and my pilot survey received responses from 64% of them.

There were a few problems revealed by the Pilot Study that led to changes in the main survey forms. Many of the people did not do page two. Sp

instructions were written on the bottom of page one. Secondly, many people circled multiple answers despite instructions at the beginning, so the instructions were written with each question. Also, some of the questions needed to be simplified. Clipboards, whose use I had thought would encourage questionnaire completion, proved too cumbersome. I ended up, instead, handing the visitor the form near a bench or table. For a copy of the main survey form see Appendix A.

#### The Main Survey

The survey used the personal intercept interview technique. According to Gold (1980) and Sheskin (1985) this technique offers the best possible combination of the self-administered questionnaire and the personal interview and can yield very good results as long as the person conducting the survey is aware of possible bias that he/she might be creating when selecting respondents.

The survey was conducted during July, August, and September 1987 at each of the first six museums shown in Fig 1. One hundred surveys were collected at each institution with no time limit placed upon collection, the author remaining at each museum until one hundred forms had been completed.

#### Data Use

As with any survey it became important to be able to determine which of the data thought to be important really were. To do this, I combined the data for all six museums together into a group called the Canadian Railway Museum Visitor or CRMV for short. Through the use of ANOVA and Chi-Square testing at

the .05 level, I compared all the variables for all the museums in order to determine which were statistically significant.

Once the CRMV had established the significant variables, the analysis was divided into two sections in order to investigate the two hypotheses. To answer hypothesis one, the profile characteristics of travel method, other museums visited, perceived purpose of the museum, likes, dislikes, age, sex, and education were compared at the .05 level with Analysis of Variance and then entered into a table (Appendix E, Table E.1). The same technique was used by Marsh (1986) to add up the significant and the nonsignificant characteristics, and thereby determine if an overall composition was significantly different. As may be seen, for the three museums, none of the eleven visitor characteristics proved significant; for three museums eight visitor characteristics were insignificant while three were significant. Overall, then, the six museums did not differ significantly in their visitor characteristics. My findings will be discussed in the subsequent chapters.

In order to answer hypothesis two, the distance data (Appendix E, Table E.2) were organized into a table (Appendix E, Table E.3) according to whether most of each museum's visitors travelled more or less than 100 km, the distance distinguishing day trippers from tourists (Heard, 1986). As may be seen, the museums form two distinct groups of three. Again, the implications of these findings regarding the hypothesis will be discussed later.

Geographers as social scientists are concerned with both explanation and description, both of which can have subjective as well as objective aspects.



Personal judgment, values and perspectives can aid empirical evidence, and lead to fuller interpretations and sounder recommendations (Pelegrino, 1979). So the data will also be analyzed for their more subjective content. In so doing I hope to show the usefulness of combining the two major contemporary approaches in geography.

In the next section we will present the findings of the data gathering process.

**STUDY FINDINGS**

**CHAPTER FOUR**

## THE CANADIAN RAILWAY MUSEUM VISITOR

Every year, millions of people stream through museums—young people and old people—people with varying degrees of education, people alone and in groups. How can museums best serve this diverse audience? Does the visitor come to be educated, entertained, amused, or simply spend an afternoon with the children? These are types of information that are needed. However, research in the past had led to very little applied information (Falk, 1985).

Who is the museum visitor? Where is he from? Why is he here? As was discussed earlier, marketing in its most simple form is the study of that which covers what your product is, and who your products are for (Lundberg, 1973).

The presentation here is structured in the same order as was the main survey questionnaire (Appendix A). The percentage values are based on the entire data set, and the valid percentages have been recalculated taking into account the number of missing values. As was mentioned by Bardon & Harding (1981) and Lounsbury & Hoopes (1985) it is almost impossible to get 100% full response in a self-administered questionnaire. The number of missing values are shown at the bottom of each question (Appendix D). Some questions have larger missing values than others and this is due to many factors such as time and weather that will be discussed later.

As well, this section will provide us with an answer for hypothesis number one. If we can determine what variables are significantly different between the museums, we can then make a decision as to whether the museums are

significantly different overall, or whether the composition of visitors is similar.

The following information summarizes the 550 surveys from the six railway museums in the study. Although the Canadian Railway Museum Visitor is not a real person, it is in fact a composite person based on the views of real Canadian railway museum visitors. Many studies use a "composite" person, place, or thing in order to demonstrate a point and to allow a large amount of information to be passed onto the reader in a very short time. This technique was used by Neumeier & Neumeier (1958), Deasy & Greiss (1966), and more recently by Gray & Edwards (1986).

Certain basic factors affect the travel market. To be marketed successfully, tourism like any other product requires qualified buyers and people with disposable income and a willingness to spend. Major factors that can affect the market are income, age, sex, education, time, distance, customs, habits, attitudes, traditions, energy, and lifestyle. Even this list does not represent all the factors that the modern tourism manager should consider regarding the Canadian Railway Museum Visitor.

**Table D.1**  
**Attributes of the Canadian Railway Museum Visitor**

First Visit to the Museum	74.1%
Arrives with Family	61.0%
Have never visited another RR museum	65.8%
Do make visits to art galleries	83.2%
Feel the main purpose of the museum is to "Preserve and show the past"	82.1%
Live in a city of more than 60 000	57.0%
Canadian Citizen	87.5%
Can visit the museum in 1 day trip	74.2%
Always travel by car	94.5%
Do not have a RR museum close to home	84.1%
Consider themselves tourists	28.4%
Found out about museum from friends	29.4%
Best part of the museum—Ride on train	45.5%
Do not think the ride is long enough	39.8%
Best improvement is to make ride longer	36.0%
Got what they expected from the museum	98.8%
They want to visit other RR museums	100.0%
Do not know where they are located	79.9%
Are not C.R.H.A. members	98.4%
Average age is between 25 - 44	48.7%
Female 55.1% Male 44.9%	
Have a secondary school education	39.3%

#### Geographics

The methodology that a geographic researcher uses differs from that of other social scientists in that geographers are primarily concerned with the spatial and mappable aspects of a problem. It is through spatial models and cartographic techniques that many interrelationships can be easily seen and understood. One of the accepted concepts in geography and market research is that of distance and the marked effect it has on dependent variables. In order to get a better understanding of the CRMV's travel patterns to, from and about

the museum, the variables of distance from home town to museum, distance travelled today, and distance to travel tonight were broken down into percentages (Table D.1 to D.3 in Appendix D). The distances for travel before tonight were not thought to be significant due to the fact that they had no directional dimension.

There have been many studies, such as Guy (1975), Gitelson & Crompton (1983) and McIntosh & Goeldner (1986), that have shown the relationship between distance and other socioeconomic variables. It was the intention of this next section to examine and determine if there was any significant variation between the highly structured variable of distance and (1) The reason that the CRMV came to the museum, (2) The CRMV level of schooling, (3) The family group, (4) The CRMV's perceived purpose of the museum and (5) The way in which the CRMV found out about the museum. These combinations were determined after a careful review of the literature. It is hoped that the variation found within the variables will be significant and not mainly due to randomness.

Rather than rambling on at great length about the Analysis of Variance and its many assumptions and methods, let it suffice to say that the author has decided what will be significant at the .05 level and what is not after careful examination of the computer output. Cluttering this section with numerous calculations and print-outs would be both a waste of my time as an author and your time as a reader.

This same shortening of statistical analysis into textual format will be

followed through the remainder of this paper. As a researcher I am intent on keeping the printed statistics down to a minimum. However, I do intend to integrate the results of many tests in the discussion section. The results can be found in Tables D.4 to D.12 in Appendix D.

### Psychographics

Due to the fact that psychographics try to examine variables that cannot be collected directly, it was decided that the analysis should be segmented into two basic categories: (a) The composition and values associated with those people that have described themselves as either a Tourist or Railway Enthusiast, and (b) The composition of those people that came to the museum as a family group. As was shown by Tatham and Dornhoff (1977), the family group is extremely important to the recreational industry; as well, recreation is important to the development of the family unit. It was therefore decided that the same set of psychographic variables studied for (a) be repeated on the family units. It was shown by McIntosh and Goeldner (1986), that the way people perceive themselves and the things that they actually do can be and usually are quite different.

### DISCUSSION

Since Table D.4 indicates that only "Advertising" and "Reason for coming to the Museum" were significant, the remainder of the testing was carried out on these two only. The same analysis techniques were used with the comparison procedure. The procedure was repeated for the individual museums only if the Chi-Square test was significant at .05 level.

It was found that 50% of the visitors came from less than 110km. It is interesting to note that the American Railway Museum Association studies indicate that usually a railway museum will draw 50% of its visitors from a 100km reach. The 50% of people within this area found out about the museum 60% of the time by either living near the museum and knowing about it or from friends and relatives. However, when you examine the next 10% of visitors out to 140km it appears that all of a sudden over 50% of visitors find out through newspaper, radio, and T.V. advertising. There seems to be a significant breakpoint between the 110km and 140km market areas. Interestingly, though, when you reach the 1200km mark from which 20% of visitors come, 40% of people learn about the museum's existence through friends and relatives and 15% through the media. The remaining 45% were mixed between magazine ads, tourism literature, and "other".

The second variable examined was that of education. The crosstabulation (Table D.5) shows there is not one variable when compared with education that is significant, and therefore we can conclude that education plays no role in the perceptions of the CRMV, or in the way that information or advertising is conveyed. It appears then, that education level is not a stratifying factor, as is distance.

As the family unit has been shown to provide a bases for much recreational activity it was examined (Table D.6) in order to determine if family type has a bearing upon the advertising, travel method, and if the visit was a first. The analysis indicated that a significant variability



existed.

Of the 73.5% first time visitors to the museum, 60% were travelling in a family unit, 30% as couples, 8% with an organized group, and 2% singles. The families that came to the museum travelled exclusively by car. It was found that the families found out about the museum 30% of the time through friends, 30% knew about it for a long time, and 12% through the newspaper, and the remainder through mixed ways. From the results presented here it appears that Thompson (1987) was correct in the importance that was placed upon the family unit and the recreational experience.

Since the family is usually made up of both sexes, it was therefore important to determine if the family is segmented by sex. As was indicated in Table D.8, none of the tests showed any type of significance. As well, the age of the groups was examined to determine if any age segmentation occurs. It was expected that age would be a determining factor in the perceptions of the museum and the purpose of the museum (Table D.7).

The sample did not spread evenly over the entire age population range and was therefore skewed towards the middle aged groups. If the sample had been more even, it is felt that perhaps some significance would have occurred. This assumption is based on other studies in the literature that found a significant level of variation.

Although the reason for coming is grouped into several variables for the study, as it turns out only "Tourists", "Special Trips" and "Railway Enthusiasts" are significant. Interestingly, when questioned about first time

visit, 25.2% of the tourists were positive, as were 28.6% of the special trippers, and 10% of the railway enthusiasts. However, 31%, 35%, & 60% respectively had been to other railway museums. Even though the percentage of first visits by rail fans was small, they had an overwhelming rate of visits to other sites.

The way in which people found out about the museum turns out to be mostly from friends and relatives, as was shown in previous tests. Advertising is a critical variable and shows no socio-economic boundary. Unfortunately, we find that even though the majority of people enjoyed their experience, most did not know where any other museums were located. This advertising thread seems to run through every variable that has been tested. It will be expected then that if it is important to the C.R.M.V., then it will also become a significant variable in the individual museum outcomes, and will warrant further in-depth discussion in the final chapter.

And finally the number of people that got what they expected at the museum was examined. According to Hunt (1977), if 75% of your visitors get what they expected and feel that they have received good value for their money, time, and travel, then as a manager you can expect that 50% those people will return to your facility within one year. It was noted that 97.6% of people indicated they were satisfied with the museum and they felt that good value was obtained. As well, of those, 58.9% indicated that they would return. However, this figure cannot be taken as absolute truth due to the size of the sample. The results can differ greatly from survey and sample error.

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Only 22.5% of the surveys had both these questions answered as 73.5% of people were first time visitors and could not be included in the testing procedure for obvious reasons.

Through the testing of the C.R.M.V., it was found that there were several significant factors, that will now be used in the individual museums tests: family groups that the person was travelling in, the advertising, the reason for coming, and of course the distance factor, which will be concentrated upon in the following section.

The planning and operating of a tourist facility such as a railway museum within the current and changing economic times involves the management's mobilizing every possible tool at its disposal to achieve the objective of existence and expansion. The application of modeling, and I do not refer to HO or N scale here, represents the objects and systems that are presently interacting to affect the museum. Models due to their composite nature can not represent all interactions, therefore it is important to concentrate time and effort on those variables most associated with visitor usage and change.

Through the use of ANOVA testing for distance based variables and Chi-Squared tests for the remaining factors, it became apparent that there was a significant difference between the museums. However, there are enough individual differences and significant factors to warrant splitting up the data and examining the museums as individuals. The CRMV screening process has allowed the large data set to be broken down into a manageable size, and now we can deal with only those factors which are significant and not waste time

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testing each of the individual factors for each of the museums first. It was thought that this technique would lead to more efficient use of time and a more straightforward presentation.

## INDIVIDUAL MUSEUM STUDY FINDINGS

### THE SALEM AND HILLSBOROUGH RAILWAY

The Salem and Hillsborough railway, which opened tourist operations in the 1983-84 season, is located 22 miles south of Moncton, New Brunswick. It is open on weekends during May and June and daily from the end of June to the beginning of September.

