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THE CITY & HISTORY



*An introduction to the
Edmonton City Museum*

The following research report will provide a base from which to develop a strategy for the Edmonton City Museum Project. The discussion of a city museum has been part of the municipal conversation for decades. As a result, there has been a lot of informative and iterative work conducted to frame the project over the last number of years. This report strives to complement this existing work by focusing on two evolving contexts - evolving museum practices and the evolving Edmonton context.

The first part of this report reviews changing practices in museums. Traditional museum models still dominate the field today, yet there is tremendous potential to create a model that is more responsive to its local context. An analysis of progressive museums around the world is intended to evolve the thinking on the Edmonton City Museum and open up new possibilities for consideration. This could allow Edmonton to take advantage of innovative approaches to community-led museums with the potential of becoming a global leader.

The second part of the report looks at the context of Edmonton itself. Edmonton is a dynamic and ever changing city and a future City Museum needs to both respond to and contribute to this evolution. This report highlights key trends through five lenses of society, culture, economy, and the built and natural environment. Each focus area then looks at challenges for a City Museum that are raised by this evolving context for the city.

This report is intended to inform the discussions with stakeholders later in the process, as well as the project team working on the Strategic Development Report. In this way, the emerging direction for an Edmonton City Museum reflects the evolving realities of museum best practices and the city itself, but also is responsive to changes moving forward.

STORY & PRACTICE



*Best practices in
museum design*

Significant experimentation is taking place across the progressive centres of the museum world. Museums are exploring new territories and testing ideas through innovative programming. Many are re-inventing themselves using new planning assumptions and strategies designed to ensure community inclusion, relevancy and creativity.

The Edmonton Heritage Council (EHC) is interested in making Edmonton itself a living museum:

“...we think of the city as a museum, as an unfolding story, and the Heritage Council is its creative director: we invite Edmontonians to see it, feel it, tell it, make it.” (EHC Strategic Goals)

This is a bold and exciting vision, with few perfect role models. The keys to realization are planning for cultural outcomes/impacts and developing strategies (both traditional and novel) for achievement. This section highlights inspirational community-driven organizations to help inform the Edmonton City Museum Strategy and efforts to realize the ultimate vision for the ‘living museum’.

Generally, the museum world is changing in a number of ways:

- Striving for greater public relevance;
- Concentrating on local communities first, with tourism as a secondary (but still important) priority;
- Focusing on the public impacts of museum work. This requires insight into evolving culture and how the past can shed light on issues shaping the present and future;

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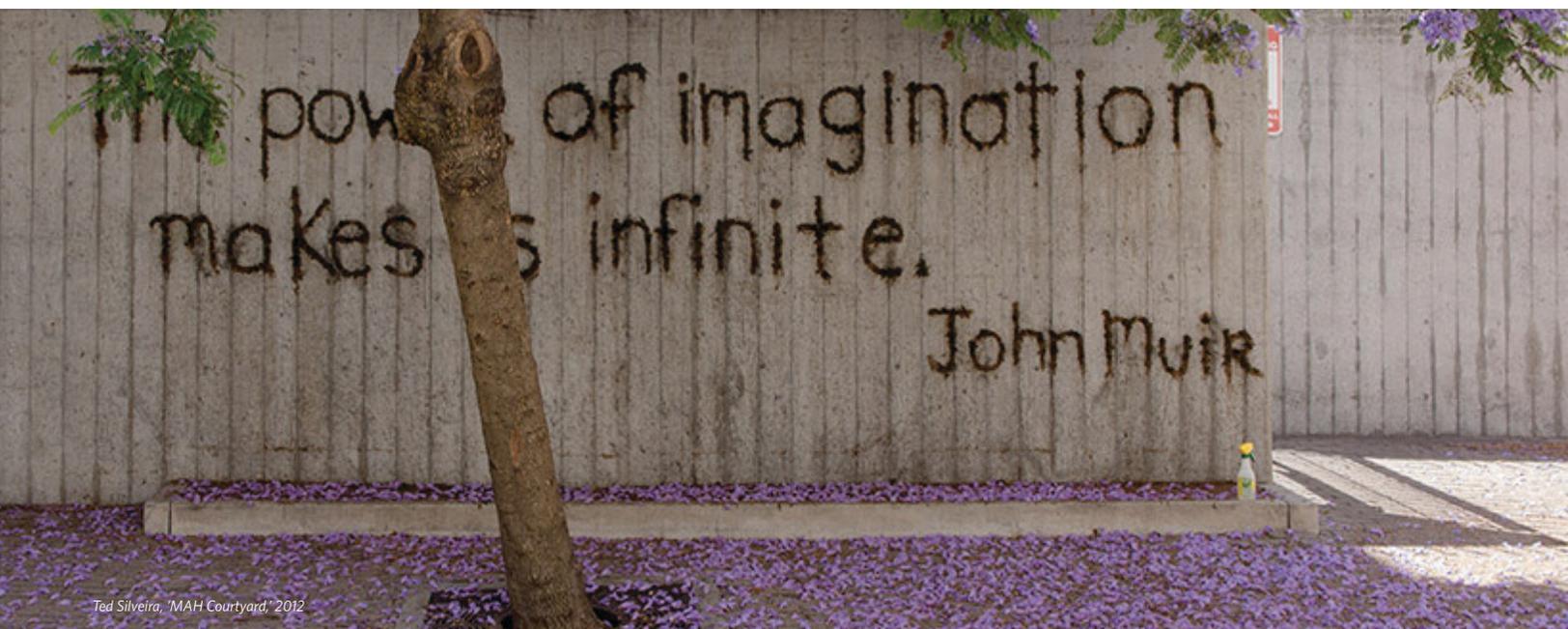
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- Engaging individuals, groups and the larger community in processes of co-creation;
- Seeing success less as a transactional, leisure-time experience and more as relationship building, and a social-cohesion producing experience that revolves around the issues and forces that are shaping the city's urban, pluralistic and globalized culture;
- Looking for ways to measure the public value of museum operations by focusing on public outcomes, not simply the museum outputs;
- Creating feedback loops that guide the work of the museum towards a common vision to direct specific outcomes;
- Bringing historians, artists, scientists and story-tellers together with the broader public, businesses, organizations and governments to create a culture of participation and ownership of the City's culture.

This changing nature addresses some of the considerable issues that arise within traditional museums. Operational budgets and facility up-keep are among the most notable issues faced by traditional models. It is relatively easy to raise capital funding for building ever-larger destination sites, but they are difficult to operate after opening. This is an important consideration when planning a new museum, since building decisions cannot easily be undone.

Traditional approaches to collections also warrant revisiting. Collection-building, based on academic disciplines, can serve research purposes within those disciplines. However, massive collections do not necessarily lead to the 'prima materia' for public engagement—the creativity and cohesion related to the cultural issues defining continuously evolving communities.

Exploring emerging innovations within the museum field is inspirational, and places the Edmonton City Museum within in a larger community of cutting edge, community-driven museums.



Ted Silveira, 'MAH Courtyard,' 2012

BEST PRACTICES AS DEVELOPED BY PROGRESSIVE MUNICIPAL/ LOCAL MUSEUMS:

Santa Cruz Museum of Art and History [SANTA CRUZ, CALIFORNIA](#)



The Santa Cruz Museum of Art and History is one of the most thoughtful and ambitious municipal museums in North America. At one point, the museum faced a precarious future, until director Nina Simon shifted its focus from a collections-oriented museum to a community-focused museum. It retains historic and art collections, but views these collections as important resources for achieving evolving community-driven goals. The Santa Cruz Museum has a significant building that is a destination for numerous types of community gatherings.

Public service is the overarching goal of the Santa Cruz Museum. To achieve this goal, the museum developed further targets related to public service. While all these goals are important, relevance and sustainability come first:

Relevance	Connects to compelling needs, assets, and interests in Santa Cruz County.
	Connects to their core content of contemporary art and regional history.
Sustainability	Provides important resources to help the Santa Cruz Museum thrive financially and organizationally.
Bridging	Brings community members together across differences.
	Celebrates diversity and encourages unexpected connections.
Participation	Invites diverse community members to make meaningful contributions as co-creators, collaborators, and energized constituents.
Igniting	Inspires excitement and curiosity about art and history.
	Expands opportunities for deeper engagement beyond the museum.

The Santa Cruz Museum created criteria to assess how program initiatives respect these goals. They are currently developing a Theory of Change for the organization, individuals and the community as a whole. They have also assessed and prioritized their core values, which include:

Bridging	Making connections between people in the community and bridging differences in culture, age, and socio-economic status.
Bonding	Cultivating a sense of connection to one's existing group affiliations.

NOTE: They acknowledge that both are important; however, 'bridging' is more important and more difficult than 'bonding'.

The Santa Cruz Museum realizes this community focus by:

1. Doing experimental, iterative and adaptive programs and work;
2. Articulating its assumptions regarding community needs/opportunities;
3. Undergoing a systems analysis to identify factors and forces that shape both the community and the evolution of the museum;
4. Analyzing and identifying available resources through mission-aligned collaboration and partnerships;
5. Analyzing and prioritizing their target populations (with local residents as the primary focus, then regional participants, then tourists);
6. Working within its building, but also working across the community, including public spaces;
7. Developing output and outcome measures to provide feedback that enables continuous evolution their public program in a thoughtful and engaged way;

Despite the lively success that resulted from these new approaches, there are still detractors – specifically, those who liked the old museum with traditional exhibits. This serves as an example of how much of a hold the word ‘museum’ has in society. Consideration is needed for appropriate terms to describe the novel approach for the Edmonton City Museum.

Écomusée du Fier Monde MONTRÉAL, QUÉBEC



In the late 1960s, Hugues de Varine and George Rivieres conceived of Ecomuseums in France as a holistic approach to culture. Their vision included built heritage, traditions, work, objects, social processes, stories, local myths and the living economy. They wanted to preserve a way of life that was disappearing as a result of the social/economic transformation that comes from urbanization and globalization.

Ecomuseums see culture as a living, constantly changing force that shapes community. They include public engagement, reflection, democracy and a vision of purposeful change. Due to their focus on the ephemeral nature of culture, ecomuseums have not become mainstream.