Two options are available to riders of the Salem and Hillsborough Railroad, the scenic five mile trip or the 30 mile dining trip. The scenic trip costs adults \$5.00, seniors \$4.50, children (6-12 years) \$2.50, while children under six ride free. The dining car train, which runs Thursday through Sunday during July and August, costs between \$23.75 and \$31.25, which includes the meal, snacks, and refreshments. As well, the trips starting in September of 1987 were to offer a club car with live entertainment.

An estimated 18,000 to 20,000 people ride the railway annually. Most visitors spend the night in Moncton and originate from New Brunswick, Quebec, and Ontario. The Salem and Hillsborough railway is very valuable to its local community. Not only is it the main attraction in the area but it provides seasonal employment as well as four full time positions; in fact the railroad is the second largest employer in the area.

The railway is funded by both the New Brunswick and federal government. Unfortunately, revenues from ridership do not cover operating costs as of yet, but the management is hoping it can cover its total operating costs by 1989.

Currently, the advertising budget is \$7,000, which is spent on TV and radio ads as well as brochures and information that are available at tourist bureaus.

When one travels in the local area about the museum, it is obvious that it is an economically disadvantaged area. However, over the past two years there has been a marked improvement in the "looks" of the area. Perhaps, as with all things, it will take time for the local operators to put their trust in the museum to act as the major player in the drawing of tourist dollars into the area. When this trust is established, local people will be more willing to invest in capital improvements, in order to better serve the hopefully growing number of visitors.

#### THE PORT STANLEY TERMINAL RAILWAY

The Port Stanley Terminal Railway is operated by a private company and offers a 2.5 mile ride from Port Stanley to Union in Southwestern Ontario. There is currently a total of seven miles of track, and an extension is proposed. Labour is supplied by one seasonal full time employee and up to fifty volunteers. Therefore, the P.S.T.R.R. contributes little in terms of direct employment to the local economy.

There are 10,000 rides annually and the operators estimate that 95% are day trippers from London, Windsor, and eastern Michigan. Approximately five percent stay overnight locally. Day users bring business to the Port Stanley shops and restaurants. It is difficult to judge whether the existence of the railway brings visitors or whether visitors to the town come to the railway as

well, but there is obviously a synergistic effect. However, they all seem to make one day trips to the museum and same day trips back home. The people spend money at the museum but there is very little in the way of spin-off benefits for the local community. If people were to stay overnight in the community the increased tourist revenue would surely be noticed. The town of Port Stanley is not that poorly laid out for tourists. There are several advantages to the town: It is small, quiet, it has an excellent harbour and many small restaurants and stores. Its close proximity to the city of London may in fact be the reason it has not prospered. At one time the beaches were filled with tourists and cottagers who came to the beach by train. However, when The London and Port Stanley Railway closed in the late 1950's the town seemed to slowly die. Unlike most, the operation covers its costs, without assistance from any government department.

#### THE HALTON COUNTY RADIAL RAILWAY

This is a streetcar and electric interurban museum providing operating cars for visitors to ride. It is operated by the Ontario Electric Railway Historical Association, a collection of railway enthusiasts. The association collects equipment and restores them to operating condition. The "main line" on which the trolleys are operated for passenger service is 1.25 miles long, but a variety of equipment is available to ride. Cars operate weekends from the 24th of May holiday weekend to Thanksgiving and daily during July and August. Current admission fees are \$3.25 for adults and \$1.50 for children. The admittance fee provides unlimited rides, and most of the restored

equipment is on display.

The museum currently attracts approximately 50,000 visitors annually. Very few of the visitors stay in the local area overnight, because Toronto is only a half hour drive away.

All the restoration work and other labour on the site is provided by volunteer efforts of the members. Almost all financial resources are provided through admission fees and the fund raising activities of the association. However, the museum has received some assistance from the Ontario Ministry of Culture and Recreation.

Halton County is entirely volunteer with the exception of one paid student each summer, so in this respect it does not contribute to the local economy. According to a recently released Ontario Ministry of Transportation document,

The overall economic impact has to be seen as fairly modest in terms of economic impact. The railway does not keep visitors in the area for an extended period and creates almost no employment.

#### THE EDMONTON RADIAL RAILWAY

The Edmonton Radial Railway Society was formed to build and operate a streetcar line in Fort Edmonton Park, which has streets representative of the years 1905, 1920, and 1950. The society has restored two Edmonton streetcars and is working on several others. The streetcars operate through the streets of the park. The 1.2 mile ride takes 15-20 minutes. Rides are included in the cost of admission to the park and are unlimited. Also, the cars are available



for special occasion rentals. The site is on the south bank of the North Saskatchewan river in southwest Edmonton.

### **THE BRITISH COLUMBIA FORESTRY MUSEUM**

The British Columbia Forestry Museum, located on Vancouver Island sixty kilometers north of Victoria near Duncan, covers an area of approximately one hundred acres and is dedicated to the preservation of railway equipment as well as logging and lumber processing. Admission to the museum includes unlimited rides on the Cowichan Valley narrow-gauge railway, which winds through the trees, over hills, under bridges and crosses a long curving trestle over a bay in Soan Lake. Visitor facilities include a snack bar, picnic tables, and numerous hands-on exhibits. The admission price also includes guided tours and films. Unfortunately, much of the railway equipment is in poor repair and is unavailable for general public display. However, the shops are extensive and well equipped.

The directors of the museum feel that since the museum began operations there has been a significant improvement in local tourism. It is not easy to say if the museum draws the town tourism or the town draws for the museum.

The hours of operation are daily throughout the summer and weekends in the spring and fall. The museum is a non-profit community venture, sponsored by surrounding municipalities, local and provincial governments and the forestry industry.

### **THE ALBERTA PIONEER RAILWAY ASSOCIATION**

A permanent museum site is located northeast of Edmonton. At the museum

visitors can enjoy a ten minute ride on tracks around the museum's property, riding behind either steam or diesel equipment. Trains operate on long weekends, and during July and August from nine a.m. to five p.m. The APRA park provides refreshments and a gift shop.

One of the usual arguments by the museums to gather money is that of increasing local tourist business. If the museum acts as a drawing card for the area, local business and government may be willing to help financially support the operation.

#### Analysis of the Data

The distance from home data (Appendix E) was collected in order to help understand the market reaches of the various museums and then to try and determine if there were any significant differences in the distances. It was found that the distances people were willing to travel to the museum and the main reason for the visit were significant in all six cases. As well, the ways that people found out about the museum were significant. It is also important to know what people think the purpose of your museums is. In this way you can target your advertising at a specific area to reinforce people's expectations. The perceived purpose of the museum seems to be significantly affected by the way that the persons views themselves.

It was expected that many people would answer the purpose to be giving rides on trains, but it seems as though the rides on the trains are the outcome of preservation. All the visitors to the museums listed preservation of the past as the primary purpose of the museum, except for the British

Columbia Forestry museum, whose visitors indicated that education was its function. Since the majority of visitors feel that preservation is important then this should become an area to be used in advertising.

During the discussion of the CRMV it was found that the variables of age, sex, and education do not seem to play a significant role in the determination of enjoyment level, perception of the museum's purpose, or the reason for visiting the museums, for the visitors in this study. However, the role of the family has been shown to be of importance, by the CRMV as well as by (Thatham and Dornhoff, 1977), and to the museum community by Heard (1987). Therefore, family grouping was crosstabulated with advertising type, and method of travel to determine if they were significantly correlated for each of the individual museums.

It was found that all the museums showed the same results as the CRMV. The relationship between Advertising and Family group was significant at the .05 level. This seems to be a positive indication that the three factors involved are not related purely due to chance, and that further study seems to be appropriate. Since I have found that family travel group is significant it then becomes important to identify the areas of advertising that each family group uses. In this way we can determine where to target advertising in the hopes of increasing visitation rates.

#### **Family Travel Group and Advertising**

The family travel group and advertising Chi-Square testing revealed that all the museums are significant at the .05 level, and we can conclude that

this is a good indication of how the population feels. There were no marked differences in the methods that family travel groups used to find out about the museums (Table D.6). It was found that people alone, with children, or as a couple found out about the museum in basically the same ways. There were no significant differences in the advertising methods used. Many found out about the museums from friends, through magazines, or from tourist literature. Interestingly, all six museums showed the same results, which was not entirely unexpected, as the demographics are similar for all the museums. Perhaps the discussion chapter will be able to shed some light upon this area.

Families are made up of people who have specific interests. Since we have now determined that family travel group is not a determining factor in the type of advertising used, then perhaps if we can examine the personal reason for coming to the museum, we can then find an area, topic, or concept that will help to increase visitation rates. It had been thought during the literature review and contact with museum directors that the views and types of advertising that appeals to railway enthusiasts varies from that of the average tourist.

The following section seeks to determine what significant factors affect visitation from the standpoint of reason for visitation. The main two reasons for coming to the museums have been found to be either as a tourist or as a railway enthusiast. The following list is the factors that were crosstabulated with reason for coming for all the museums. As it turned out all were nonsignificant at .05 except for advertising.

- (1) Have you visited other railway museums?
- (2) Perceived purpose of the museum
- (3) Is there a museums like this near your home?
- (4) Have you visited it?
- (5) Advertising
- (6) What did you like about the museum ?
- (7) What did you not like about the museum ?
- (8) What would you like to see improved ?
- (9) Was the museum about what you expected?
- (10) Are you a member of the CRHA ?
- (11) Would you like to visit other RR museums?
- (12) Do you know where they are?

However, there does seem to be a definite difference in the type of advertising that draws tourists and that which draws railway buffs. The following section will try and discover exactly what types of advertising appeals to each group of individuals. In this way the museums that cater to the general history minded visitors will be better able to target their market audience. Likewise for the hands-on railway museums, they also will be better able to target advertising areas. The railway buffs seem to find out about the museum from friends and relatives rather than from tourist literature and magazines. As well several people mentioned that local railway clubs and associations had been the advertisers. For the tourists, the sign on the road proved to be the most benefit for Duncan, Fort Edmonton, and the Salem and Hillsborough. Interestingly, very few Halton and APRA visitors found the museum through regular sources and listed that they had "known about it for a long time", but had just never had the chance to visit it. Many different types of advertising exist, but the most effective ones appear to be word of mouth from friends and relatives. Because of this the image that the museum projects is probably quite important. The idea of image projection will be

addressed later in the discussion.

#### Other Museums Visited

People's expectations are based upon previous experiences so it becomes important for attracting visitors if you can find out where they have been before and how your museum "stacks up" against others of similar kind. People tend to visit like places; as well by looking at other museum's advertising new insights may be gained into what brought people to other facilities in the first place. When knowledge like this is gathered it can be applied to your own situation to increase visitation rates (Appendix D, Table D.13).

It is interesting to note the different types of museums that are visited. The visitors to Halton County have generally also been to Heritage Park in Calgary, probably due to the fact that there is an electric streetcar line in the park. However, they have not been to Fort Edmonton. Fort Edmonton seems to advertise their fort and steam train more than their streetcars. The APRA visitors seem to visit places that concentrate on steam power such as Ottawa, York, and Delson. I think that the Museum of Science and Technology in Ottawa draws people not only due to their personal interests but due to the fact that the museum is a large tourism destination in its own right. These results seem to indicate that people want to visit other railway museums, but 79.7% do not know where they are located. However, there is also evidence to show that when they know where the museums are, they do in fact visit them.

### How does the museum compare with others?

The perceptions that people have are based on previous experiences. The list of museums (Table D.13) indicates the type of museum that people have already visited and have pictured in their minds when asked to compare against the museum they were at. At the ERRS, nobody thought it was Bad, only 8.5% thought it was Fair, 63.4% Good, and 28% as Excellent. When asked to compare the APRA with other museums, it was noted that 0% considered it Poor, 4.4% Fair, 71% Good, and 24% Excellent. The Salem and Hillsborough visitors rated the museum as Fair 15.6%, Good 60% and Excellent 24.4%. Nobody rated it poor or bad. The Halton visitors rated it as Bad 2.6%, Poor 2.6%, Fair 28.9%, Good 44.7% and Excellent as 21.1%. And Duncan was rated as Fair 10%, Good 56%, and Excellent 34%.

Port Stanley is the first of the museums in the study to have anyone mention it as being Poor (12%) in comparison to others. It was rated as Fair 29%, Good 53% and Excellent 6% by the visitors. Since it did not get very high marks in the excellence department, it should be interesting to see if people actually got what they expected. Interestingly, 90% of people indicated that they did indeed get what they expected. It is possible that visitors did not expect too much, and that is exactly what the Port Stanley Terminal Railway gives you.

### Did you get what you expected from the Museum?

Every day in life we are faced with decisions and these decisions are either consciously or subconsciously based on our past experiences. People

that come to a facility have a set of goals or perception of what that facility needs to offer for them to be able to enjoy their visit. So when the visitors were asked to compare this museum with ones they had already visited the following results were obtained.

Table 4.1  
Did you get what you Expected at the Museum?

Salem and Hillsborough	89.6% Yes
Port Stanley Terminal	90.2% Yes
Halton County	91.9% Yes
* Edmonton Radial Railway	90.7% Yes
Duncan	88.6% Yes
Alberta Pioneer Railway	85.7% Yes

When surveyed, most of people indicated that they got what they expected from the museum and were interested in visiting other museums. Unfortunately, 79.7% of visitors do not know where the other railway museums in Canada and the U.S. are located. The aspect of advertising has been spoken of many times in both the literature review and this section. In order to help this problem the following was suggested by several visitors.