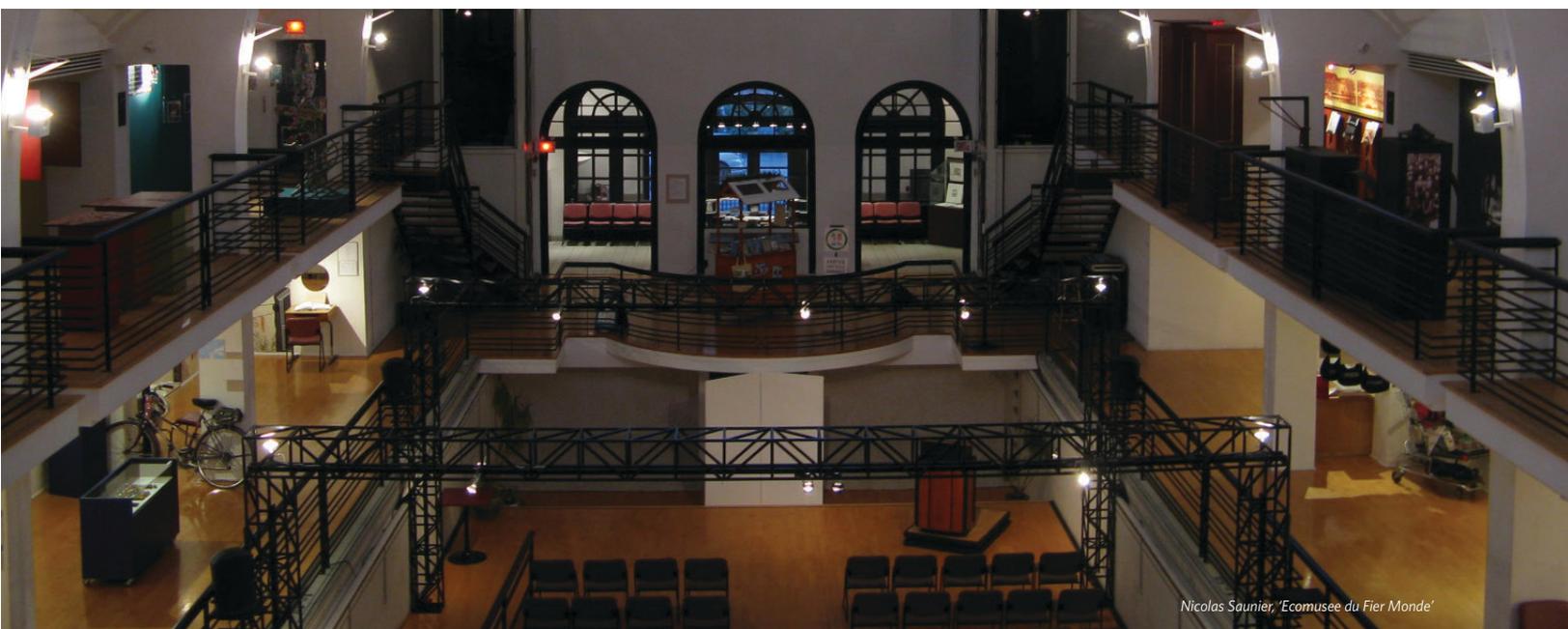
Founded in 1980 and incorporated in 1982, the Écomusée du fier monde is both a Montréal working class/industrial history museum and a community museum. It bases its museum practice on popular education and establishes participatory projects in close collaboration with the neighbourhood’s residents, institutions and organizations. Furthermore, it engages in issues that concern present and future development of its surroundings.

The dual focus of working class/industrial history museum and community museum is reflected in the Écomusée du fier monde's approach:

Popular Education	Making use of the diverse community knowledge while seeking to raise awareness and inspire public reflection
Cultural Democracy	Emphasizing equality among the diverse groups that make up society, and on valorizing their expertise and knowledge. Those who are typically underrepresented or who are given little voice in museums are particularly addressed.
Place and role of people	Prioritizing people over objects, the Écomusée also pays particular attention to marginalized groups and the relationships the institution creates with its surroundings
Engagement	Supporting people and organizations that want to play a role in advancing society, as well as acknowledging the acts of individuals can contribute to changing the world.

Recently, the Écomusée produced an exhibition entitled *Habiter une ville durable* (Living in a Sustainable City). Its content could not be presented in its entirety, due to size and space availability issues. Instead, it was divided into three parts and presented in succession. It was a great success because it involved the local community, provided relevant knowledge on timely issues, focused on the area's problems and concentrated on quality of life. The project prompted local politicians to commit themselves to a better quality of services concerning garbage, access to sanitation programs, green spaces and parks. It was an exercise in participatory democracy.

It is easier, from a corporate perspective, to create a traditional non-profit, charitable museum. However, given the ambitions of the Edmonton Heritage Council for a 'museum as city: city as museum' approach, it is worth considering the Écomusée as a best practice.



Nicolas Saunier, 'Ecomusee du Fier Monde'

Maisons de la Culture MONTRÉAL, QUÉBEC



The Maisons de la Culture of Montreal program (12 in total across the city) offers free (or mostly free) access to relevant cultural programming at the neighbourhood level. Beginning with the first Maison in 1981, each site has a building facility with flexible space that can be configured for exhibits, performances and meetings. They offer places for people to come together around issues and activities that resonate with local residents. A person at each centre organizes programming.

The primary focus is on contemporary creativity, with the past and local history providing a lens and/or content for this creativity. The Maisons operate independently, though the concept could be designed and adapted in Edmonton to be more coordinated. There is potential for resonating focuses across the city to offer a centralized view of what is happening in the communities.

Wing Luke Museum of the Asia Pacific American Experience SEATTLE, WASHINGTON



The Wing Luke Museum opened in 1967, and moved to larger quarters in 1987 and again in 2008. The museum dedicates itself to encouraging the public to explore issues related to the culture, art and history of Asian Pacific Americans. It is the only pan-Asian Pacific American community-based museum in America, highlighting the issues and life experiences of one of the fastest-growing racial groups in the United States. Central to its work is addressing civil rights and social justice issues while also preserving historic spaces. The philosophy of the Wing museum can be best summed up in their own words. “We are about getting our communities involved in their own stories but also building bridges to other communities.” Further values include:

Community-driven	The Wing has specialized in community-driven exhibits and programs, developing methods for engaging community and fostering long-term relationships
Oral history	Part of its commitment is a large oral history project for ensuring that stories are collected, preserved, and accessible to the community.
Programming	Programming is developed within the physical museum, as well as within communities.
Humility	Of their own process, they state: “we are perhaps best characterized not by our expertise but by our willingness to try.” Despite much knowledge and skill within the Wing, there is humility in the approach to their work.



The Queens Museum conducts extensive community outreach. They stretch themselves through community-based programming, but their building is the primary focal point. The ways in which they take the pulse of the community and develop locally relevant programming warrants consideration as an inspiration.

Founded in 1972, the museum is located in a building built for the 1939 World's Fair. It also hosted the United Nations General Assembly from 1946-1950. It is a significant architectural structure and destination. But the museum is much more than its building, as demonstrated by the following initiatives:

Reflecting Diversity	Until quite recently it was the Queens Museum of Art, and it developed a reputation for hosting contemporary art exhibitions that reflected the tremendous diversity of their local population.
Pioneering initiatives	Over the years, they pioneered innovative approaches for museums, including hiring art therapists and reaching out to the community to help with local improvement initiatives.
Broad Mandate	The Queens Museum spans the breadth and depth of a fine art museum (with a collection), a historical site, a community centre and an education facility.
Partnerships	The museum has partnerships with all 66 branches of the Queens library system (and a branch of the library will open this year in the museum), where the museum offers further programming
Education and Public Programs	At the Queens Museum, the Education and Public Programs departments use 'collaborative action research' rather than the conventional front-end, formative, and summative evaluation. This iterative approach allows practitioners to ask big questions midway through each project and start changing the course of projects that are in process.

Ecomuseo Urbano di Torino TURIN, ITALY



Ecomuseo-Urbano di Torino began in 2003 and coordinates 10 interpretation and documentation centres around the city. These centres correspond to the 10 urban districts of Turin, which has a similar population to Edmonton.

Ecomuseo-Urbano di Torino identifies with a social environment, a natural environment and a collective history. It summarizes the many memories and testimonies of Turin of the 20th century, in which citizens are the protagonists of museum activities. These citizens are not only recipients of information but, to different degrees and levels of commitment, they intervene for the protection and promotion of cultural heritage, material culture and intangible culture.

At its core, the museum is a process that aims to be the place for the collection, interpretation and integration of the city's history, with a view to discovering Turin's identity together. It is not just a museum of the past and memory. Instead, it is primarily a laboratory for understanding the issues of the day, plus building a shared future.

The museum involves the entire urban area, through the 10 Districts. It hosts 10 Interpretation Centres as well as an historical archive, but it works across the city. Through these centres and distributed locations the museum emphasizes:

Promotion	To attract interest and involvement
Territory	To define a territory recognized by the social/cultural community that resides there, feels some ownership and identifies with the territory
Coherent Documentation	To provide coherent documentation of the territory's heritage and a commitment by the local authorities to its protection and enhancement
Methodological Approach	To apply a methodological approach that includes active citizen engagement
Space	To make physical spaces available to serve as a center of interpretation, engagement and creativity
Public Support	To support and share public projects

“Remake Museum” – Derby Silk Mills DERBY, UNITED KINGDOM



The Re:Make Project is a unique approach to developing a museum by encouraging visitors and volunteers to become citizen curators, designers and makers. Citizens are invited to learn new skills or apply skills they already have to support the redevelopment of Derby’s Silk Mill (the site of the world’s first factory and a UNESCO World Heritage Site).

In part one of Re:Make, they worked with the first group of makers-in-residence: an in-house design team, an architecture firm and the public. This is especially relevant to the Derby cultural context as a ‘making town’, focused on home manufacturing and the development of technology.

As the museum embarks on its goal of re-making the museum and the town, their focus is on:

Identifying and developing new skills

Identifying global/local issues that are essential to wellbeing

Using systems thinking

Using problem solving

Being inspired by the long history of innovation and adaptation

The Silk Mill in Derby offer some truly innovative approaches in creating an experience linked with history that resonates with the public and remains true to the local context:

“As the site of the world’s first factory, the Silk Mill in Derby is the perfect place to explore themes of STEAM (Science, Technology, Engineering, Arts and Maths) through the ultimate hands-on experience, inspiring the maker in us all... After a period of closure, the ground floor of the Silk Mill has been re-opened as an experimental space which the Re:Make programme has shaped hand-in-hand with citizen makers and curators.”

Re:Make has seen us use 18th century principles - thinking, exploring, experimenting, creating, making... to design, prototype and make all of the elements needed for a museum on-site in our project lab and fully kitted workshops.

Together we have:

- *Learned new skills and techniques;*
- *Developed our creative/ design and making skills;*
- *Contributed creations that have actually be used and displayed in the ground floor of the museum;*
- *Gained a unique insight into the museum collections and learned about how objects are curated;*
- *Contributed to the future of the Silk Mill;*
- *Had lots of fun and developed new skills!;*
- *Where better to unlock the maker within than the Silk Mill - site of the world’s first factory, in Derby - the UK’s number 1 high-tech city!”*

Chicago History Museum CHICAGO, ILLINOIS



The Chicago History Museum is included in this best practice analysis because its roots within the Chicago Historical Society. This organization has done incredible work with Chicago communities for a long time. The museum focused on issues and tackled topics that are important to citizens. It is interesting to note that they rebranded as a ‘museum’ some years ago.

The Chicago History Museum has a long history of exploring edgy themes and issues that engage non-traditional museum audiences – especially youth. They have done pioneering work through a ‘teen council’ and have tackled issues such as the societal response to the LGBT community.

A ‘crowd-sourcing’ approach to deciding upcoming exhibits has also been employed by the museum to generate excitement and ownership. Specifically, this crowd sourcing was done through a 3-round voting process played out in the media. The list of possible projects included run-offs between paired ideas, with ‘Chicago Authors’ declared the overall winner:

Labour & Industry	vs.	Neighbourhoods
Architecture	vs.	Lake Michigan / Chicago River
Food & Drink	vs.	Music
WINNER Chicago Authors	vs.	Chicago in Pop Culture
Prohibition Era / Roaring '20s	vs.	Sports
The Great Chicago Fire	vs.	Weather
Chicago Women	vs.	Innovators & Entrepreneurs
Marshall Field's & Company	vs.	Transportation

The primary take-away for the Edmonton City Museum, besides crowdsourcing exhibits, is the Chicago History Museum’s approach to tours. They consider the entire city of Chicago as within their interpretive scope and have developed many thematic and vehicular tours. These include bike tours, running tours and tours on the ‘El Train’. One popular tour is the ‘History Pub Crawl’, which takes people through both historical places and historical events. These tours reflect an adaptive and tailored approach of the museum to the interests of different sub-groups within Chicago.



The Galt Museum is a museum that is embracing a new approach to planning that draws heavily on an approach explored in *Museums and Public Value: Creating Sustainable Futures*, a recent book by Carol Scott (ed), published in the UK. The Galt museum has incorporated into its strategic planning the principle that all public engagement activities must be linked to impacts in the community that are valued by the community.

Carol Scott's book links the 'public value' literature with museums. It also stresses the need to be able to measure outcomes, not just outputs. The Galt Museum has taken these lessons to heart as illustrated in the following quote:

"The (Galt's) Planning Team reviewed and re-interpreted their existing mission and vision statements through a public value lens and focused on value propositions and community and visitor outcomes."

The Edmonton City Museum can incorporate a similar 'public value' approach as taken by the Galt Museum. Though, it is important to keep in mind that despite this public value lens, it is unclear how successfully this approach has been implemented. It is also unclear how measures of success and other feedback loops have been woven into their fabric of the operation to ensure the 'public value' is measured overtime.



Like many museums featured in this best practice review, it is best to approach them with a very selective approach to lessons learned in mind. The Canadian Museum of Human Rights has a vital theme at its core - equity and human rights are foundation blocks of society to be sustained.

A great deal of consideration and thoughtfulness went into this museum, including an awareness that human rights needs to be understood and measured in the lives of people in real communities. Artifacts, documents and exhibits are simply tools that are put in the service of clear goals. It is a museum that hopes to experiment and evolve over time – now that the building has opened. Many hope this museum will engage in meaningful public engagement that will help to shape our evolving society.

One caution to keep in mind is the heavy emphasis placed on exhibits and collections within the context of a destination building. Like many large museum buildings that take significant resources simply to operate, there can be high ‘opportunity costs’ associated with building an iconic structure. Despite these important considerations, it is of value to watch how the Canadian Museum of Human Rights impacts communities – both locally, across the country, and around the world.

BEST PRACTICES AS DEVELOPED BY MUSEUM ORGANIZATIONS:

As museums struggle with the notion of transforming traditional practices into new approaches that more effectively meet the changing cultural needs of our societies, progress has been slow. However, some museum organizations have provided leadership in blazing a path forward. Here are a few examples of such organizations:

Alberta Museums Association ALBERTA, CANADA

For decades, the AMA has been amongst the most progressive museum associations. They have pioneered methods that have enabled the field to become strongly reflective about what they do and why they do it. A few years ago, the AMA established a “Sustainability Working Group” and that group developed a forward-thinking approach to where museums should be moving. It included reflections on values, vision, mission, ends as well as fundamental assumptions and foundational principles. This work has resonated within Alberta and is now captured in the ambitions of the Edmonton Heritage Council as they shape the Edmonton Museum.

International Coalition of Sites of Conscience

The International Coalition of Sites of Conscience is a worldwide network of “Sites of Conscience” – historic sites dedicated to remembering past struggles for justice and addressing their contemporary legacies. Sites including the Terezín Memorial in the Czech Republic, the Lower East Side Tenement Museum in the US, the Gulag Museum at Perm-36 in Russia, and the District Six Museum in South Africa are places of memory. These are historic sites, place-based museums or memorials that confront the history of what happened and the contemporary implications. They also foster public dialogue on social issues in order to build lasting cultures of human rights.

Museums Association – Museums Change Lives UNITED KINGDOM

Museums Change Lives: The MA’s Vision for the Impact of Museums is a policy document that charts a bold course towards public relevance. Museums Change Lives is the Museums Association’s vision to increase the social impact of museums. It demonstrates that museums can strive for a greater role in society. All museums, however they are funded and whatever their subject matter, can support positive social change. Some museums already pay great attention to this, while others have as yet untapped potential. The time is right for museums to transform their contribution to contemporary life.

They also assert that the potential exists for museums to:

- Enrich the lives of individuals;
- Contribute to strong and resilient communities;
- Help create a fair and just society;

Museums in turn are immensely enriched by the skills and creativity of their public. Museums Change Lives offers the museum community a compelling vision, resources, strategies and support for museums to embark on this journey.



Sites of Conscience, 'Sign from the BEWelcome exhibit,' 2011

Happy Museum Project UNITED KINGDOM

Launched in April 2011, the Happy Museum Project (HMP) provides a leadership framework for a growing group of museums to investigate a holistic approach to sustainability and wellbeing. To date, 22 museums have received funding to develop experimental projects that are designed to have meaningful impacts on communities.

Happy Museum Project Principles:

- Create conditions for wellbeing;
- Pursue mutual relationships
- Value the environment and be a steward of the future as well as the past;
- Be an active citizen;
- Learn for resilience;
- Measure what matters.

While many museums appreciate their position at the heart of their community and combine scholarship, stewardship, learning and a desire for greater participation, HMP shows that the context is now different. Climate change, pressures on the planet's finite resources and awareness that a good, happy society need not set economic growth as its most meaningful measure create a context to re-imagine the purpose of museums.

The project takes a view of sustainability that looks beyond finances and resource management and considers a museum's role as steward of people, place and planet. It supports institutional and community resilience in the face of global financial and environmental challenges.

The Happy Museum creates, tests and shares this practice through:

- A programme of action research through funded commissions, forming a core to a growing community of practice;
- Fostering peer learning and space for more innovative thinking across the community of practice through regular meetings, workshops, peer mentoring, the creation of tools and guidance;
- Underpinning evaluation and research using The Story of Change model and working with Daniel Fujiwara of the London School of Economics on a hybrid statistical/consultative learning evaluation using Life Satisfaction Valuation methodology with the British Household Panel Survey;
- An advocacy program which shares emergent thinking within and beyond the museum sector through public relations, social media, conference presentations, events and regular symposia.

BEST PRACTICES AS FOSTERED BY FUNDERS AND FOUNDATIONS

Increasingly, foundations and grant-makers are looking for ways to ensure that the money they give to projects has meaningful and relevant impacts on communities. To this end they are working to develop new models of both measuring impacts and helping assemble the right people and organizations to develop the cultural programs that will have community impact. One example is the Hamlyn Foundation in the UK, which has developed a project called Our Museum: Communities and Museum as Active Partners.

This project facilitates a process of development and organizational change within museums and galleries. They are committed to active partnership with their communities, with the ambition of affecting the museum sector more widely.

This initiative is designed to:

- Support and develop museums and galleries to place community needs, values, aspirations and active collaboration at the core of their work;
- Involve communities and individuals in core decision-making processes and to implement the decisions taken;
- Ensure that museums and galleries play an effective role in developing community skills, through volunteering, training and apprenticeships;
- Share exemplary new models with the broader museum sector.

Research commissioned by the Hamlyn Foundation discovered that experimental work designed by museums to engage the public in creative ways has had the effect of preserving traditional functions while strengthening this inventive programming, but on the peripheries of museum activities. The Hamlyn Foundation initiative hopes to bring this work into the museum mainstream.



London Transport Museum, 'Happy Museum Project', 2012

EDMONTON THEN & NOW

*Where we've been and
where we're going*

Understanding a city as large and complex as Edmonton requires multiple perspectives. This section looks at Edmonton from a variety of frames - society, culture, economy, and the built and natural environments. Looking at the city in this way helps to broaden awareness in order to see trends over time and observe how the historical evolution of Edmonton has led to the contemporary city and the challenges it faces moving into the future. Understanding these perspectives and their interrelationships will allow for a more robust discussion on an Edmonton City Museum and how it can play a productive role in Edmonton's evolution over time.