The Salem and Hillsborough as well as the other five museums should distribute pamphlets to all the other railway museums across Canada. There are museum operators in Alberta and British Columbia that have heard of the Salem and Hillsborough Railroad but do not even know where it is located. This is definitely a problem that can be remedied. The monies spent on radio and television spots appear to be working quite well. However, the amount of



money spent in this area is too small, even though the S & H has one of the largest advertising budgets of any railway museum in Canada. Regardless of where people come from, they all have some expectations of the museum.

#### Visitor Likes, Dislikes, and Suggested Improvements

When the visitors to the various museums were questioned as to what they liked about the facility, it was found that the ride on the preserved equipment was the most popular answer for all the museums, except for the ERRS where it accounted for only 12% of responses. At the ERRS the historic aspects of the museum as well as the size tended to overshadow the ride itself. Also, the ERRS had the highest rating for friendly staff. Perhaps this is due to the fact that the people that work at Fort Edmonton all speak as though they were actually living in the various periods they are depicting. This gives the visitor a warm friendly feeling that you do not get in a modern high-tech museum or science center. Very few people mentioned that visitor services were a liked aspect of the visit, although, in most museums the respondents were always found near the food vending areas.

The people that responded to the survey also answered a question about what they did not like about the museum. The largest response was that the ride was not long enough, considering the cost. Interestingly, APRA has the shortest ride and it received the second smallest number of complaints (29%). The APRA has about .5 miles of track and Halton County has the second longest track with 1.25 miles and they had 53% of visitors complain about the ride. Perhaps it is not the exact length of the ride, but more the quality or feel

of the ride. You can have a short ride, but make the ride enjoyable enough that the length takes a backseat to the experience (Table D.15). I think it gets back to the idea that if you have more then people will expect more, and therefore be more critical.

After visiting Port Stanley it can be easily seen why people stated that the grounds were poorly kept. Basically if you do not see the sign stating it is a railway museum you could drive by quite easily, thinking it was just a couple of sidings with abandoned junk on them that CN or CP had forgotten about. When asked for immediate improvements in Port Stanley, the following problem areas were identified. There was a consensus among 43% that a longer ride was needed, 10% wanted cleaner grounds, and 7% wanted better advertising.

One of the improvements that were not on the survey form but were listed under other comments in 48% of cases was the problem of the public address or lack thereof on board the train. With today's low cost and easily available amplifiers and speaker systems, there is absolutely no reason why you can not have a sound system that people can hear. A five inch horn in a forty foot open box car is the presently useless system employed. Serious consideration by the directors of the Port Stanley Railway should be taken with these comments. The information that the conductor has about the right-of-way and local area is both informative and interesting, and it is a pity that half the visitors can not hear it (Table D.16).

Even though there appears to be a lot of criticism of the PSTRR, and most of it is not unwarranted, 85% of people do want to visit other museums.

Unfortunately, as we have found in all cases so far, 67.6% of people do not know where they are. Again lack of advertising is showing up.

Halton County visitors indicated that the best part of the museum was the rides on the preserved equipment (54%). As well, many people added comments such as "It was great to ride on all three cars for the one price". The accurate preservation of the equipment and the restoration barns were cited in 14.6% of cases and the historical aspects of the equipment and the small display in the station were cited by 4% of visitors. The most negative things that were said about the place were the length of the ride (53%). People were more concerned with the amount of equipment (11%), poor advertising (4%), and the difficulty people experienced in trying to find the place (4%).

However, when asked about immediate improvements to Halton County, 60% of respondents indicated that a longer ride was needed and 20% felt that printed information should be made available. There is a booklet for sale where tickets are sold; perhaps if the booklet had a higher profile in the selling area, more visitors would see it and use it. Some 15% of the people wanted better advertising, and 12% felt that tour guides would be a benefit.

The historical aspects of the ERRS site tend to be the most predominant. If you situate the museum in a period setting such as was done here, you can sometimes run the risk of overkill (Rosenow & Pulsipher, 1979) and of having the atmosphere of the situation overpower the operation of the museum and equipment, and finally the ride itself. Many people (10%) felt that more equipment was needed, and that the ride was not long enough (8%).

Interestingly, only 8 visitors listed advertising as poor and 4 indicated that the place was difficult to find. It is difficult to understand how people found that it was hard to find, due to the fact that a massive amount of money is spent to advertise Fort Edmonton by the Alberta department of Tourism. You can not enter the Edmonton area without seeing large signs near the highway.

The Edmonton Radial Railway Society has the advantage of being in a safe and secure location for their equipment as well as appearing to ride along on the advertising coat strings of the fort. And as always, people have their own ideas about what the museum needs. Many people felt that tour guides were needed (47%). However I suspect that this had more to do with the fort rather than the actual running operation of the streetcars. As well, 28% wanted printed information, and 16% a longer ride.

When APRA visitors were asked what they liked, 54% indicated the ride, 13% liked the historical aspects of the place, and 4% said the size of the grounds. However, when asked what they did not like, 29% indicated the ride was too short, 30% said more equipment was needed, and the rest were divided equally between advertising, ground care, and poor displays. When asked for improvements, over half (55%) said nothing needed to be improved. So the following results are based on 45% of people surveyed: 36% said a longer ride was needed, cleaner grounds 18%, and 25% printed information. When questioned as to the purpose of the museum, 75% said to preserve and show the past. Interestingly, not one person answered to give rides on trains, even though that is what people seem to enjoy the most at the museum. When APRA visitors

were asked what was liked the following responses were given: the ride (56%), the historical aspects of the facility (13%), the accurate preservation of the equipment (11%), and the friendly staff (11%). However, when asked what they did not like the following were indicated: the ride was too short (29%), the grounds were in poor shape (37%), better facilities such as washrooms (3%), and advertising was bad (14%).

At the present time APRA, like so many other volunteer organizations, is going through lean financial times. Another serious problem that is visible to almost every visitor is the location of the museum. It is located in the middle of the only swamp land for fifty miles, and when it rains people must walk on boards to keep out of the mud. As well, there is not yet a potable water supply on the property and washrooms are provided by several portable washrooms. Although the site is still very new, it has the potential to become an important place on the Canadian museum scene.

The visitors to Duncan felt that the most problematic area was that of the length of the ride (48%) and 35% felt that the ride needed to be longer. The second largest problem was that of the need for more equipment. However, when questioned as to improvements, 28% of people wanted printed information to be made available. Along the same lines 27% of visitors felt that tour guides would be helpful. This need for more information is reflected in what people liked about the museum. It was noted that 32% of people liked the historical aspect of the museum and 44% liked the ride.

Having considered each of the railway museums individually, we may turn

ring them and to making some generalizations.

CHAPTER FIVE

DISCUSSION

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## DISCUSSION

We live, act, and orient ourselves in a world that is richly and profoundly differentiated into places, yet at the same time we seem to have a meagre understanding of places and the ways in which we experience them. If places are a fundamental aspect of man's existence in the world, then it is important that the means of experiencing, creating, and maintaining significant places are not lost (Relph, 1976).

Canadian operational railway museums constitute special places. Special places may be defined as "spaces meaningful for people". It is interesting to note the changes that have occurred in the geographic literature of the past decade on the topic of place. Although geography has always been concerned about places and spaces,

humanistic geography constitutes a reaction against the intellectual dictatorship of the traditional quantitative methodologies. Present day geography must validate lifeworld experiences of place and landscape expressions of environmental attitudes, values, and perceptions. We must have "geography with a human face" emphasizing place, aesthetics (Relph, 1976).

One question, is "How do such special places function with respect to the areas they draw visitors from and to the visitors drawn?" The other question, more subjective and humanistic, is "What sort of sense of place do the museums create for the visitor?" Together they answer the major research problem of influences on visitation rates.

Humanistic geography, however, should not be considered an escape from the positivist or scientific approach but rather a complement. Contemporary geography, then, asks two kinds of questions. Let us apply these to railway museums in pursuing our research problem of "What influences visitation rates at Canadian Railway Museums"?



How do such special places function with respect to their market area ?

Chapter three investigated the first question by examining two hypotheses. The results (Appendix E, Table E.1) indicated that because the nonsignificant characteristics greatly outnumbered the significant characteristics we must accept the first hypothesis, and conclude that overall there is no significant difference in the visitor profiles at the six operational railway museums in this study. But some of the few significant differences are worth noting. Although education was not significant overall, it was for the S & H. And "Advertising" and "Return Visits" were significant for three museums, as will be considered later. Also how people found out about the museum divided them into two groups, which will be discussed later too.

However, we had to reject the second hypothesis and conclude that there is in fact a difference in the market reaches of the six museums, which will also be addressed later.

Let us turn now to the second question posed above concerning the sense of place which museums create.

#### Sense of Place

A sense of place is the result of interplay between a person and a setting. According to Steele (1981) there are two main factors that shape our reactions to setting: a) the expectations and intentions about what we see, and (b) the mood or spirit of the setting. Everywhere there exist settings, but in order for a "place" to exist for an individual, it must become special.

One person may treat an area as a setting, while another classifies it as a place. The study of "place" then, involves the personal and the subjective.

What makes an experience in one setting particularly exciting or satisfying? What makes an experience distasteful or dull? Such questions are both fascinating and important.

When people come to a setting, they usually do not arrive empty-handed and open to whatever happens to be there. They bring their own personal "baggage" with them, and that influences how they perceive, use, and feel about the setting and whether it becomes a place. This section deals with the "baggage" of the respondent visitors. By examining demographic type information I hope to obtain a new and fuller understanding of the museum visitor.

Part of the visitor's "baggage" is whether or not it is his first visit. The first time a person visits a railway museum his "views" of the facility will be solidified, so it is important that whatever anticipation and excitement he brings should last for the entire visit. Then the chances are greater that the visitor will return. When the CRMV was asked if this "was the first trip to the museum", 75% responded that it was. If the first time visitor response is higher than 75% it would seem that the museum is catering to first time visitors only and having few return visits. If people return to the museum, there must be something that is drawing them back. Halton County Museum with 84% returnees has apparently developed into more than a setting, whereas the PSTRR at 5% has remained just a setting for a train ride.

Whether or not people are travelling as a family is another part of the "baggage" that we carry. The typical Canadian Railway Museum Visitor travels in a family group 61% of the time. This figure of 61% appears to be standard for all the museums. However, couples also rated on average 25% of the attendance. This puts a heavy burden on museum management to provide services to patrons that may not be travelling with children. If you are visiting a facility "alone" you will have a very different outlook for the trip. The level and type of excitement will also be different depending on whether or not you are travelling with children. One of the problems railway museums have is trying to give each kind of group what it wants. Several respondents commented that the ride would have been better at the PSTRR if children were not allowed to move around the coach and talk out loud. Perhaps this can be construed as information from people that complain about children in general; many of the riders on the PSTRR are older and perhaps were brought up in a time when children were to be seen and not heard.

Whether or not new visitors are familiar with other railway museums, and museums in general, is also part of their "baggage" affecting expectations and satisfactions. Some of the expectations that we bring to a setting are subconscious, but they do effect our behaviour. Subconscious orientations can be explored by looking at the other museums people have visited.

The majority of the respondents (66%) have visited other railway museums, which suggests that they are interested in railways in general and not just in a specific museum. It was found that at five of the six museums, 80% or more

of the respondents had been to other types of museums and art galleries. When questioned about art gallery or museum attendance, most respondents immediately thought of large museums in metropolitan centers, revealing the general public's perception of what constitutes a museum. Toronto's Royal Ontario Museum, Ottawa's National Museum of Man, and the various science centers about the country are very flashy, expensive, and government funded. Unfortunately, these high profile facilities affect the expectations of the railway museum visitors, whose ideas are based on their previous experiences, and they compare the smaller museums with the larger ones. Since the smaller museums do not have the same amounts of money as do the larger museums, their setting is usually less "flashy". A smaller museum, can however project a positive sense of place because it is more personal, an opportunity which more railway museums need to take advantage of.

Visitors to all the museums except Duncan indicated that protection, preservation and presentation of the past were of prime concern. The expectations that we carry to the museums are based upon what we hope to find, or expect to see. Depending upon the perceived purpose for the museum, expectations may or may not be met by a particular setting. If railway museum management can determine what the majority of people perceive the main purpose of the museum to be, then planning for the meeting of such expectations can be accomplished.

Expectations for a setting may also be subconsciously affected by the visitor's age, education and reason for coming to the museum. People as they

mature usually have a marked change in attitudes towards certain subjects.

Some tourist research has indicated that the individual's amount of schooling was thought to have been a significant variable. However, this study found no correlation between education and enjoyment level and so can not be considered as "baggage". It was also found that the perceived purpose of the museum, the reason for coming, and the method and distance of travel are also not significant variables and so are not part of the visitor's "baggage" affecting his expectations and enjoyment. In general, I found that over 80% of the visitors had a secondary school education, 40% had at least a general degree or diploma, and ten percent of visitors had attained the doctoral level in education. This 10% figure appears to be quite high in comparison with other museums. Schul & Crompton (1981) found that 53.1% of visitors had a university or college education and that less than 3% were at the Ph.D level. Because this survey was conducted at peak summer tourist times, it is suspected that this 10% figure is rather high and was skewed by the number of teachers that were travelling with their families. A far more realistic figure for an overall standard would be 5%. One visitor at the A.P.R.A. wrote that "railway museums transcend the bounds of education and can be enjoyed by all members of all socio-economic stratifications".

The third and final demographic variable to be discussed is that of age. It was found that the largest percentage of the visitors came from the 25 - 44 years old age group. Of the museums, the S & H had the fewest in that age group, only 21%, and the largest mix of ages, 11 to 91; the S & H appeals to

the most diverse group. The APRA had the largest percentage in the 25 - 44 age group, at 64%. Perhaps that day most younger and older people were not adventurous enough to venture forth to a museum and other outdoor recreation just twenty hours and about five miles from where twenty seven people died in a tornado. Although age can not be considered as "baggage", it does effect how we feel about a place. Children do not use the same standards as do adults when considering a setting for place.

Sense of place, then seems to be virtually classless space with no educational, chronological or gender bounds. People all carry their own unique ideas and "baggage" with them on which they determine whether a setting is to become a place. Again it should be noted that some museums may be places to some people and settings to others, depending upon their orientation.

The factors distinguishing setting and place is the "feeling" people have toward it. There is no doubt that the people who run and work at the PSTRR feel it is a place, because they are personally involved. Exploring what visitors to the museums liked, disliked, and wanted improved, will help us more fully understand the factors that change a museum from a setting to a place, a place to which visitors will want to return.

#### Purpose of the Visit

The visitors were asked their main reason for coming to the museum for a visit. The options on the survey sheet were closed ended (Appendix A), but there was a choice of "other" along with room to comment.

The most popular answer was "making a special trip", and "tourist". The

S &H, ERRS, and APRA had "special trip" 27%, 27%, and 41% respectively, and Halton and PSTRR had "tourist" in 41% and 38% of the cases. The only museum with "outing with children" was Duncan; again Duncan appears to be different than the rest. However, consideration of the comments that people added to the survey sheets suggests that in the majority of the cases "Outing with the Children" and "Special Trip" can be counted as the same thing. Of the 550 people in the sample only 1.6% or eight people were Canadian Railway Historical Association members. This was a disappointingly low figure. Because there are numerous railway clubs about the country, it would seem reasonable that more railway enthusiasts would be travelling and visiting the museums during the summer. It can be concluded that either the C.R.H.A. members do not travel to such museums or that the survey was conducted on an off day. Most people did not happen upon the museum by chance but made a special trip to visit the facilities.

The sense of place discussed above deals with the "baggage" that visitors bring with them to a site. The next section will discuss some of the physical aspect of setting. Both the physical site and the person's "baggage" help to determine if the setting of the museum becomes a place or if it remains a site.

**FROM SETTING TO PLACE:  
THE PHYSICAL ENVIRONMENT**

There was consensus at five of the six museums that the ride on the train was the most liked feature of the facility. The exception was the Edmonton Radial Railway Society, where visitors felt that the "Historical aspects" of the museum were more important than the train ride. The recreated town and cityscapes of the historic fort do indeed overshadow the streetcar service. The problem that seems to occur there is "information and sensory overload". People are so caught up in the historical aspects of the site that they tend to overlook the ERRS as part of the fort.

**Making Sense of Visitor's Complaints**

The problem of dealing with complaints is not fully covered in the literature. Pearce and Moscardo (1984) noted that complaints come in two broad groups: the "matched tourist", whose expectations were matched by reality, and the "unmatched tourist", whose expectations were not. Intuitively, it can be expected that more complaints can come from the latter group. But it is often the case that the former group has the more constructive and important contributions to make.

The "matched tourist" is the one of most interest to the museum directors because this is the group with expectations that can be reasonably met by management. Simple corrective or remedial measures undertaken to the immediate environment usually suffice to keep this type of visitor happy.

It might be of interest to note here that of the 550 people in the



survey, 90% indicated that they did in fact get what they expected. This would indicate that the "matched visitor" was in the vast majority. The remaining group or 10% of visitors are the "mismatched visitors".

The problem arises when this last 10% come into focus. In most cases the fault lies with the expectations of the tourist. It appears that the crux of the problem lies in the fact that advertising and marketing are presenting the facility to the "wrong" group of people. It is therefore important to have a thorough and working knowledge of one's target market.

At the Halton County Radial Railway, of the 100 people surveyed 71% indicated that they had no complaints with the museum. This should make the directors of the museum feel that they have succeeded. However, Halton was one of the four of the six museums whose visitors felt that the ride was not long enough. Visitors to APRA (40%) also felt that the grounds were poorly kept. The appearance of the setting has a direct effect on the sense of place that will be created in the eye of the visitor.

#### What would you like to see improved?

Respondents tended to see this question and the former one as basically the same. The author, however, wanted to know about both the problems and the visitor's proposed solutions. As noted above, many people complained about the length of the ride in about 50% of cases. The Halton County Radial Railway comes out on top with 71% of visitors having no complaints and no improvements. It should be noted that this museum has been established the longest and has therefore had the most amount of time to improve its grounds.

The sense of place that can be created through landscaping is tremendous. The museum at the moment is trying to beautify the grounds with the addition of gardens and fountains. To many, this would seem like a waste of manpower and money, but in fact it pays off. Not only does it create a sense of place, but this museum has been used by various TV and movie producers. Over the years the directors of the museum have learned how to get well paid for the use of the museum's facilities and equipment. In some cases restoration work has been paid for by the production company for a specific piece of equipment, equipment which otherwise might have waited years for restoration monies to become available.

At the Edmonton Radial Railway, 47% of visitors complained about the lack of tour guides. However, this may have referred more to the associated Fort Edmonton Park. Fort Edmonton creates a sense of place for itself, but it does not provide anything more than a setting for the ERRS.

Lastly, it should be noted that of all the people in the study 95% indicated that they would like to visit other railway museums. Unfortunately, 80% of these people do not know where they are located, suggesting again the importance of advertising and publicity.

The sense of place is often thought of as nothing more than how users will sense their surroundings, through the use of their sensory facilities. However, it is the intent of the author that this chapter take the "sense of place" created by railway museums and expand it after Goodey (1974), who states, "Sense of place is seen to be an essential ingredient for future

environments...". If museums are to continue to exist it is imperative that visitor's satisfaction levels be maintained. Satisfaction, like sense of place, is a highly subjective and personal concept. However, the level of satisfaction at a museum is not dependent upon visitor's age, sex, education, or income, nor is it objective. Instead it is the accumulation of a life's worth of "baggage" in the form of opinions, feelings, moods, and emotions. It is these things that form the expectations that people come to a museum setting with, and it is up to the museum's operators to provide a setting that will allow these expectations to hybridize into a "feeling" for the setting, a feeling that will allow the setting to become a place, a place they will want to return to. Visitor satisfaction is summed up quite well by Lounsbury and Hoopes (1985);

Visitor satisfaction appears to be predominantly a function of some highly individualized satisfactions which a person derives from his or her own vacation activities and experiences, satisfactions that can never be measured scientifically or without flaws.

## THE FUNCTIONING OF SPECIAL PLACES IN RELATIONSHIP TO DISTANCE

A majority of basic principles concerning tourist and outdoor recreation facilities has been developed over the past few years, and they deal with the function of distance. The work of Deasy and Greiss (1966) dealt with the impact of a tourist facility on its hinterland.

The purpose of this study was to determine what controls and motivates visitation at railway museums. The purpose of this section is to introduce the variable of distance into the discussion. In order to determine the effects of distance on the sense of place, we have sampled, studied, and compared the market areas of the museums. Perhaps by looking more closely at this aspect of the study we can determine a critical factor that has so far not been apparent.

When the distance from home and distance travelled today are compared (Appendix E, Table E.3) we find that the museums have divided into two groups, which we will call A and B. The A type museums are the APRA, Halton County and Duncan, and they can be classified as tourist museums, the B type are the PSTRR, S&H, and ERRS and they can be classified as daytrip museums.

### Character of the Museum's Visitors

We know that the visitor profiles are essentially the same for the six museums (Chapter Four), and we now have determined that the museums divide into two groups, both geographically and in terms of the type of people they attract. We are faced with a secondary research problem. "Why are there two

different groups of museums (when their visitors do not differ)?"

According to Statistics Canada, the CRMV is statistically the same as the average middle income Canadian. The CRMV also matches the Alberta Ministry of Tourism, Ontario Ministry of Tourism, and New Brunswick Ministry of Tourism average summer tourist profile.

By understanding which type of people that the museum caters to it becomes easier to focus the advertising efforts on that specific group.

A visitor's reasons for coming to the museum are based upon previous experiences at other museums and related institutions, and therefore the advertising must show how special the site is if a sense of anticipation is to be created.

In order to create this necessary sense of place you must establish the setting as a unique and interesting place to visit. Interestingly, this appears to be the case with the museums in the study. The type A museums appeal to the hands-on railway enthusiast, while type B appeal mainly to the history and museums audience.

The Alberta Pioneer Railway Museum has the highest number of visitors that classify themselves as "Rail Fans" at 30%, and Halton has the third highest at 10%. However, the Halton County museum in reality is closer to 30%. The probable reason for this discrepancy is a problem with the survey wording. There is a split in the railway community between people that love electric equipment and those that like steam. There exists a strong loyalty, and people do not shift sides easily. In my survey the word "Rail Enthusiast" was most

likely interpreted by people at the Halton County museum as being a steam engine lover. So an "electric person" would indicate coming for a special trip, not wanting to be classed as a "puffer lover". This may seem like a petty point, but as a rail fan myself and longterm member of the CRHA, I realize now that this is how the majority of train people would react.

According to Gobin & Behr (1982), the lifestyle of the visitor can change the "character" of the museum. Not all museums appeal to the same type of people. Although their demographics may be similar, there can be a very large difference in the "character" of the visitor. This appears to be the case for Halton County and the APRA. The two groups A and B cater to quite a different market segment. APRA, Halton and Duncan cater to the real railway enthusiast, two steam and one traction. The other three museums cater to the historic general museum goer. The physical layouts of the type A museum give the visitor a hands-on type of environment. Type B museums are not actively collecting and restoring equipment; they are more interested in running the equipment that they have. The Type A museum's primary purposes are preservation and restoration with tourism dollars. Group B museums have settings that people can come and visit, whereas type A museums have created a sense of place, with a special spirit that draws a certain type of visitor.

#### MAKING THE DECISION TO VISIT A MUSEUM

There are many factors that influence how and why a person makes a conscious decision to visit a certain site. But, as was noted above, the sense of place created or not created, by advertising plays a large role in the

decision making process.

It was found by Vanderschraege (1983) that,

...accessibility to a facility is defined in location theory by a decreasing function of the real distance covered by the user. The real distance is the fundamental variable to be considered in order to explain spatial behavior...

However, other theories have suggested that an individual's spatial behavior is more significantly dependent upon his/ her surroundings. It was found that perceived distance is an unreliable estimation of real distance and can lead to significant distortions in location analysis. Originally, the study was going to ask people how far they had travelled that day and how far away home was. Fortunately, it was decided upon that a much safer and hence more accurate method of obtaining distance was to just ask for place names to which straight line distances could then be attached during the processing.

The two sets of museums that are located relatively close to one another are the Halton County Radial Railway and the Port Stanley Terminal Railway and the Edmonton Radial Railway and the Alberta Pioneer Railway. Many "like" facilities tend to compete with one another by "stealing" each other's business. Because both museums are located in the same area this might tend to be the case. Upon cursory inspection this may seem to be very much like the facilities that were reviewed by Deasy and Greiss (1969). The Pioneer Tunnel and the Seldom Seen Valley Mine had overlapping market areas that were effectively competing with each other for the tourist's dollars. However, the Halton County Radial Railway is an electric operation with much preserved TTC

equipment, and the PSTRR could almost be classified as a train ride due to the fact that the ride is the most important part of the visit and the museum is very limited as far as equipment is concerned. Although the composition of the visitors is the same, both museums can still be thought as of having a different clientele. Demographics may be the same but the feeling is different. This fact is indicated clearly by the number of return visits to each museum. The clientele of Halton County are dedicated railway enthusiasts, whereas the PSTRR riders are there for a once only ride, a one day experience.

Of the 100 people surveyed at Halton County only one person had been to Port Stanley. Of the 100 people surveyed at Port Stanley only one person indicated that they had been to Halton County. This more than anything is a good indication that they cater to a different segment of the population.

This concept of market area overlap helps to strengthen arguments as to the different types of advertising used by type A and B museums. If there were no difference in the clientele there would be more of an overlap in visitation.

When asked about the market that they serve, director of the Port Stanley railway Mr. Max Jolliffe replied, "anybody who's got 4 bucks". When questioned further it was learned that this statement reflects the entire market strategy of the Port Stanley Terminal Railway. It is no wonder that they have a visitor return rate of only five percent. The word "Terminal" in the name becomes very appropriate once details of the operation are learned! Even though the market areas overlap, the Halton County Radial Railway has nothing to fear from the Port Stanley Terminal Railway when it comes to visitors. The railway itself



will not last long once the local day trippers have all been to the museum.

The sense of place created by Halton has no competition from the PSTRR and its setting.

The other set of museums that have overlapping market areas and a potential market stealing situation is the Alberta Pioneer Railway and the Edmonton Radial Railway. It was found that 17% of APRA visitors had been to ERRS and 4% of ERRS visitors had been to APRA. This information is not surprising in that the same differences in clientele exist here as do between Halton and Port Stanley. It was mentioned earlier that smaller museums can create more sense of place than larger ones. The feeling that one gets at APRA is small and friendly, whereas Fort Edmonton overwhelms you with sheer size. Although size can create a type of sense of place, it is not the personal place that APRA is. The APRA visitors are the dyed in the wool railway enthusiasts who will travel to ride trains anywhere, be it in a historic park, museum or zoo. However, the people that visit the ERRS are primarily interested in visiting historic Fort Edmonton and not just to ride on the streetcars. The streetcar ride is a welcomed activity, it is not the focal point of the visit. The visitors to ERRS do not seem to reciprocate the visits to APRA. In some ways this is probably a good thing for APRA. The reactions and comments of the ERRS visitors, which unfortunately cannot be separated from regular visitors to Fort Edmonton, indicate that they seem to want a more manicured facility with guides and formal structure. The casual, but professional and well informed operators of APRA would not "fit-in" with the

expectations of the ERRS visitor. Museums all have an image that they would like to uphold, an image that can be either static or dynamic. A museum that you can actively participate in or one that you can view.