The discussion below is meant to serve as starting a starting point for dialogue with stakeholders about the key trends that are shaping Edmonton and its constantly evolving context. To ensure a living and adaptable museum, ongoing evaluation and revisiting of each facet and key trends will ensure ongoing local relevance to the citizens of the city.

Each of these areas provide useful frames from which to shape the future programming of the museum. They can be examined at a local level to facilitate dialogues and debates about pressing issues within Edmonton. These facets can also be used to evaluate global trends/issues, such as climate change, and apply a local filter to see what that means to Edmonton in particular. The museum's role is an important one to facilitate and present these issues (among others) and ensure a two-way dialogue with the community. There is tremendous potential for innovative, community-driven approaches to these conversations that would place Edmonton at the cutting edge of contemporary museum practices.

Society

KEY TREND: URBAN GROWTH

¹Edmonton's Architectural Heritage, "Urban Settlement: 1840-1904," 2015.

²Ibid.

³B. Hesketh & F. Swyripa, *Edmonton: The Life of a City* (Edmonton: NeWest Publishers, 1995).

⁴Ibid.

⁵Ibid.

⁶City of Edmonton, "Population History," 2015.

Other than a brief period of decline around World War I, Edmonton has seen consistent increases in its urban population. Much of this growth can be attributed to the economic booms which have attracted newcomers looking to prosper from the city's wealth. Many factors have contributed to creating the metropolitan centre we see today, one that has seen the City's population double over the last three decades.

Historical Perspective

At the turn of the 20th century, after a century of population growth, Edmonton had little more than 2,600 residents.¹ By 1904, the City had experienced a huge flux, and grew to more than 8,000 citizens.² That same year, a political shift occurred as Edmonton was named the capital of the Province of Alberta. Urban growth spiked again, with the population exceeding 70,000 in less than a decade (1913).³ The First World War, and the ensuing economic challenges saw the population drop to 50,000 by 1914.

Growth resumed as the population reached 92,000 in 1941, the year before soldiers started to return home from World War II, and reached 102,000 within the next five years.⁴

Similar to the World War II era, the modern city grew at a rapid pace. A population of 376,000 in 1966 had expanded by more than 130,000 over 14 years to reach 505,773 by 1980.⁵ Even the economic challenges of the 1980s did little to slow overall population growth. By 1990, the population had reached 605,538, and that number had reached close to 1 million by the early 21st century.⁶

Today the population of Edmonton is just under 1.2 million residents, making it one of the five largest cities in Canada.



KEY TREND: CIVIL RIGHTS IN EDMONTON

Using the story of women in the workforce as an example

Edmonton has an opportunity, and is taking advantage of it through E-CAMP, to tell the stories not often heard. It can contextualize larger global movements such as feminism, civil rights and the gay rights movements, explain how these movements present themselves in Edmonton and allow people to share their stories. This section focuses on women in the workforce but further work on contextualizing the history of civil rights for LGBTQIA groups and other minority groups is important to the social context and fabric of Edmonton.

Historically, women the world over have been challenged in their efforts to find their place in the workforce. In the city of Edmonton, women have worked in formal industries for more than seven decades, but yet, as elsewhere, there is further progress to be made towards pay equity.

Historical Perspective

Women became a more visible part of the Edmonton workplace during World War II. As much of the male population went to war, women filled their positions in the workforce. As the men returned, many women chose to remain employed.⁷ By the 1960s working mothers had become an important part of the labour force,⁸ though pay inequity was pervasive.

In 1971, the average income for females in Edmonton was about 40 per cent of the average income for males. By 2006, the inequity was somewhat improved, though women still earned less than 60 per cent of the average income for males

Since the late 2010s, Edmonton has seen some improvement with women experiencing better access to work in higher paying industries. In 2013, the Federal Government launched a program in Edmonton intended to “empower more women to succeed and prosper in non-traditional jobs.”⁹

KEY TREND: IMMIGRATION PATTERNS

Like much of the rest of Canada, Edmonton is a pluralistic society, with many cultures shaping it both in form and in culture. One of Edmonton’s, and Canada’s, strengths is the reflection of numerous global cultures at a local level. Engagement with these cultural groups to share their experiences within the city and society will create a more complete picture of the Edmonton experience.

Immigration patterns reflect global history and like other Canadian cities, Edmonton relies on immigration to achieve population growth. In Edmonton’s early days, newcomers largely came from European countries, such as The Ukraine. Today Edmonton attracts people from across the globe with significant proportions of immigration from the Philippines, China, India, Pakistan, the U.S.A and the United Kingdom.

Historical Perspective

In the early 20th century, the Edmonton area was a relative monoculture, with 70 per cent of the population of British origin.¹⁰ The end of World War II, led to an influx of new people, this time largely from the Ukraine. The influence of World War II and increased transportation access to the north made Edmonton a draw for former residents of the United States, who quickly accounted for nearly 10 per cent of the population of the time.¹¹

⁷ Hesketh & Swyripa, 1995.

⁸ Ibid.

⁹ Edmonton Sun, “Public Affairs Minister in Edmonton Promising to open doors for women in the workplace,” April 19, 2013.

¹⁰ Hesketh & Swyripa, 1995.

¹¹ Ibid.

¹² City of Edmonton, “New Canadians and Visible Minorities,” 2006.

¹³ Hesketh & Swyripa, 1995.

¹⁴ City of Edmonton, “Treaty 6 Recognition Day,” 2015.

As the city experienced steady population growth from the early 1940s and onward, Edmonton began to see immigration with more diverse origins. It wasn’t until the turn of the 21st century that non-Europeans made up the largest portion of immigrants. In 2011, almost half of all immigrants to Edmonton came from South Asia.¹²

CHALLENGES FOR EDMONTON CITY MUSEUM

- How can the City Museum continue to grow and adapt to a ever changing and rapidly growing city?
- How can a City Museum reflect the the diversity of the City and provide these communities with a forum to tell their story?
- How can the City Museum tell the local story of larger civil rights movements?

Culture

KEY TREND: URBAN ABORIGINAL POPULATION

Before the arrival of settlers and urbanization, thriving communities of Aboriginal populations made their homes in lands that now include the city of Edmonton, The lived off the land, supported by the North Saskatchewan River.

Settling of the Edmonton region devastated the traditional Aboriginal way of life. From the late 18th century to present day, Aboriginal people have experienced oppression, abuse and isolation at the hands of settlers from the east. It has taken centuries for society to recognize the need to shift and work towards repairing these relationships.

Edmonton today has the second largest urban aboriginal population in Canada which is an important part of the City’s culture. It is interesting to note that the urban aboriginal population is young, fast growing, multi-faceted and diverse. As part of its mandate, the City Museum should partner with Aboriginal organizations to ensure ensure an ongoing dialogue about Aboriginal history and their contribution to Edmonton.

Historical Perspective

During the fur trade, the West saw the first Euro-Canadians arrive to settle the land. The relationship this group of settlers forged with the Aboriginal peoples perpetuated the fur trade industry for nearly a century and formed the Metis nation.¹³ The continued Euro-Canadian immigration to Edmonton eventually displaced Aboriginal families who had traditionally lived off the very land the new settlers were developing.

To rectify relationships, the government developed Treaty 6 in 1876. The Treaty was intended to protect and compensate Aboriginal families who suffered loss from settler housing and agricultural development.¹⁴ Ultimately, though, little of the Treaty was upheld by the government.

Many immigrants at the time dismissed the value of Aboriginal culture and wisdom and chose to force Anglo-Christian beliefs on the aboriginal people. This was especially evident in boarding schools known as Indian Residential Schools, which had existed for decades but became more common in the 1920s.¹⁵

Despite being in existence for more than century, Treaty 6 was not being enforced. This is evidenced by the residential schools that continued to enrol Aboriginal children until the 1990s. It was not until then that the Offices of Treaty 6 were established in the city of Edmonton. The group was responsible for ensuring that the rights of Treaty 6 Aboriginals are protected.

In the last 20 years, efforts have been made to repair and reconcile relationships with the urban Aboriginal population of Edmonton. Through their 2005 adoption of the aboriginal facilitation model,¹⁶ The City of Edmonton set international standards for aboriginal relations,

KEY TREND: THE INFLUENCE OF WAR

Though both World Wars physically took place in Europe, they left scars that extend across the globe. Edmonton's economy and social fabric were irrevocably changed in reaction to the events of these wars, with impacts seen to present day.

Today, Edmonton houses CFB Edmonton which is the current headquarters of the 3rd division, the highest military authority in Western Canada. Unfortunately, war is still relevant to the current Edmonton context giving that the 3rd Battalion, Princess Patricia's Canadian Light Infantry was chosen to be a part of Canada's military response to the September 11, 2001 attacks and were deployed on combat missions to Afghanistan. This is in addition to ongoing peace keeping operations. Dialogue about the changing nature of war in light of recent global recent events and how it resonates locally are important conversations to facilitate among the citizenry of Edmonton.

¹⁵ United Church of Canada Archives, "Edmonton's Indian Residential Schools," n.d.

¹⁶ Edmonton Journal, "City a Trailblazer in striving to improve relations with First Nations residents," August 17, 2012.



Library Archives Canada, 'Avro Ansons at RCAF Edmonton, ' 1941

¹⁷ R. Macleod, "Edmonton's Story: Edmonton, A City Called Home," *Edmonton Public Library*, 2004.

¹⁸ R. Kuban, *Edmonton's Urban Villages: The Community League Movement* (Edmonton: University of Alberta Press, 2005).

¹⁹ *Ibid.*

²⁰ P. Trotter, "City Comparison: Calgary vs. Edmonton," *Calgary Herald*, May 15, 2013.

²¹ Kuban, 2005.

²² Hesketh & Smyrina, 1995.