### MUSEUM IMAGE MAKING

The sense of place that a facility develops is controlled by the feelings that are generated by and at the setting. Tourism marketing is affected by a host of uncontrollable factors, a major one of which is distance. The role that distance plays in the functioning of the railway museums in this study is one of separation based on attitudes. The person must make value judgements based on experience once he/she has arrived at the site and has been exposed to at least some of the basic functions and sensory stimulus that a particular site has to offer. The cognitive or distance based decision takes place before a person reaches the museum site and in fact makes the decision to visit said site. These two behavioral devices make up attitude behavior and take place in people's minds (Evans, 1978). The perceived distances are affected by the type of advertising that is done by each museum.

Agencies and entrepreneurs in the tourism field devote considerable effort and expense to communicating the availability and benefits of their services to potential visitors. Despite this substantial investment, very little appears to be actually known about which sources of advertising are used by consumers to acquire information. In Gitelson and Crompton (1983) the differences in vacationer's planning horizons were examined and related to the exact purpose of their trip. One aspect of the sample that was used occurred

in the analysis of the educational level. It was found by a number of advertising agencies and studies that the number of sources of advertising used to make a decision is proportional to a person's education level. However, the results in my study do not support this view. It was noted that if people were travelling more than 500 miles to get to the museum, past experiences of friends and relatives played much more of a role in the decision making process than did level of education.

#### Where do people find out about the museum?

During the summer of 1979, Urban Design Consultants conducted a visitor profile and perception survey at the CRM, the CRHA flagship museum in Saint Constant, Quebec. As in the case of the ROM, expansion plans were in order but first the museum's planning team needed hard facts about the present conditions of the facility as well as the public's perceived needs. The vast majority of the visitors were attending the museum for the first time and a very high proportion of the visitors arrived as a family group or with friends. Many of the people were frequent museum-goers and expressed no particular interest in railway museums specifically. When compared with the results of the ROM survey, the CRM results are atypical. The CRM has a smaller proportion of adults visiting without children, a smaller proportion of visitors with post secondary education, and a higher proportion of visitors that work in the trades and labour category than most museums. The close proximity to Montreal has a major contribution to make in the profile of the CRM visitor. It was found that the advertising done by the museum was a major

contributing factor in attendance. However many people felt that the museum was difficult to find and poorly marked from the road. Interestingly, over 50% of visitors had also heard about the museum from friends. From the data it was felt that word of mouth publicity was just as good as radio/TV and newspaper ads. The exact results of the survey will be discussed later in this dissertation.

When targetting a market it is important to know where one's present advertising is working and where it is not. The local people (<25km) either knew about the museums for a long time and had just never bothered to visit until today, or they had heard about it in the local media. For the visitors within 100 km, local radio and newspapers no longer had a measurable effect on visitation rates. Instead, friends and relatives started to provide more information. Interestingly, this pattern continues out to 500km, and then the majority of people learned about the museum through magazine ads. There are several publications such as the Steam Directory that list the museums in each area. It was noted that the 20% of people that come more than 2500km appear to be unaffected by advertising for the most part. It would be a waste of time to advertise out this far; it is more important for the people to get a feeling of sense of place when they arrive at the museum. These visitors were all return visitors and had initially learned about the museum through friends and relatives. This word-of-mouth style of advertising is based on the sense of place that is created. People will make sure friends know about a setting if they had a lousy time. It must be remembered that this type of negative

advertising travels faster than positive. Some had heard of the museums on previous trips to Canada, but had just never found time in their schedule for a visit. This was particularly true of visitors to APRA, Halton and Duncan. Since many visitors do come from long distances, it is important that a sense of place is created in the advertising that appears in books and magazines. This important aspect of advertising was discussed by Dearden and Andressen (1987) at the University of Victoria, in which advertising in magazines were examined to determine in part the agenda setting theory as it was either consciously or subconsciously used by vacationers on long trips.

APRA, Halton and Duncan advertising in the two major museum publications appears to be working, but it is "Word-of-mouth" that is the critical factor in advertising in type A museums. The "shot gun" type of advertising such as tourist publications that the type B museums use works well, but it does not reach specific groups. This is indicated by the amount of local traffic they receive as opposed to tourist trade. Type A museum are very hands on orientated and appeal to the true railroader. The APRA runs training and work weekends for volunteers to come and learn how to stoke a fire, drive a spike, or paint a box car. In all fairness to the Salem and Hillsborough Museum it must be mentioned that they run a weekend like this as well. However, at the moment it is still classed as a type B museum due to its marketing and visitor structure. However, it appears that of the three type B museums the S&H will change its status in the next few years as it becomes better known in the international railway community. Due to its young age it has not had the time

...lf as a place yet it has many of the requirements for  
...e of place.

... that modern man instead of receiving long related strings of  
... singly exposed to short modular blips of information. These  
... jous to the magazine articles that were studied by Dearden and  
... 87). This truncation of data allows masses of news and events to  
... id projected at the public (Toffler, 1961).

...le do not want to read large amounts of text. We  
... instantaneous age. Large posters, flashy simple  
... al text are the best advertising for the 1980's  
... 984).

...erson has decided that the distance to the museum site is within  
... physical, and most importantly mental range, the next step in  
... mes important. The data that was collected on perceptions and  
... ll be used for both forecasting and planning. For orderly  
... e place, the market demand should be measured. In most  
... s done through the collection of data through the survey  
... anately, every forecast and plan must be based on assumptions  
... ental and marketing conditions (Kaynak & MacCaulay, 1984). Over  
... blanket assumptions and statements that were made by  
... the travel and tourism industry have misled many places into  
... many cases financially costly plans (Johnson, 1983).  
... vellers, of course, are the same. Each has different motives  
... some like the security of a group, whereas others like to be  
... on of such psychological differentiation is critical to the

understanding of visitor motivation.

The major components of identity do not apply solely to places, but are to be found in all aspects of geography. The important point to remember when dealing with advertising is that of insiderness and outsiderness. According to Relph (1976), the essence of place lies in the experience of an "inside" that is distinct from an "outside". To be "inside" a place is to belong to it, to feel like an extension of it, whereas the "outside" view is one of a traveller looking upon a distant city or in this case museum. Being inside is knowing where you are. The understanding of this "outside" approach is to understand advertising and mass marketing. In order to have a successful place you must make it known to the outside world and that is the role that advertising plays. As we have already learned this is the critical factor that affects rates of visitation at the railway museums in this study. However, if we are to continue this study and make relevant advances in the place and setting knowledge base, it becomes important to step past the basics of advertising, and look at what the advertising does. It is not just enough to say that it does work, but how?

#### Mass Images of Place

Usually the concept of mass images of place stems from the idea that many people will come to the same conclusion at about the same time, if conditions are right. However in contrast to this is the concept of mass identities of place being given ready-made to the public. Mass identities are assigned by opinion-makers and have been termed the "most superficial identities of

his author does not dispute this fact. What is missing in most  
is the next step. Once the person has arrived at the museum setting  
tising, it becomes critical that the setting influences and  
spirit of place.

The step in developing the "spirit of place" is the understanding  
term effects of the sense of place. Since the person is at the  
a short time, it is extremely important to make every minute of the  
ignoring for the moment the discussion of "baggage", let us  
in the immediate impression of the setting, say the first sixty  
the visit, because during the first moment the brain has not  
unconscious memories of other places for comparison. In the first  
ain is still acting in its primitive mode on sensory inputs only.  
le processing. The term memories and fantasies refers to a whole  
es, thoughts, and feelings that our mind possesses. There are  
that set-off memories in visitors, memories that will have a  
ect upon the sense of place which is experienced for the next  
of the visit. Smells, sounds, and sights are the three sensory  
have immediate effects upon the brain. Our sense of smell  
is the most powerful trigger of unconscious memories, memories that  
been unrecalable through conventional thought (Relph, 1986). The  
ce, the clang of the bell, and the sight of the train all have  
o have an important impact on the visitor. The station at the  
uncan is within 200 feet of the road, and in this way people



driving by will see the steaming train and want to visit. Over 30% of Duncan visitor's surveyed indicated that they came to the museum after they saw the train from the highway.

The setting must maintain the sense of place. It is easy to get the people to the museum if advertising is increased to the appropriate market; what becomes difficult is establishing a reason for coming back. The issue of repetition then comes down to the question, repetition of what? The repetitive nature of some museums such as the PSTRR, Duncan, and ERRS must try even harder with other methods to increase visitation. The type A museums are constantly adding to their collections and restoring them to operation. Therefore with every visit there is something "new" to see or even ride. This provides a stable image base for the visitor to count upon when they return. Once this stable image is established the visitor's sense of place develops. This is why research into short-term sense of place is so important. In this context of place there seems to be little hope for type B museums. However, they create in their own way a unique setting, although I am not sure if it can be considered a place. The historical information presented at the ERRS, and the educational aspects of Duncan offer the individual the reason for return visitation. The ERRS setting is so vast that it would take at least five full days to see and experience the many diverse sights of this museum. Size alone can create a sense of place. As with so much of this discussion before, the PSTRR appears to be "Terminal" in this respect as well. The setting is dreadful, the museum's artifacts are almost nonexistent, and the

ride is boring. There is no feeling created as to place, nothing to make you want to return. Their five percent return rate seems to support this analysis.

It is important for museums creating a sense of place to avoid what Relph (1976) called "Museumisation", which is a form of Disneyfication that was mentioned during the literature review. The manifestation of reconstructed pioneer villages and restored castles, etc., are usually so neat and tidy that they subvert the realistic past and extend the romanticized notions we have about our past. The operators of Disneyland/World have learned about creating a sense of place that people will want to return to. Unfortunately, with real and historical museums such as railways it is important to create a real sense of place rather than an illusion. Some authors have commented that "restoration is the worst thing that anyone can do to a building". According to Golledge (1977) as geographers we have a number of particularly important things to which we must pay attention if we are to improve the level of understanding of the world that we live in. If we confine ourselves to determining what is outside of us we are in effect concentrating upon an external process rather than the internal process which gives us our sense of place. After all, a sense of place exists not only in distances and bill boards but most importantly in the perceptions that people have about a setting. For without these, there will be no place.

## CHAPTER SIX

### SUMMARY

Canadian museums with operating railways constitute special places, and over the last five years they have seen a marked increase in historic preservation work. If this is to continue, these museums, run by volunteer organizations, must be able to increase the numbers of visitors to their sites.

The purpose of this study was to examine the research problem of "What are the major influences on visitations to Canadian railway museums?" The investigation centered around the following two ideas: How do special places function, especially with respect to their market areas and visitors? And, what sort of sense of place do they create? The first considers what draws visitors initially; the second, what brings them back.

The way in which this topic was investigated was to determine the demographic classes of the visitors and the distances that they come. On the basis of published literature, personal experience, and contact with the museum community, I became aware that there were several possible or likely factors that needed to be considered, and decided that a self-administered questionnaire would be used to gather the needed data. The survey itself was conducted during the summer of 1987 at six operational railway museums across Canada.

Once the data were gathered it was analyzed first by summarizing all the variables into what I called the typical Canadian Railway Museum Visitor or CRMV. The distance variables were then tested for significance at the .05 level through Analysis of Variance. As well, the non-distance based attributes were tested with Chi-Squared tests, also at the .05 level.

The data revealed that there were several factors-- family travel group, distance and advertising-- that were significant and worth further investigation. These significant factors were then used in the analysis of the individual museums. The CRMV thus acted as an efficient screen for paring down the data into a useful grouping.

It was found that the museums divided into two groups, those museums that are frequented by tourists (Type A) and those that are used mostly by day-trippers (Type B). As well, the sense of place that each museum creates is divided between the two groups. Type A museums appeal to a hands-on orientated audience, whereas Type B museums attract the general museum goer.

Interestingly, the museums that did not project a sense of place such as the PSTRR had the highest number of first time visitors, whereas museums like Halton County had a large proportion of returns. Since advertising draws people to the museum initially, then from the first time visitor proportion data we may conclude that the sense of place created is what brings them back.

The type A museums create a sense of place for the visitor by allowing the visitor to experience positive emotional involvement with the site. To create a sense of place, a setting must be unique in the mind of the visitor.

The type B museums have all the constituent parts that make a good museum, except they remain just museums. The setting can be good, and there are lots of fun, but until you create a sense of place it will remain just a site.

People tend to learn things better and faster when learning is made "fun," and people associate recreation and tourism as being a "fun" activity or experience. This is shown graphically with the advent of computer learning games. People will learn things in a recreational environment without even realizing that they are learning. We must learn from the present and the past how to anticipate and deal with the future. We will be able to learn about the future if we can understand the past, and what better way to learn about the past than through museums? By changing the orientation of museums from stuffy academic places to places of recreation, the museum community is able to impart its knowledge of the past in a simple yet comprehensive learning environment.

The majority of visitors to the museums either knew about the museums for a long time or they were told about them from friends. The best type of advertising is "word of mouth", and this indicates the importance of creating a positive feeling for the visitor. Advertising has a major role to play in the anticipation of coming to the museum, and the level of excitement generated at the site contributes to the sense of place being created. Type A museums have done quite well in creating a sense of place; Type B museums should try and create more sense of place. Over three quarters of all respondents indicated that they wanted to visit other museums, so it is

the museum community as a whole to project a unified and  
to the general public. Unfortunately, intermuseum  
is extremely poor at the present time, and most museums do not  
others are doing, and in some cases do not even know where they

museums in general and railway museums in particular should  
of place for the visitor. There are eight points or steps to  
determining if a setting can become a place (Houston, 1978):

person must like being at the setting.  
must enjoy the activities at the setting.  
are stimulated to think of themselves in new ways.  
can do those tasks that they want to do successfully in  
setting.  
can relate well to others in that setting.  
setting itself is not degraded or destroyed by the process  
enjoyment.  
person feels like they belong, the setting has a "special"  
ity and image that is not felt anywhere else.

point is perhaps the most important. If you have several  
the same all you have are several specific settings, you do  
s.

our lives most when we focus on enriching our experiences  
ply maximizing our things or excursions. One is reminded of  
grapher who spends the holidays travelling and does not see the  
arrives home and looks at his pictures. Like the photographer  
too much time changing lenses or looking through a small  
I miss the true beauty and experience of the place. The way we  
enjoy a place is dependent upon how we chose to orient ourselves

to our setting, which in turn controls how we will see, use, and experience place.

In order to increase the number of return visitors to Canadian railway museums, it is important that the operators know who their clientele are, their wants and needs, and then advertise through the most cost effective means available. In this way they will reach the selected market segment. However, it is also important to understand their clientele's perceptions of their museum which are the bases for creating a sense of place. People have rich place experiences using all their senses to tune into what surrounds them. They also use their internal sense--the imagination--in rich ways, generating both memories and fantasies that multiply the images and satisfactions a setting can provide and so create a place to which they will want to return.

In light of the investigation and experiences of this study it becomes clear that further research is needed in several areas. There needs to be a longer and more comprehensive study done, lasting the entire season and of two forms. A self-administered study along with an interview needs to be conducted at all the operating railway museums, static museums, tourist railways and railway related institutions. In this way a larger sample would allow for a better comparison of how railway enthusiasts differ from the average tourist. Secondly, it would allow for the administrators of the static museums to examine the differences between the operational museum visitors and the other types of railway attractions.

One of the areas which needs to be studied is the differences between present railway museums, and more amusement related facilities. In light of the insurance changes that have occurred in the mid 1980's this difference may be critical to the functioning and future of the museums.

Perhaps if both federal and provincial governments were to examine this problem in more detail, the future of Canadian railway museums would be more solid. Funding from all three levels of government is needed to aid in the costly job of preservation.

The museum community itself should approach the many lottery corporations that exist throughout Canada, and examine the possibility of lottery money being made available. In this way preservation is not solely dependent upon ticket revenue.

Additional research is needed on the effects of advertising at museums. Communication between museums at the present time is poor. There needs to be a clearing house for museum advertising so that each museum knows what the others are doing and can display the information. There is no problem with this type of advertising because there is no real competition between the museums.

It would be interesting to see whether the PSTRR has the same type of marketing policies after another five years of operation. I suspect that once all the local area people have visited that museum, it will either have to try and gather a wider tourist market or it will close.

The size and shape of market areas needs to be examined with particular



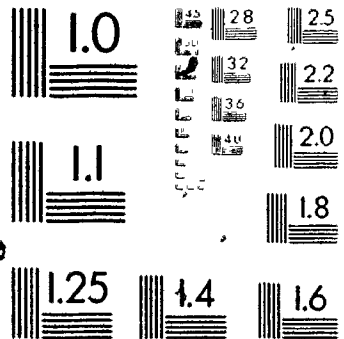
attention given to how major and minor communication lines effect the shape.

The way that a museum is designed initially and laid out has an effect upon visitor enjoyment levels. The patterns of movement through each museum should be examined in order to determine if there are areas not being used. Planning and future expansion demand a thorough working knowledge of the facility, and the actual layout becomes critical.

Perhaps the most important research needing to be done is how museums can create a sense of place. The questions that need to be asked of visitors is, "What or How do you feel about this site?" This is a subjective question not easily addressed by the positivist approach, but it is critically important.

If we can understand the visitor to the museum not just as a statistic but as a feeling person, we will be one step closer to determining how people transform a setting or a site into a place, a place to which they will want to return. Determining the major factors that influence and motivate visitors should help museums attract more people and become more viable. And our consideration of what short term museums visits can mean should expand our understanding of place and of sense of place.

# 2 of/de 2



APPENDIX A

CANADIAN RAILWAY MUSEUM VISITOR SURVEY

CANADIAN RAILWAY MUSEUM VISITOR STUDY

1. Is this your first visit to the museum?      Y      N
2. If NO When was the last time you were here? (1) Earlier this year  
(2) Within the last year  
(3) Within the last 5 years  
(4) Longer ago
3. How many times have you been here?
4. Did you come (1) Alone (2) As a couple (3) Family (4) Organized Group
5. Have you ever visited another railway museum ?      Y      N      If YES, then Where ?
- Name: \_\_\_\_\_      Location: \_\_\_\_\_      Date: \_\_\_\_\_
- Name: \_\_\_\_\_      Location: \_\_\_\_\_      Date: \_\_\_\_\_
6. How does this museum compare with others? (circle most appropriate number)
- (1) \_\_\_\_\_ (2) \_\_\_\_\_ (3) \_\_\_\_\_ (4) \_\_\_\_\_ (5) \_\_\_\_\_  
    BAD              POOR              FAIR              GOOD              EXCELLENT
7. In the past two years, have you visited other museums or art galleries?      Y      N
8. What do you think the main purpose of this museum is? (circle only one)
- (1) To entertain you  
    (2) To undertake research  
    (3) To educate you  
    (4) To preserve & show the past  
    (5) To give people rides on old trains  
    (6) To restore trains  
    (7) Other
9. Where do you live? Town/City \_\_\_\_\_ Prov/ State \_\_\_\_\_

10. Can you easily visit here on a one day trip?      Y      N

If NO, then where did you come from today?

& where are you going tonight?

If YES, then how did you travel to get here?

(1) Car (2) Walk (3) Bicycle (4) Tour bus (5) Public Transit (6) Cab (7) Other

11. Is there a railway museum like this near your home      Y      N

If YES, have you visited it?      Y      N

12. What was your main reason for coming to the museum today? (circle only one)

- (1) Making a special trip to see the museum
- (2) Just as a tourist
- (3) Bring someone else to the museum
- (4) Just because it was a nice day
- (5) Out for a drive and decided to stop in
- (6) Family outing for the children
- (7) Railway enthusiast
- (8) Other

13. How did you find out about this museum? (circle only one)

- (1) Newspaper/ magazine
- (2) Friend / relative
- (3) Sign on the road
- (4) Saw the museum from the road
- (5) Radio / TV
- (6) School
- (7) Knew about it for a long time or have been here before
- (8) Other

14. What did you like about this museum? (circle the one most appropriate number)

- (1) The detail and accurate preservation of the equipment
- (2) The friendliness, professionalism and enthusiasm of the staff
- (3) The ability to ride the equipment and have a "hands on" experience in a realistic and authentic atmosphere. A kind of stepping back through time at your own speed
- (4) The length of the ride.
- (5) The size of the museum grounds and the amount of preserved equipment
- (6) The historical aspects of the museums through pictures and artifacts displayed
- (7) The services offered to visitors in the form of gift shop, snack bar, and picnic areas.
- (8) Other

15. What didn't you like about this museum? (circle the one most appropriate number)

- (1) The ride was not long enough
- (2) Poorly displayed equipment
- (3) Lack of visitor facilities (picnic area, gift shop, snack bar)
- (4) Grounds were poorly kept
- (5) Not served by public transit
- (6) Advertising poor
- (7) Difficult to find
- (8) More equipment is needed
- (9) Other

16. What would you like to see improved? (circle the one most appropriate number)

- (1) A longer ride
- (2) Improved visitor facilities (gift shop, snack bar, washrooms, benches & picnic area)
- (3) Better advertising
- (4) To have tour guides available
- (5) Cleaner and better kept grounds
- (6) More information available on equipment history and operation
- (7) Other

museum about what you expected it would be? Y N

do you now like to visit other railway museums? Y N

do you know where they are? Y N

are you a member of the Canadian Railway Historical Association? N

M F

What is the highest level of schooling that you have completed?

- (1) Elementary
- (2) Secondary
- (3) Community college
- (4) University
- (5) Post graduate

Write any other comments in the space below.

APPENDIX B

SURVEY METHODOLOGY LITERATURE



## SURVEY METHODOLOGY LITERATURE

An interesting point about visitor surveys is made by Chase and Harada (1984), on the topic of response error in self-administered surveys. Much of the information used to direct policy depends upon the quality of the data and investigations indicate that in most cases response scores on self-administered surveys do not accurately reflect true scores. Surveys of recreation participation and distances of travel are very susceptible to error. However, the response rates for people between 18 and 50 were more accurate than those either above or below this group. Unfortunately, people that had to recall information rather than respond to questions were more prone to error, and were more prone to not answering and leaving blank places on the survey sheet. When people were given follow-up mail surveys the recall questions were not answered in the same manner.

Management models based entirely upon self-administered questionnaires should not be used. As noted by other authors, management decisions should be based on data from at least two different types of surveys to help ensure accuracy. The problem of data accuracy was mentioned by Burton (1973), in which a self-administered survey was conducted in cooperation with the Geography Dept at the University of Manchester. The surveys were conducted at the same time and same day during July and August to ensure that the sample was uniform. This same type of methodology was also used by Lewis (1986) and Heard (1987). One of the problems with the survey was again that of bias and accuracy. The unfortunate problem with this methodology was that it missed the

visitors during the week and therefore created a secondary bias. Fortunately, with a properly designed survey, many of the above problems can be overcome. It was suggested by Swann (1987) that the survey data should be collected, taking into account who is going to interpret and use it. Many museums do not have professional direction and some types of data collected could be misread by the untrained eye, so planning could be misdirected and monies misspent.

#### Guidelines for Survey Accuracy

One of the ways to ensure accuracy is to design the survey with a specific objective in mind. According to Pelegrino (1979) the following steps must be considered to help ensure the accuracy of the data collection process and these guidelines can be used for all types of surveys.

1. Is the question necessary? Is it useful?
2. Are several questions needed on the subject or will one do?
3. Do respondents have the necessary information to answer questions?
4. Are the questions too personal?
5. Is the question biased?
6. Will the respondents give the information that is asked for?
7. Can the question be misunderstood?
8. If a check list is used, does it cover adequately all the significant alternatives without overlapping?

In the process of obtaining data through surveys there are many different approaches to be used.

## Types of Surveys

The mail questionnaire is the least credible survey method because it is difficult to ensure who responds, and to collect the questionnaire. Although it offers the most privacy and convenience to the user, is easy to administer, it is usually expensive and can take a long time.

The self-administered survey usually has a higher rate of return than the mail type. Unfortunately, the people that are the most likely to fill in the survey are the most interested to begin with, and a very biased sample can result depending upon the composition of your population. The self-administered questionnaire can be greatly improved by having the form handed to the user by a representative. In this way a random sample can be drawn from the population and bias is not as likely to occur.

The straight personal interview is the most unbiased and accurate way to collect data. It is also the most disliked by the general public. There are very few people who in a recreational setting want to be bothered "answering a bunch of dumb questions"! Even though the study may be extremely important, people basically do not like answering questions. The disadvantage of this type of method is the high cost and possible interviewer induced bias. The personal interview when combined with the self-administered questionnaire can provide the interviewer with an extremely cost effective and accurate collection method (Gold, 1980).

## VISITOR SURVEYS

### The Royal Ontario Museum (ROM)

In preparation for expansion and renovation, the Royal Ontario Museum undertook a comprehensive planning program which included a visitor survey. The Visitor Perception and Profile Survey was used to gain insight into how museum visitors perceive the ROM and the extent to which their perceptions coincide with the overall objectives of the museum. It was also designed to obtain an accurate picture of who visits the ROM. A random and casual personal intercept interview type survey was conducted by museum staff and the interviews lasted from between 3 and 5 minutes. A total of 4,861 surveys were conducted during 1978 and the following results were obtained.

- 1/ Visitors have a clear and accurate image of museums as places that educate, and that preserve and exhibit the past.
- 2/ Very few visitors just "drop in" to the museum.
- 3/ The majority of visitors come to the ROM as an outing, rather than for a specific reason.
- 4/ Most of the visitors are adults
- 5/ The education level is at high school level or higher
- 6/ Most of the visitor are "museum-goers" and have visited other museums within the last two years.
- 7/ Most of the visitor are from out-of-town, and 20 % come in organized groups.

In March 1972, the Canadian Secretary of State announced The National Museum Policy, a new programme of decentralization of Canadian museums. The study was designed to provide policy makers and museum professionals with

information to assist in the evaluation of existing policies and programs. A nationwide visitor survey was conducted during April and May 1973 and over seven thousand people, fourteen years of age and over were interviewed. The survey was conducted in two parts: (a) a self-administered questionnaire and (b) a random personal interview. The following is a summary of some of the results.