²³ *Ibid.*

²⁴ *Ibid.*

Historical Perspective

As Europe was preparing for war in 1913, volunteers wanting to fight under the banner of the Edmonton Regiment began pouring into Edmonton. Many of these volunteers fought, and died, as part of the 49th Battalion in the 1920s.¹⁷

The Second World War also had a direct impact on the growing city of Edmonton. After the attacks on Pearl Harbour, there was an influx in immigration from the United States. Soon the Edmonton airport became the busiest in North America, as people and goods flooded in and out.¹⁸

When it came time to enlist, Edmonton had the largest number of individuals volunteer to fight, compared to any other Canadian city.¹⁹

KEY TREND: BUILDING HEALTHY, CONNECTED COMMUNITIES

Edmonton has always enjoyed a strong sense of community. Even through the boom and bust cycles of the City's economy, community-based events, organizations and initiatives have supported those who wish to explore rich social lives.

The city is also known for its vibrant arts scene across the various creative disciplines. This facet of the city's cultures is most notably demonstrated by the Edmonton International Fringe Festival which is the oldest and largest fringe theatre festival in North America. As the former executive director of the Edmonton Arts Council John Mahon notes:

*"That strong, supportive relationship between artists and audience has been a key component to the capital city's successful arts scene, which is recognized for its vibrant summer festivals as its classical offerings."*²⁰

Historical Perspective

In 1917, Edmonton became the first city in Canada to develop a community-based organization that supported residents wanting to take action for the betterment of their neighbourhood.²¹ The Edmonton Federation of Community Leagues was the precursor for the community associations of today.

The 1920s saw poverty, crime and other problems of a modern industrial city.²² Youth-focused groups like the Boy Scouts and Girl Guides came to fruition as means to positively influence those suffering from the socio-economic effects of the time. The Grey Nuns of Montreal arrived and changed the face of health care. Their role in putting health needs before financial consideration was as much an influential pillar to the community as the French language they brought with them.²³

After World War II, the community leagues developed a hockey program that spurred involvement in other areas of recreation, becoming dedicated to the advancement of Edmonton's sports culture.

In the modern era, urban growth was more rapid, and extended into the athletic community. Edmonton's first professional athletic dynasty was launched with the CFL football team, the Edmonton Eskimos, in 1949.

In the early 1980s Edmonton began hosting the largest Fringe Theatre Festival in North America, which it continues to host annually.²⁴ Widely acknowledged as the Festival City, Edmonton celebrates with the country's highest number of annual festival events.

Today, Edmonton continues to support theatre and the arts in ways that are unique and diverse. In the Edmonton Lonely Planet, local theatre venues—Varscona, Garneau and Princess—are rated as three of the top picks for entertainment venues in the City.²⁵

CHALLENGES FOR EDMONTON CITY MUSEUM:

- How can the City Museum work with Aboriginal stakeholder to accurately and respectfully present their history?
- How can the City Museum ensure inclusiveness and opens to all community and cultures within Edmonton?
- How can the City Museum work with neighbourhoods within Edmonton?
- How can the City Museum work with art organizations?
- How can the memory of the hardship of war be incorporated into a Museum trying to evolve with time, not simply rely on collections?

Economy

KEY TREND: NATURAL RESOURCE-DEPENDENT ECONOMY

The Edmonton area has long been known for being resource-rich. Agriculture, oil and gas, forestry and mining have contributed extensively to the city's economic successes. These resource-based industries have also led to the evolution of the service sector, which has provided jobs to support industry for more than a century.

Historical Perspective

In 1795, the advent of the fur trade led Edmonton on its journey as a capitalist economy. As the fur trade grew, so too did the transportation routes necessary for its success. These expansions in transportation brought about more growth.

Resource exploration in more northern communities like the Yukon, Alaska and Northwest Territories led to the Klondike Gold Rush, drawing more people to and through Edmonton. Many local entrepreneurs saw opportunity in the Gold Rush. Even though exploration did not take place in Edmonton, the outfitting and transportation service were impacted and expanded accordingly.²⁶

The growing transportation routes facilitated the export of surplus wheat, which became one of the largest economic drivers across the western plains. This Wheat Boom prompted one of Canada's strongest periods of economic growth.²⁷

After World War II, Edmonton explored a new economic future. Continuing on the path of resource-based exports, the first crude oil well was drilled near Leduc.²⁸ The oil industry was launched, with notable price peaks to come in 1967, 1973 and 1979.²⁹ By the mid-1980s, the price of a barrel of oil had dropped by half, resulting in a crash in the local real estate market.³⁰

Today, the largest employment sector in Edmonton is in trades and services, a direct result of the prevalence of the oil and gas industry.³¹ In 2011, crude oil accounted for 52 per cent of Alberta's major exports.³²

²⁵ Lonely Planet, "Entertainment in Edmonton," 2015.

²⁶ Ibid.

²⁷ M. McInnis, "Canadian Economic Development in the Wheat Boom Era: A Reassessment, Queen's University (working paper), n.d.

²⁸ Macleod, 2004.

²⁹ Ibid.

³⁰ Edmonton Beacon News, "Alberta diversification is no guarantee of a more robust economy or lower unemployment rate," *Troy Media*, January 12, 2015.

³¹ City of Edmonton, "Edmonton Socio-Economic Outlook 2009-14," 2010.

³² Government of Alberta, "Highlights of the Economy," 2012.

KEY TREND: BOOM-BUST CYCLES

³³ McInnis, n.d.³⁴ Hesketh & Swyripa, 1995.³⁵ Ibid.³⁶ Ibid.

A resource-based economy is susceptible to the pressures of global trends. The types of raw goods produced in the Edmonton area have historically had steadily high demand, and have resulted in long stretches of strong economic activity.

Alternatively, when the demand for Edmonton's exports diminishes globally, the negative results have broad impact. Drops in demand for Edmonton's regional resources has a trickle-down effect on elements of the service sector what are dependent upon resource extraction and production. The employment rate, real estate prices and government spending are all impacted by the boom/bust cycles.

Historical Perspective

After years in a boom, the First World War brought Edmonton an economic bust. There was a severe impact on the Edmonton economy, as agricultural prices declined and the wheat boom ended— one of Canada's quickest paced growth economies ever.³³ Real estate followed suite with the City itself ending up as proprietor of tens of thousands of properties, nearly bankrupting them altogether.³⁴

The Second World War shifted economic activities again, this time toward war-related industry, which for Edmonton meant the economy was again bound to the price of agriculture.³⁵ Next came, the oil and gas economy. The industry continues to grow but experiences it's first decades of boom, with a steady rise of oil between 1967 and 1979.³⁶ Like other Edmonton industries before it, the boom in oil put a demand on government for more transportation and infrastructure services. However, it wasn't long until the prices crashed and the downturn of the mid-1980s began and dragged out for over a decade. With a bust, more severe than Edmonton had experienced before, unemployment rates flew into the double digits.



Kurt Bauschardt, "Rundle Park," 2010

Another boom came through in the late 1990s and early 2000s, but just as quick as it came, it was gone, with a global bust in 2008 that had been more damaging to the economy than the last.³⁷ For Edmonton this meant a more than doubling of their unemployment rate, reaching the highest level in nearly a 15 year stretch.³⁸

The presence of Provincial Government along with the post-secondary Education sector has kept public sector jobs on pace with those in the private realm.³⁹ This balance makes for a somewhat more flexible economy as the City moves through the boom/bust cycles.

KEY TREND: FISCAL CONSERVATIVE POLITICS

The political influences of Edmonton have been as informative in shaping the present day Edmonton as the resource industries. From the inception of Alberta and the announcement of Edmonton as it's capital, the City has had politics at it's core. For Edmonton, this thinking has trended with a consistent run of fiscally-focused politicians— at the City and in the Legislature.

It is also important to place Edmonton's political climate within the larger Alberta conservative movement. Compared to Calgary, Edmonton has often had a greater diversity of representation across the political spectrum. This is seen in a number of Liberal and New Democrat elected officials from provincial and federal ridings within Edmonton.

Historical Perspective

In the 1917 election, Edmontonians voted in Harry Marshall Erskine Evans as mayor based on his fiscally responsible platform. In his one term Evans ended up saving Edmonton from financial ruin and was later a financial advisor to the provincial government.⁴⁰

The Social Credit under Premier Manning's leadership continued to run as fiscally responsible as during the Depression. It wasn't long until the boom in oil influenced a demand on government for more transportation and infrastructure services. With that, spending increased from \$31 million a year in 1946 to \$548 million annually by 1966.⁴¹

From 1971 until today, the Alberta Government has seen a Progressive Conservative majority lead the Legislature.⁴² Party-aside, the presence of the Provincial Government along with the post-secondary education sector have been key in keeping mass unemployment, specifically during bust periods, at bay.⁴³ In 2014, Edmontonians voted in a mayor who doesn't fit the status quo of being a fiscal-thinker and already the City is seeing socio-cultural shifts for the better.⁴⁴

CHALLENGES FOR EDMONTON CITY MUSEUM:

- How can the City Museum adapt to a boom/bust cycle?
- Is there a way for the City Museum to present and facilitate discussions about the larger Edmonton economy?
- Edmonton is interesting in that it is the provincial capital which has housed a conservative government in one form or another through out Alberta's history but often elects politicians from across the spectrum throughout the city. Is there a role for the Edmonton Museum in this discussion?

³⁷ K. Shinkle, "The Crash of 2008," *US News & World Report*, October 17, 2008.

³⁸ CBC News, "Alberta's unemployment rate highest in 14 years," April 9, 2010.

³⁹ Hesketh & Swyripa, 1995.

⁴⁰ Ibid.

⁴¹ Macleod, 2004.

⁴² Legislative Assembly of Alberta, "The Office of the Premiers," n.d.

⁴³ Macleod, 2004.

⁴⁴ D. Iveson, "About Don," 2009.

Built Environment

KEY TREND: LIGHT RAIL TRANSIT EXPANSION

⁴⁵ M.D. Male, "City Council approves a new transportation goal and outcomes for The Way Ahead," *Mastermaq.ca*, March 27, 2014.

⁴⁶ City of Edmonton, "TOD Guidelines," n.d.

⁴⁷ D. Staples, "The history of the funding of Edmonton's LRT: The 2010s," *Edmonton Journal*, November 28, 2013.

⁴⁸ I. Yearsley, "Trams are coming back," *New Scientist*, December 21, 1972.

⁴⁹ K. Tingley, *Ride of the Century: The Story of the Edmonton Transit System* (Edmonton: Full Court Press, 2011).

⁵⁰ Ibid.

⁵¹ D. Staples, "The history of the funding of Edmonton's LRT: The 1990s," *Edmonton Journal*, November 27, 2013.

Transit funding has become a prominent issue in the civic life of Edmonton. Following decades of limited service, underfunding and political infighting, The City of Edmonton has prioritized a transit-centric policy outlook. This approach is considered central to achieving The City's goals of compact living, sustainability and vibrancy.⁴⁵

Now reflected in high-level municipal policy, the City's transit emphasis has influenced the creation of transit-oriented development guidelines. These standards inform the development of residential neighbourhoods to capitalize on connections to a broader public transit network.⁴⁶

By 2030, it is anticipated that the Edmonton Light Rail Transit (LRT) network will be built-out, with service potentially extending to the city's regional neighbours. This ambitious transit plan will see \$23 billion spent on extending both the existing Capital and Metro (scheduled to open in 2015) lines, and installing three new lines that will span the city and serve both inner city and suburban neighbourhoods.⁴⁷ As this plan is dependent upon equal funding from federal and provincial governments, it is as yet unclear if the LRT will realize its ambitions.

Historical Perspective

Light rail, a form of public transit that uses fixed rail typically in a dedicated right-of-way, can be traced to post-war West Germany. There, local authorities sought a transit solution between the street tramway and the underground metro systems.⁴⁸ In 1978, The City of Edmonton inaugurated North America's first LRT system after four years of construction. The six-station system cost \$65 million and ran from Central Station downtown to Belvedere Station in the northeast.⁴⁹ While not built specifically for the event, LRT service began in time for the 1978 Commonwealth Games.

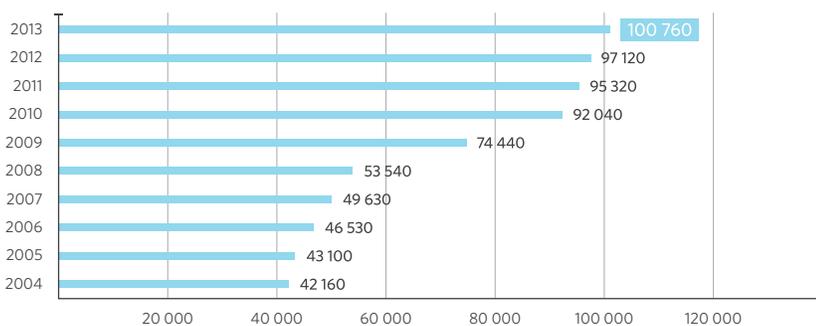
The LRT followed the earlier Edmonton Radial Railway (ERR), a tramway which served the downtown as well as the communities of Old Strathcona, Calder, Jasper Place, Highland, McKernan and Bonnie Doon. Trolleybus service replaced the ERR completely in 1951.⁵⁰

The LRT system expanded throughout the 1980s, with the opening of the northeast terminus Clareview Station in 1981, the extension to Corona in 1983 and the extension to Grandin

- Government Centre in 1989. In 1992, the LRT extended south of the river for the first time, connecting The University of Alberta, Whyte Avenue and the neighbourhoods of Old Strathcona and Garneau to the LRT network.

After more than a decade of inactivity, due to provincial funding cuts and a mounting municipal infrastructure deficit, Edmonton City Council voted to extend the LRT southward to a new station at The University of Alberta's Health Sciences Centre. Construction was completed in 2006.⁵¹ The line was later extended to South Campus (2009) and Century Park (2010).

Estimated Daily Light Rail Transit Boardings 2004 - 2013



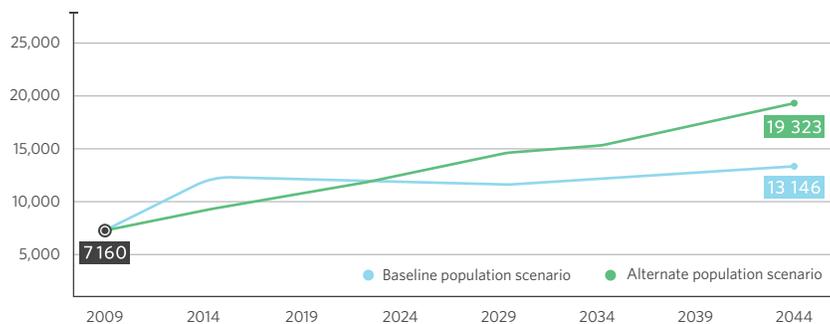
Source: City of Edmonton, "2013 LRT Passenger Count Report," January 2014.

KEY TREND: DOWNTOWN REVITALIZATION

Long considered to be in slow, permanent decline, Edmonton's downtown core is experiencing a period of renewed activity, increased investment and excitement for the future. A number of proposed and in-progress projects seek to return vibrancy to the core and reframe the city's relationship to its centre.

This contemporary push towards a revitalized city centre is driven by several different projects. Development projections suggest construction activity in the core could be valued at \$4.8 billion by decade's end.⁵² The list of development projects includes the Metro Line light rail transit expansion to the Northern Alberta Institute of Technology, Rogers Place and the Edmonton Arena District, the Royal Alberta Museum, post-secondary campus expansions and a number of residential and office/commercial towers.

Total dwelling unit demand in Downtown Edmonton 2009 - 2044



Source: Downtown Business Association, "Downtown: A Place to Call Home," 2014.

The City of Edmonton has also begun redevelopment of lands east of the core. The Quarters comprises five proposed residential and commercial districts adjacent to or including the communities of Boyle Street, Chinatown and McCauley.

Historical Perspective

The downtown of Edmonton was originally sited on what is now the Boyle Street lands. In the 1880s, property speculators converged to capitalize on the Hudson's Bay Company's sale of Fort Edmonton reserve lands. Development progressed to form a new commercial/industrial area and downtown for Edmonton.

An economy driven by rail and realty pushed the city population from 700 in 1892 to 8,350 in 1904, when Edmonton was granted city status.⁵³ In the face of continued population growth and the amalgamation of Edmonton and Strathcona in 1912, an unsustainable property speculation bubble formed and then collapsed in 1913. This first significant downturn in the city's history effectively placed a moratorium on significant development for almost three decades.⁵⁴

The 1940s saw the beginning of a new period of prosperity and growth for Edmonton and its downtown. The city became a staging ground for major wartime projects, including the construction of the Alaska Highway, the Alaska and Canol Pipelines and the Northwest Staging Route, while the city's Blatchford airport was incorporated into the British Commonwealth Air Training Plan.⁵⁵ Hemmed by the city's boundaries, population growth centred on the downtown.

In 1947, Edmonton's economy was reoriented with the discovery of oil in the adjacent town of Leduc. The city's population grew from 120,000 to 269,000,⁵⁶ and the rise of the automobile and new levels of disposable income prompted new residential development in the fringes.

In 1957, The City of Edmonton moved to a newly constructed City Hall at present-day Churchill Square. The value of development permits issued by the City increased from \$72 million in 1958 to \$136 million in 1970.⁵⁷ Despite the continued commercial development of downtown, residential construction begins to shift outwards as Edmonton's geographic footprint grew from 310 km² to 657 km².

⁵² G. Kent, "2020 Vision: What will downtown Edmonton look like at the end of the decade?," *Edmonton Journal*, September 15, 2014.

⁵³ City of Edmonton, *Naming Edmonton: From Ada to Zoie* (Edmonton: University of Alberta Press, 2004).

⁵⁴ Ibid.

⁵⁵ P.S. Barry, "The Canol Project, 1942-1945," *Arctic* 45.4 (1992): 401.

⁵⁶ City of Edmonton, "Population, historical," August 2008.

⁵⁷ Kuban, 2005.

⁵⁸ A. Kemp, "Critical Mass: Edmonton's pre-arena downtown revitalization," *Alberta Venture*, June 11, 2014.

⁵⁹ City of Edmonton, "Edmonton's New Downtown Plan," 2006.

⁶⁰ City of Edmonton, "Edmonton's Infill Roadmap: A two-year workplan to advance infill," 2014.

⁶¹ CBC News, "Urban sprawl or responsible growth?" October 3, 2013.

⁶² City of Edmonton, "Designing New Neighbourhoods: Guidelines for Edmonton's Future Residential Communities," 2013.

⁶³ CBC News, "Blatchford development plans scaled back," June 5, 2014.

Into the 1980s, the city's economic fortunes were stung by a reorientation in federal energy policy and a global economic recession. Downtown development slowed considerably, and many businesses relocated from the downtown to cheaper suburban office space, decimating the downtown commerce and resident population.⁵⁸

The early 1990s represented the nadir of Edmonton's urban history, as the perceived lack of economic opportunity and cuts to government funding reduced inner-city property development demand. Into the late 1990s, the downtown experienced the start of a recovery, as population grew with 3,000 new residents arriving from 1999 to 2005.⁵⁹ During this period of growth, new catalyst projects throughout the downtown were completed, including City Hall (1992), the Francis Winspear Centre for Music (1997), Enterprise Square (2008) and the Art Gallery of Alberta (2010).

KEY TREND: NEIGHBOURHOOD DESIGN AND DEVELOPMENT

Neighbourhood design and development in Edmonton is in transition. While development at the periphery of the city persists, Edmonton has also experienced a shift in perspective that has seen it proactively plan for an urban future that may well shift from being auto-centric. The break with the past is seen in a number of projects spearheaded by The City of Edmonton.

A projected population of one million residents by 2024 has seen The City recognize the need for infill and densification in inner-ring suburbs close to the downtown core.⁶⁰ The City has developed the Evolving Infill initiative to engage the public on substantive neighbourhood planning issues and amend The City's zoning bylaw to account for new ways of living in the inner-city.