- 1/ Age: 44% are under 30 years of age  
-8% are over 65
- 2/ 35% of visitors are from rural communities  
59% live in cities
- 3/ 8% of visitors are professional  
27% have a high school education
- 4/ Visitors felt that the main purpose of the museums is to educate the public, and preserve and display the past.
- 5/ Only 56% of visitors have been to other museums in the last two years.
- 6/ 40% of visitors to museums came from out-of-town.
- 7/ 20% of visitors came to the museum while on holidays.

Many of the visitors felt that more visitor participation would be useful in the museum, and it would allow people to better understand some of the technical aspects of the displays. Interestingly, the majority of visitor's do not see the value in continued visitation as an educational experience. Unfortunately, many of the respondents felt that the education function of the museum was finished after the first visit.

National Museum of man

At the 35th meeting of the National Museums of Canada, it was decided

that the museums needed information on visitor needs and perceptions. During 1978 a questionnaire was developed and administered to people 14 years of age and over at 5 national museums. The National Aeronautical, National Museum of Science and Technology, Canadian War Museum, the Victoria Memorial Museum, and the National Gallery of Canada were surveyed during 1978 and 1979 with a total of 3560 interviews. The following is a summary of the survey results.

1. 71.1% of visitors have a high school education or higher
2. Males 56.7% and Females 49.3%
3. Occupation

Professional	47.8%
Houseperson	9.9%
Student	16.8%
Clerical	9.2%
Other	13.6%

A pilot study was used to determine the effectiveness of the questionnaire and modifications were made to the original in order to allow easier and more accurate data collection. Originally, some questions were worded in such a way that could have resulted in respondents' misinterpreting them. This was the only survey that mentioned the use of a pilot study to test the accuracy and usefulness of the questionnaire. Perhaps, many of the other surveys conducted a pilot study but they didn't mention it.

#### Statistics Canada: Museums, Art Galleries and Related Places

The first museum opened in Canada in 1840, and only a small proportion of the population showed any interest in it. Most people felt that the museums were not easily accessible and were not for the common person and so this

attitude continued. Until the 1960's Canadian Museums were still considered to be musty repositories of ancient relics, stuffed animals and crumbling statues, places that one visited on a rainy Sunday when there was nothing better to do. During the Centennial celebrations, Expo 67 proved to be an eye opening experience for both the government and the museum community. This revival of interest occurred mainly due to Canadians' gaining a new appreciation of their own heritage and the importance of preserving it. Today, the Canadian federal government spends \$4 billion annually to help arts and culture and 19% is spent on museums and galleries (Culture Communique, 1987).

In 1976 Statistics Canada first published a compiled visitor evaluation for museums and art galleries in Canada. It focused primarily upon budgets, attendance, staff salaries, and visitor expectations. The focus of the report was most economic, with stress placed upon regional variation in the museums' staffing and costs. However, there was no attempt to explain the reasons for such variation (Museums, Art Galleries & Related Institutions, 1976).

In 1979, the same type of report was released, except that this time it focused solely upon visitor profiles. Variations in museums' participation depended partially on an individual's social, economic and demographic background. The most important variables were education and age. It was also found that participation rates declined with age and increased with education. The results of the surveys were obtained at museums and art galleries that do not operate primarily for the sale of objects or for the purpose of making a profit.

In the past few pages we have discussed various data collection. Museums must run efficiently and must present their collections to the fullest extent possible, or all the location planning and tourism marketing will be of little consequence.



APPENDIX C

Addresses of the Museums Surveyed

British Columbia Forestry Museum  
Trans Canada Highway  
R.R. # 4, Duncan, B.C.  
V9L 3W8

Port Stanley Terminal Railway  
P.O. Box 549, Port Stanley, Ont.  
NOL 2A0

Salem and Hillsborough Railway  
P.O. Box 70, Hillsborough, N.B.  
EOA 1X0

Alberta Pioneer Railway Association  
P.O. Box 6102, Station "C",  
Edmonton, Alberta,  
T5B 4K5

Edmonton Radial Railway Association  
3543-106 A Street, Edmonton, Alberta,  
T6J 1A7

Halton County Radial Railway  
R.R. # 2, Rockwood, Ontario,  
NOB 2K0

APPENDIX D  
CHAPTER FOUR  
STATISTICAL SUMMARIES

Table D.1

Distance from Home to Museum  
as a Cumulative Percentage

10%	15km	60%	140km
20%	25km	70%	460km
30%	40km	80%	1250km
40%	60km	90%	5000km
50%	110km	100%	>5000km

Table D.2

Distance Travelled to get to Museum Today  
as a Cumulative Percentage

10%	15km	60%	160km
20%	25km	70%	600km
30%	40km	80%	600km
40%	80km	90%	600km
50%	160km	100%	>600km

Table D.3

Distance to Travel before Tonight  
as a Cumulative Percentage

10%	15km	60%	200km
20%	125km	70%	460km
30%	125km	80%	600km
40%	200km	90%	600km
50%	160km	100%	>600km

(Sample Size for D.1 to D.3 is 550)

Table D.4  
ANOVA Test of  
Distance from Home to the Museum and  
(sample size = 550)

(1) Main reason for coming to the museum	SIG
(2) Level of Education	NSIG
(3) Family travel group	NSIG
(4) Perceive Purpose of the museum	NSIG
(5) Advertising	SIG
(6) Is this your first visit ?	NSIG

Table D.5  
Chi Square Cross Tabulation of  
Highest Level of Schooling and:  
(sample size = 499)

(1) Advertising	NSIG
(2) Have you visited other RR museums?	NSIG
(3) Method of travel	NSIG
(4) Is this your first visit ?	NSIG
(5) Main Reason for coming to museum?	NSIG
(6) Perceived Purpose of the museum	NSIG

Table D.6  
Chi-Squared Crosstabulation test of  
Family Travel group  
(sample size = 550)

(1) Advertising	SIG
(2) Method of travel	SIG
(3) Is this your first visit ?	SIG

(Tables D.7 to D.9, are the results of a Chi Squared Crosstabulation)

Table D.7

Age  
(sample size = 550)

(1) Advertising	NSIG
(2) Reason for coming	NSIG
(3) Method of Travel	NSIG
(4) First Visit	NSIG
(5) Purpose	NSIG
(6) What did you like	NSIG
(7) What did not you like	NSIG

Table D.8

Sex  
(sample size = 486)

(1) Advertising	NSIG
(2) Reason for coming	NSIG
(3) Method of Travel	NSIG
(4) First Visit	NSIG
(5) Purpose	NSIG
(6) What did you like	NSIG
(7) What didn't you like	NSIG

Table D.9  
Reason for Coming to the Museum  
(sample size = 539)

(1) Is this your first Visit ?	SIG
(2) Have you visited other RR museums ?	SIG
(3) Perceived purpose of the museum ?	NSIG
(4) Is there a museum near your home ?	NSIG
(5) Have you visited it?	NSIG
(6) Advertising	SIG
(7) What did you like about the museum ?	SIG
(8) What did you not like ?	SIG
(9) What would you like to see improved ?	NSIG
(10) Was the museum about what you expected ?	NSIG
(11) Are you a member of the CRHA ?	NSIG
(12) Would you like to visit other museums ?	NSIG
(13) Do you know where they are?	NSIG

Table D.10  
Reason for Coming to Museum  
15 km Radius (10% of Visitors)

Tourist	14%
To bring a Friend	18%
"Other"	18%
Special trip	20%
Outing with the Children	30%

Table D.11  
Reason for Coming to Museum  
110km Radius (50% of Visitors)

Outing with Children	5%
"Other"	15%
Tourist	40%
Special trip	40%

Table D.12

Reason for Coming to Museum  
>1250km (20% of Visitors)

Rail Fan	5%
Special Trip	30%
Tourist	65%

(Sample size for D.10 to D.12 = 550)  
(The above tables are the results of a ANOVA Crosstabulation procedure)



Table D.13

Other Museums that have been Visited

	APRA	ERRS	HALTON	PSTRR	S&H	DUNCAN
SALEM AND HILLSBOROUGH						
PORT STANLEY	3					
APRA		4				
MOOSE JAW	6	8				
DUNCAN	3	4		36		
HALTON COUNTY				1		
DELSON	13	4	7	14	25	
PRAIRIE DOG CENTRAL	3					11
OTTAWA	25	24	8	22	17	
NORTH CONWAY					4	
MT. WASH. COG					4	
YORK, U.K.	13	12	13			22
ELMIRA STATION					13	
VIRGINIA SCENIC RR					4	
MOSQUOBITE					13	
DURANGO					8	
WOLFBORO NH					4	
VALLEY RR CONN					8	
DILUTH			8			
PEAK TRAM, HONG KONG			8			
KANSAS RR MUSEUM			8			
HERITAGE PARK		35	20	8		
POLAR BEAR EXPRESS			14			
SACRAMENTO CA			5			11
HEREFORD RR, UK	3					
BELVUE RR	6					
ARDEN PENN	6					
KEITHY & WAIT RR, UK	3					
WORTHINGTON, OHIO	3					
SEASHORE TROLLEY	6					
CRANBROOK					7	22
STEAM EXPO		12			7	
FORT STEEL		4				11
OREGON RR						22

TABLE D.14  
 What did you like about the museum?  
 (Percentages)

	APRA	HAL	PSTRR	S&H	ERRS	DUNCAN
Historical Aspects	13	4	10	10	27	32
Size of the Grounds	4				21	17
Friendly Staff	11	13	13	9	18	2
Accurate Preservation	11	15	7	15	15	9
The Ride	56	54	56	57	12	44
Visitor Services		5	2	4	5	

TABLE D.15  
 What did you not like about the museum?  
 (Percentages)

	APRA	HAL	PSTRR	S&H	ERRS	DUNCAN
Grounds very poorly kept	37	2	9	8	1	5
Ride not long enough	29	53	44	31	8	48
Poor advertising	18	4	7	20	4	5
Difficult to find	8	4		11	2	
More Equipment is needed	30	11	30	24	10	30

TABLE D.16  
 What improvements do you think are needed immediately?  
 (Percentages)

	APRA	HAL	PSTRR	S&H	ERRS	DUNCAN
A longer ride	36	60	43	35	16	35
Better Facilities	3	12	4	4	4	3
Better Advertising	14	15	7	16	5	2
Cleaner Grounds	18		10	1		5
Tour Guides		12			47	27
Printed Information	25	20		34	28	28

(1) IS THIS YOUR 1ST VISIT TO THIS MUSEUM ?

		FREQUENCY	PERCENT	VALID PERCENT
NO		140	25.5	25.9
YES		400	72.7	74.1
NO RESPONSE		10	1.8	MISSING
TOTAL		550	100.0	100.0
VALID CASES	540	MISSING CASES		10

(2) IF NO, HOW MANY TIMES HAVE YOU BEEN HERE ?

		FREQUENCY	PERCENT	VALID PERCENT
1X		28	5.1	19.6
2X		33	6.0	23.1
3X		50	9.1	35.0
4X		31	5.6	21.7
MORE THAN 6		1	.2	7
		407	74.0	MISSING
TOTAL		550	100.0	100.0
VALID CASES	143	MISSING CASES		407

(3) WHEN WAS THE LAST TIME THAT YOU WERE HERE ?

		FREQUENCY	PERCENT	VALID PERCENT
EARLIER THIS YEAR		19	3.5	3.5
WITHIN LAST YEAR		81	14.7	14.7
WITHIN LAST 5 YEARS		21	3.8	3.8
LONGER THAN 5 YRS		15	2.7	2.7
NEVER BEEN HERE		413	75.1	75.1
TOTAL		550	100.0	100.0
VALID CASES	550	MISSING CASES		0

(4) HOW DID YOU TRAVEL HERE TODAY?

	VALUE	FREQUENCY	PERCENT	VALID PERCENT
ALONE	1	16	2.9	3.1
AS A COUPLE	2	140	25.5	26.9
FAMILY	3	318	57.8	61.0
ORGANIZED GROUP	4	46	8.4	8.8
NO RESPONSE	9	29	5.3	MISSING
	TOTAL	550	100.0	100.0

(5) HAVE YOU EVER VISITED ANOTHER RAILWAY MUSEUM ?

	FREQUENCY	PERCENT	VALID PERCENT
NO	315	57.3	65.8
YES	164	29.8	34.2
NO RESPONSE	71	12.9	MISSING
	TOTAL	550	100.0
VALID CASES	479		
MISSING CASES	71		

## (6) NAME OF THE MUSEUMS THAT YOU HAVE VISITED

	FREQUENCY	PERCENT	VALID PERCENT
SALEM AND HILLSBOROUGH	1	.2	.8
PORT STANLEY	1	.2	.8
APRA	2	.4	1.7
MOOSE JAW	4	.7	3.3
DUNCAN	7	1.3	5.8
HALTON COUNTY	1	.2	.8
DELSON	14	2.5	11.7
PRAIRIE DOG CENTRAL	3	.5	2.5
OTTAWA	17	3.1	14.2
NORTH CONWAY	1	.2	.8
MT. WASH. COG	1	.2	.8
YORK, U.K.	14	2.5	11.7
ELMIRA STATION	3	.5	2.5
VIRGINIA SCENIC RR	1	.2	.8
MOSQUOBITE	3	.5	2.5
DURANGO	2	.4	1.7
WOLFBORO NH	1	.2	.8
VALLEY RR CONN	2	.4	1.7
DILUTH	1	.2	.8
PEAK TRAM, HONK KONG	1	.2	.8
KANSAS RR MUS	1	.2	.8
HERITAGE PARK	13	2.4	10.8
POLAR BEAR EXPRESS	2	.4	1.7
BURLINGTON STREETCAR	1	.2	.8
SACRAMENTO CA	2	.4	1.7
HEREFORD RR, UK	1	.2	.8
BELVUE RR	2	.4	1.7
ARDEN PENN	2	.4	1.7
KEITHY & WAIT RR, UK	1	.2	.8
WORTHINGTON, OHIO	1	.2	.8
SEASHORE TROLLEY	2	.4	1.7
CRANBROOK	3	.5	2.5
STEAM EXPO	4	.7	3.3
FORT STEEL	2	.4	1.7
OREGON RR	2	.4	1.7
	430	78.2	MISSING
TOTAL	550	100.0	100.0
VALID CASES	120		
MISSING CASES	430		

(7) YEAR THAT YOU VISITED THE MUSEUM

	YEAR	FREQUENCY	PERCENT	VALID PERCENT
	1960	1	.2	.9
	1962	1	.2	.9
	1965	2	.4	1.8
	1967	1	.2	.9
	1973	1	.2	.9
	1974	1	.2	.9
	1975	1	.2	.9
	1978	2	.4	1.8
	1979	5	.9	4.6
	1980	13	2.4	11.9
	1981	1	.2	.9
	1982	6	1.1	5.5
	1983	3	.5	2.8
	1984	16	2.9	14.7
	1985	19	3.5	17.4
	1986	23	4.2	21.1
	1987	13	2.4	11.9
	9999	441	80.2	MISSING
TOTAL		550	100.0	100.0
VALID CASES	109	MISSING CASES	441	

(8) HAVE YOU VISITED OTHER MUSEUMS OR GALLERIES ?