Suburban residential development remains popular. From 2006 to 2011, 93 per cent of the city's growth occurred in suburban neighbourhoods or similarly low-density rural areas.⁶¹

While The City hopes to encourage more compact living through policy, the suburbs will remain in some form. Recent efforts to frame Edmonton's continued suburbanization involve the development of more stringent, higher-density development guidelines and assessing the economic impact of suburban development on the City's finances.⁶²

The City has made a foray into the land development industry with the planned redevelopment of the City Centre Airport lands. Blatchford Field is a planned 217-hectare community of 30,000 located six kilometres north of the downtown core. Blatchford's location is being leveraged by The City to transform the airport lands into a responsibly planned mixed-use community with bus and LRT connections. While initial redevelopment plans for the site called for an innovative approach to environmental sustainability, the associated cost prompted The City to scale back plans.⁶³

Historical Perspective

The environmental design of contemporary Edmonton is rooted in the city's post-World War II economic recovery. In 1947, the city experienced a significant population increase, driven by the discovery of oil in the region and a baby boom. Having spent little to improve neighbourhood services, infrastructure or housing over the previous two decades, City officials were unprepared to meet this unheralded demand.⁶⁴

What Edmonton lacked in civic upkeep and infrastructure funding it had in land. The City possessed a significant stock of reserve lands at the periphery of the city which dated to the real estate crash of 1913.⁶⁵ The City was able to sell these reserve lands to a new generation of developers in the 1940s to meet demand, though the speed at which the land was developed exhausted the municipal ability to service it.⁶⁶

It was during this time that car culture became a defining feature of the city. By the end of the 1950s, Edmonton had the highest rate of car ownership per capita on the continent.⁶⁷

The first wave of suburban development included 40 communities located adjacent to downtown to the north of the river and Old Strathcona to the south. Their design is largely to the credit of Edmonton's first Head of City Planning Noel Dant.⁶⁸

To contend with Edmonton's numerous planning challenges, Dant applied the 'neighbourhood unit' plan, prioritizing a neighbourhood heart of civic buildings, a defined community boundary and a curvilinear street network that discouraged non-residents from cutting through.⁶⁷ This approach would come to define suburban development in Edmonton until the late 1970s.

In the 1970s, urban design for the Mill Woods and Clareview communities advocated for dense, walkable cores with a commercial orientation, reintroducing a mix of land uses to the suburbs.⁷⁰

Ultimately the plans for both developments were scaled down to a more conventional suburban form that served to set the template for neighbourhood design into the early 2000s.

CHALLENGES FOR EDMONTON CITY MUSEUM:

- How does the City Museum examine questions of equity and access in context of revitalization?
- How does the City Museum frame the economic, social and cultural legacy of suburbanization in Edmonton?
- How does the City Museum tell the story of transport in Edmonton? It is important, but not always exciting.
- The trends here are one of many visions for Edmonton that have been advanced over the city's history. Does the City Museum tell the story of unrealized visions?

⁶⁴ T. Smith, "Edmonton's Suburban Explosion 1947-1969," *Capital Modern*, 2007.

⁶⁵ Ibid.

⁶⁶ Ibid.

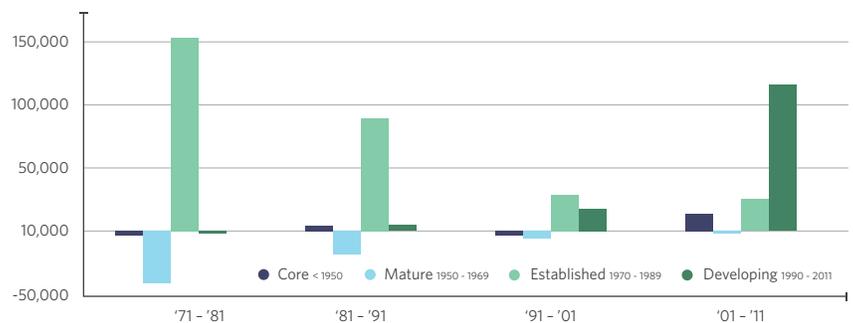
⁶⁷ Kuban, 2005.

⁶⁸ P. West, "Edmonton's Inner-Ring Suburbs," *Spacing Edmonton*, June 25, 2013.

⁶⁹ Smith, 2007.

⁷⁰ E. Stolte, "On Mill Woods: These plans are basically a poor version of what we had 40 years ago," *Edmonton Journal*, November 13, 2012.

Population change by neighbourhood type 1971 - 2011



Source: City of Edmonton, "Our Growing City, Up, In, and Out: Annual Growth Monitoring Report," 2014.



IQRemix, 'Edmonton River Valley,' 2013

KEY TREND: THE EVOLUTION OF THE NORTH SASKATCHEWAN RIVER VALLEY

⁷¹ D. Staples, "The Great Edmonton River Valley Debate, Part 1: How to fix up our river valley," *Edmonton Journal*, May 27, 2014.

⁷² H. Kalman et al., "Rossdale Historical Land Use Study," Edmonton: Commonwealth Historic Resources Management Limited, 2004.

⁷³ City of Edmonton, 2004.

Edmonton's North Saskatchewan River Valley is considered to be one of the city's defining landscapes. Since its designation as a park space in 1976, discussion over the use, intent and spirit of the river valley has been ongoing, with The City of Edmonton, the local development industry and community groups articulating different visions. Common perspectives include pursuing:

- Commercial development in areas adjacent to downtown and Old Strathcona
- A more inclusive design and wayfinding program that will attract a diversity of users beyond the fitness cohort
- The redevelopment of the neighbouring Rossdale Power Plant site for large-scale commercial, entertainment, or residential users
- The implementation of a number of design interventions to the area such as a canal, beach, riverwalk, or funicular railway linking 104th Street to the park.⁷¹

Historical Perspective

The river valley initially served as an Indigenous meeting place, and later as a key transportation route in the continental fur trade. Early peoples found many reasons to linger in the valley, as it offered fuel, game and shelter during the winter months, plant resources in the spring, summer and fall, and water and fish throughout the year.⁷² The same features that drew Indigenous groups to the area also drew European colonists, who established Edmonton House and Fort Augustus near present-day Fort Saskatchewan in the late 1700s and then in Rossdale in the 1800s. The positioning of these forts as major distribution centres for northern trapping activity recast the river and its valley first as a major east-west transportation route and then as an industrial area.

As rail arrived to Edmonton in the 1890s, the industrial and trapping import of the river valley was reduced. In 1907, the idea for a park network along the North Saskatchewan River was advanced by landscape architect Frederick G. Todd. The subsequent Todd Report encouraged the development of valley lands for park use, and advocated for the preservation of the river valley and ravines.⁷³ Due to the prevailing economic conditions and a fragmented land ownership, the goal of the Todd Report would not be realized until 1976 when the Capital City Recreation Park agreement between three levels of government created a 16-kilometre long park on either side of the North Saskatchewan River.

KEY TREND: REDEFINING THE CITY'S RELATIONSHIP WITH WINTER

Edmonton has recently begun to shift its perspective on its meaning as a northern city. While it remains a key economic hub for resource exploration and extraction in Northern Alberta and the territories, The City of Edmonton is now looking towards other northern cities, primarily in Nordic countries, to redefine its relationship with northern climates.

In October 2012, The City of Edmonton launched its For the Love of Winter strategy in an effort to recognize and celebrate Edmonton's previously reluctant status as a winter city. Developed by a diverse group of volunteers, community groups, private sector representatives and public employees, the strategy aims to increase opportunities for outdoor activity and active transportation in the winter months, to tap into seasonal economic opportunities and to enliven the city in winter.

Edmonton Tourism has begun to adjust its presentation of the city, now celebrating the cold weather instead of apologizing for it.⁷⁴ This effort to shift city perception saw the city hosting the Winter Cities Shake Up conference, a gathering of various design and industry professionals to share ideas and best practices in winter city design.⁷⁵

Historical Perspective

Edmonton's northerly position, relative to other major Canadian cities, has played a key role in its development. The city's position within the central aspen parkland transitional biome ensures its proximity to northern economic opportunities. Its climate is mild enough to attract a population and to support the farming operations necessary to feed them. The biome's mix of forest and grassland influenced immigration to the city, as migrating farmers from Québec and Eastern Europe found a landscape consistent with their points of origin. British and American immigrants largely preferred to locate in Southern Alberta, among grasslands which were easier to farm.⁷⁶

Over its history, Edmonton's status as the northernmost settlement of size on the continent has seen it become a Gateway to the North.⁷⁷ Edmonton served as a distribution point for the North American fur trade during the 1800s, a transit point for the Klondike Gold Rush in the 1890s and as a staging ground for wartime infrastructure projects and training initiatives in the 1940s. With the establishment of a bitumen extraction industry in Northern Alberta in the 1960s, Edmonton became an important hub for resource refining, oil services manufacturing and personnel deployment en route to northern resource towns.

⁷⁴ J. Kent, "Edmonton Tourism attracting more visitors to 'winter city,'" *Global News*, January 7, 2015.

⁷⁵ Winter Cities Shakeup, "Winter Cities Shakeup 2015," n.d.

⁷⁶ J. H. Thompson, "Settlement Patterns," in *Encyclopedia of the Great Plains*, ed. D.J. Wishart (Lincoln, NE: University of Nebraska Press, 2004), 244-246.