	FREQUENCY	PERCENT	VALID PERCENT
NO	81	14.7	16.8
YES	402	73.1	83.2
NO RESPONSE	67	12.2	MISSING
TOTAL		550	100.0
VALID CASES	483	MISSING CASES	67

(9) WHAT DO YOU FEEL IS THE MAIN PURPOSE OF THE MUSEUM ?

	FREQUENCY	PERCENT	VALID PERCENT
TO ENTERTAIN YOU	23	4.2	4.4
RESEARCH	4	7	8
EDUCATION	55	10.0	10.5
PRESERVE AND SHOW THE PAST	431	78.4	82.1
TO GIVE RIDES ON TRAINS	10	1.8	1.9
TO RESTORE TRAINS	2	.4	.4
NO RESPONSE	25	4.5	MISSING
TOTAL	550	100.0	100.0
VALID CASES	525		
MISSING CASES	25		

(10) WHAT IS THE NAME OF YOUR HOME TOWN ?

	FREQUENCY	PERCENT	VALID PERCENT
CHEMANIUS	4	7	9
COURTNEY	2	4	4
COMOX	3	5	7
DUNCAN	8	1.5	1.8
KAMLOOPS	1	.2	2
LADYSMITH	4	7	9
NANJAMO	6	1.1	1.3
PORT ALBERNI	2	.4	4
PRINCE ALBERT	2	.4	4
PRINCE GEORGE	3	.5	7
PARKSVILLE	1	.2	2
VERNON	5	.9	1.1
VANCOUVER	11	2.0	2.4
VICTORIA	17	3.1	3.8
REVELSTOKE	1	.2	2
LANGLEY	2	.4	4
CHATHAM	10	1.8	2.2
FREDERICTON	3	.5	7
MONCTON	17	3.1	3.8
OROMOCTO	2	.4	4
SAINT JOHN	4	.7	9
HALIFAX	2	.4	4
CHARLOTTETOWN	2	.4	4
AMHERST	1	.2	2
SPRINGHILL	2	.4	4
YARMOUTH	1	.2	2
ST. JOHNS	2	.4	4
TRURO	3	.5	7





(11) STATE / COUNTRY

	FREQUENCY	PERCENT	VALID PERCENT
WASHINGTON	5	.9	.9
OREGON	2	.4	.4
MONTANA	9	1.6	1.6
MINNESOTA	1	.2	.2
MICHIGAN	1	.2	.2
LOUISIANA	3	.5	.5
TEXAS	2	.4	.4
OKLAHOMA	2	.4	.4
CALIFORNIA	5	.9	.9
FLORIDA	2	.4	.4
N CAROLINA	1	.2	.2
INDIANA	1	.2	.2
OHIO	3	.5	.5
N.Y.	1	.2	.2
NEW HAMP	1	.2	.2
MASS	1	.2	.2
CONN	2	.4	.4
AUSTRALIA	2	.4	.4
NEW ZEALAND	1	.2	.2
GREAT BRITAIN	13	2.4	2.4
FRANCE	1	.2	.2
KUWAIT	1	.2	.2
SWITZERLAND	2	.4	.4
HOLLAND	3	.4	.4
CANADA	481	87.5	87.5
	<hr/>	<hr/>	<hr/>
VALID CASES	550	100.0	100.0
MISSING CASES	0		

(12) CAN YOU VISIT HERE IN A ONE DAY TRIP?

		FREQUENCY	PERCENT	VALID PERCENT
NO		126	22.9	22.9
YES		408	74.2	74.2
DIDN'T RESPOND		16	2.9	2.9
TOTAL		550	100.0	100.0
VALID CASES	550	MISSING CASES	0	

(13) HOW DID YOU TRAVEL TO GET HERE?

		FREQUENCY	PERCENT	VALID PERCENT
CAR		433	78.7	94.5
WALK		2	.4	.4
TOUR BUS		18	3.3	3.9
PUBLIC TRANSIT		2	.4	.4
OTHER		3	.5	.7
NO RESPONSE		92	16.7	MISSING
TOTAL		550	100.0	100.0

(14) IS THERE A MUSEUM LIKE THIS NEAR YOUR HOME ?

		FREQUENCY	PERCENT	VALID PERCENT
NO		369	67.1	84.1
YES		70	12.7	15.9
NO RESPONSE		111	20.2	MISSING
TOTAL		550	100.0	100.0
VALID CASES	439	MISSING CASES	111	

(15) HAVE YOU VISITED IT?

		FREQUENCY	PERCENT	VALID PERCENT
NO	0	63	11.5	55.3
YES	1	49	8.9	43.0
NO RESPONSE	9	436	79.3	MISSING
TOTAL		550	100.0	100.0
VALID CASES	114	MISSING CASES	436	

(16) MAIN REASON FOR COMING TODAY?

	FREQUENCY	PERCENT	VALID PERCENT
SPECIAL TRIP	153	27.8	28.4
TOURIST	139	25.3	25.8
BRING SOMEONE	43	7.8	8.0
NICE DAY	10	1.8	1.9
OUT FOR A DRIVE	27	4.9	5.0
OUTING WITH CHILDREN	104	18.9	19.3
RAILWAY BUFF	44	8.0	8.2
OTHER	19	3.5	3.5
NO RESPONSE	11	2.0	MISSING
	TOTAL	550	100.0
VALID CASES	539	MISSING CASES	11

(17) HOW DID YOU FIND OUT ABOUT THIS MUSEUM?

	FREQUENCY	PERCENT	VALID PERCENT
NEWSPAPER	72	13.1	13.4
FRIEND OR RELATIVE	158	28.7	29.4
SIGN ON ROAD	57	10.4	10.6
SAW MUSEUM FROM ROAD	31	5.6	5.8
RADIO OR TV	34	6.2	6.3
SCHOOL	3	.5	.6
KNEW ABOUT IT FOR A LONG TIME	129	23.5	24.0
OTHER	54	9.8	10.0
NO RESPONSE	12	2.2	MISSING
	TOTAL	550	100.0
VALID CASES	538	MISSING CASES	12

(18) WHAT DID YOU LIKE ABOUT THE MUSEUM ?

	FREQUENCY	PERCENT	VALID PERCENT
ACCURATE PRESERVATION	60	10.9	11.9
FRIENDLY STAFF & PROFESSIONALISM	56	10.2	11.1
TO RIDE ON EQUIPMENT	230	41.8	45.5
THE LENGTH OF THE RIDE	12	2.2	2.4
SIZE OF THE GROUNDS	32	5.8	6.3
HISTORICAL ASPECTS	83	15.1	16.4
VISITOR SERVICES	15	2.7	3.0
OTHER	17	3.1	3.4
NO RESPONSE	45	8.2	MISSING
	<hr/>	<hr/>	<hr/>
	TOTAL	550	100.0
VALID CASES	505	MISSING CASES	45

(19) WHAT DID YOU NOT LIKE ABOUT THE MUSEUM?

	FREQUENCY	PERCENT	VALID PERCENT
RIDE NOT LONG ENOUGH	115	20.9	39.8
POORLY DISPLAYED EQU	12	2.2	4.2
LACK OF FACILITIES	16	2.9	5.5
GROUNDS POORLY KEPT	28	5.1	9.7
NO PUBLIC TRANSIT	11	2.0	3.8
POOR ADVERTISING	31	5.6	10.7
DIFFICULT TO FIND	13	2.4	4.5
MORE EQUIP IS NEEDED	63	11.5	21.8
NO RESPONSE	261	47.5	MISSING
	<hr/>	<hr/>	<hr/>
	TOTAL	550	100.0
VALID CASES	289	MISSING CASES	261

(20) WHAT WOULD YOU LIKE TO SEE IMPROVED?

			VALID
	FREQUENCY	PERCENT	PERCENT
A LONGER RIDE	143	26.0	36.0
BETTER FACILITIES	19	3.5	4.8
BETTER ADVERTISING	29	5.3	7.3
TOUR GUIDES	53	9.6	13.4
CLEANER GROUNDS	15	2.7	3.8
PRINTED INFO ON EQUIPMENT	99	18.0	24.9
OTHER	39	7.0	9.1
NO RESPONSE	153	27.8	MISSING
	TOTAL	550	100.0
VALID CASES	397	MISSING CASES	153

(21) WAS THE MUSEUM ABOUT WHAT YOU EXPECTED?

			VALID
	FREQUENCY	PERCENT	PERCENT
NO	49	8.9	10.2
YES	430	78.2	89.8
NO RESPONSE	71	12.9	MISSING
	TOTAL	550	100.0
VALID CASES	479	MISSING CASES	71

(22) WOULD YOU NOW LIKE TO VISIT OTHER R.R. MUSEUMS ?

			VALID
	FREQUENCY	PERCENT	PERCENT
NO	27	4.9	5.8
YES	441	80.2	94.2
NO RESPONSE	82	14.9	MISSING
	TOTAL	550	100.0
VALID CASES	468	MISSING CASES	82

(23) DO YOU KNOW WHERE THEY ARE LOCATED ?

		FREQUENCY	PERCENT	VALID PERCENT
NO		307	55.8	79.9
YES		77	14.0	20.1
NO RESPONSE		166	30.2	MISSING
	TOTAL	550	100.0	100.0
VALID CASES	384			
	MISSING CASES	166		

(24) ARE YOU A MEMBER OF THE C.R.H.A.?

		FREQUENCY	PERCENT	VALID PERCENT
NO		480	87.3	98.4
YES		8	1.5	1.6
NO RESPONSE		62	11.3	MISSING
	TOTAL	550	100.0	100.0
VALID CASES	488			
	MISSING CASES	62		

(26) SEX

	FREQUENCY	PERCENT	VALID PERCENT
MALE	218	39.6	44.9
FEMALE	268	48.7	55.1
NO RESPONSE	64	11.6	MISSING
	TOTAL	550	100.0
VALID CASES	486	MISSING CASES	64

(27) WHAT IS YOUR HIGHEST LEVEL OF SCHOOLING ?

	FREQUENCY	PERCENT	VALID PERCENT
	1	.2	.2
ELEMENTARY	37	6.7	7.4
SECONDARY	196	35.6	39.3
COMMUNITY COLLEGE	102	18.5	20.4
UNIVERSITY	118	21.5	23.6
POST GRADUATE	45	8.2	9.0
NO RESPONSE	51	9.3	MISSING
	TOTAL	550	100.0
VALID CASES	499	MISSING CASES	51

• APPENDIX E  
DISTANCE ANALYSIS



TABLE E.1  
VISITOR CHARACTERISTICS\*

( N = NSIG<sup>o</sup> and S = SIG )

	Halton County	P.S.T.R.R.	E.R.R.R.	S & H	A.P.R.A.	DUNCAN
Advertising	N	S	S	S	N	N
Return Visit	N	S	S	S	N	N
Likes	N	N	N	N	N	N
Dislikes	N	N	N	N	N	N
Age	N	N	N	N	N	N
Sex	N	N	N	N	N	N
Education	N	N	N	S	N	N
Travel	N	N	N	N	N	N
Family	N	N	N	N	N	N
Art Galleries	N	N	N	N	N	N
Other RR museums	N	S	S	N	N	N
Total N's	11 N	8 N	8 N	8 N	11 N	11 N
Total S's		3 S	3 S	3 S		

TABLE E.2  
VISITOR TRAVEL DISTANCES

Museum Name	Distance From Home	Distance Today (for 50% of the Visitors)	Distance Tonight
Duncan	0-145 km	40 km	40 km
S&H	0- 55 km	55 km	55km
PSTRR	0- 90 km	90 km	90 km
HALTON	0-130 km	100 km	50 km
ERRS	0- 30 km	15 km	15 km
APRA	0-150 km	100 km	75 km

TABLE E.3  
MUSEUM GROUPINGS BY DISTANCE

Distance from Home	Distance Today (for 50% of the Visitors)	Distance Tonight
	< 100 km	< 100 km
> 100 km	Duncan Hafton APRA	Duncan Halton APRA
< 100 km	S & H ERRS PSTRR	S & H ERRS PSTRR

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