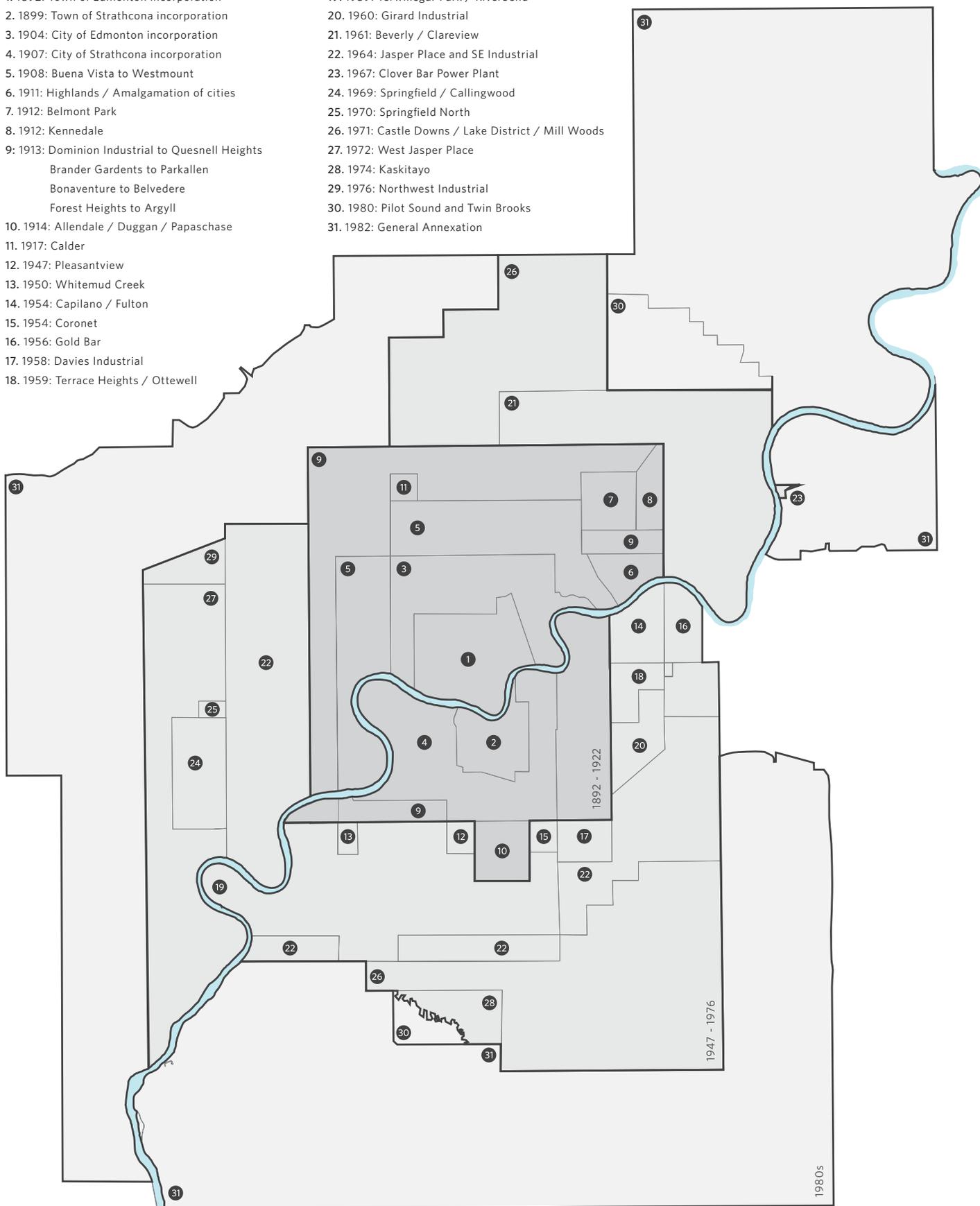
⁷⁷ K. Tingley, "Historical Impact Assessment - A Thematic Overview Narrative for City Centre Airport," June 2009.



Mack Male, 'Deep Freeze Festival,' 2014

History of Annexation 1892 - 1982

- 1. 1892: Town of Edmonton incorporation
- 2. 1899: Town of Strathcona incorporation
- 3. 1904: City of Edmonton incorporation
- 4. 1907: City of Strathcona incorporation
- 5. 1908: Buena Vista to Westmount
- 6. 1911: Highlands / Amalgamation of cities
- 7. 1912: Belmont Park
- 8. 1912: Kennedale
- 9: 1913: Dominion Industrial to Quesnell Heights
 Brander Gardents to Parkallen
 Bonaventure to Belvedere
 Forest Heights to Argyll
- 10. 1914: Allendale / Duggan / Papaschase
- 11. 1917: Calder
- 12. 1947: Pleasantview
- 13. 1950: Whitemud Creek
- 14. 1954: Capilano / Fulton
- 15. 1954: Coronet
- 16. 1956: Gold Bar
- 17. 1958: Davies Industrial
- 18. 1959: Terrace Heights / Ottewell
- 19. 1959: Terwillegar Park / Riverbend
- 20. 1960: Girard Industrial
- 21. 1961: Beverly / Clareview
- 22. 1964: Jasper Place and SE Industrial
- 23. 1967: Clover Bar Power Plant
- 24. 1969: Springfield / Callingwood
- 25. 1970: Springfield North
- 26. 1971: Castle Downs / Lake District / Mill Woods
- 27. 1972: West Jasper Place
- 28. 1974: Kaskitayo
- 29. 1976: Northwest Industrial
- 30. 1980: Pilot Sound and Twin Brooks
- 31. 1982: General Annexation



Source: City of Edmonton, "History of Annexations," n.d.

KEY TREND: RESOURCE EXTRACTION

While the Edmonton region's economy has been buoyed by the continued development of oilsands resources, it has had much impact on the city's natural environment. A 2013 study conducted by University of California-Irvine researchers suggested declines in air quality in counties with oilsands refinement activity also cause increased rates of cancers for nearby residents.⁷⁸ The continued expansion of Heartland economic activity has resulted in the loss of countless agricultural lands and natural heritage sites for the development of refinery infrastructure and services.⁷⁹

Historical Perspective

The 1947 discovery of a major oil field south of Edmonton in Leduc County has had significant implications for Edmonton's natural environment. While Leduc No. 1 heralded the arrival of a new industry to the region, it also continued the city's reliance on natural resource production and extraction.

This industry has had significant effect on the Edmonton region's natural environment. Both the production and refinement of oil product has significantly reduced air quality over time.⁸⁰ The need to house and transport the oil industry's growing population has required increasing space and energy.⁸¹ Yet for much of the 27-year life of Leduc No. 1, little thought was given to the direct and indirect environmental effects of oil exploration and production in the province.⁸²

As technological advances shifted Alberta's oil industry from the production of conventional crude to synthetic crude, the Edmonton region became a refining centre. Though it began from humble beginnings in the 1950s, the siting of synthetic crude refining was formalized in 1998. With the support of government and industry, four Edmonton region municipalities (The City of Fort Saskatchewan and the counties of Lamont, Strathcona and Sturgeon) launched the Alberta Industrial Heartland Association (AIHA) to meet a growing demand for bitumen upgrading.

Today the Industrial Heartland includes 582 square kilometres of industrial lands and employs a peak workforce of 7,000 people.⁸³ In 2010, the City of Edmonton was included as the largest municipality in the region, in order to better coordinate the development of the oil industry so close to its municipal boundaries.

KEY TREND: FOOD SECURITY AND THE LOSS OF AGRICULTURAL LANDS TO SUBURBANIZATION

Edmonton's present relationship with surrounding agricultural lands is inconsistent. While The City of Edmonton has highlighted the protection of agricultural lands, the introduction of urban agriculture and food security as crucial factors in sustainable growth,⁸⁴ the mid-20th century status quo of suburbanization remains.

In the wake of the signing of the 2010 Municipal Development Plan and the 2012 fresh! Food and Urban Agriculture Strategy into bylaw, the City approved extensive suburban area structure plans for the city's remaining agricultural lands in its northeast. It has also aggressively pursued the annexation of a part of Leduc County to the south for the development of greenfield residential and industrial land uses.⁸⁵

⁷⁸ UC Irvine, "UCI-led study documents heavy air pollution in Canadian area with cancer spikes," October 22, 2013.

⁷⁹ Pembina Institute, "Upgrader Alley Fact Sheet - Environmental Implications of Alberta's Oil Sands Rush," n.d.

⁸⁰ Environment Canada, "Petroleum Refining," October 8, 2013.

⁸¹ Kuban, 2005.

⁸² Government of Alberta, "The rise of the environmental movement," n.d.

⁸³ Alberta's Industrial Heartland, "History," n.d.

⁸⁴ City of Edmonton, "The Way We Grow - Municipal Development Plan Bylaw 15100," 2010.

⁸⁵ See for example: D. Iveson, "Horse Hills North East ASP Decision," February 28, 2013; Nicols Applied Management, "The Case for Annexation," April 28, 2014.

⁸⁶ City of Edmonton, “fresh! Edmonton’s Food and Urban Agriculture Strategy,” 2012.

⁸⁷ Soil Inventory Working Group, *AGRASID: Agricultural Region of Alberta Soil Inventory Database (v1.0)*, ed. J.A. Brierley, B.D. Walker, P.E. Smith, and W.L. Nikiforuk (Edmonton: Alberta Agriculture Food and Rural Development, 1998).

⁸⁸ City of Edmonton, “History of Annexations,” n.d.

⁸⁹ O.C. Vanin, “Agriculture and agri-food profile of the Alberta Capital Region, Phase 1: Draft,” (Edmonton: Agriculture and Agri

Historical Perspective

Agricultural production has shaped the city. The Edmonton region is home to a significant proportion of fertile Class 1, 2, and 3 soils,⁸⁶ and the area’s aspen parkland transitional biome is sufficiently mild and dry to support farming operations. Agricultural operations first appeared around Fort Edmonton in the 1860s, and grew to cover approximately 4,040 hectares of agricultural land by 1890.⁸⁷ In 1891, the arrival of rail service encouraged further expansion of the city’s agricultural lands.

As Edmonton modernized during the 1950s, the city’s agricultural lands were increasingly affected by the process of suburbanization. Tract housing and roads replaced farm fields. Through the 20th century, The City of Edmonton periodically annexed land, culminating in a general annexation of nearly 36,950 hectares in 1982.⁸⁸ As of 2006, approximately 39 per cent of all lands within city boundaries were zoned for agricultural use but were subject to a development proposal. Further lands have since been lost to the development of oilsands upgrading facilities at the periphery of the city.⁸⁹

CHALLENGES FOR EDMONTON CITY MUSEUM:

- How does the City Museum contextualize and explore Edmonton and the region’s relationship to oil production, given environmental concerns?
- How does the City Museum explore suburbanization in the context of loss of agricultural lands?
- How can the City Museum tie into the broader shift towards ‘the winter city’ to emphasize that positioning Edmonton as a winter city is not a new phenomenon, but a reframing?
- How does the City Museum explore the different perspectives on the River Valley, now and historically? While it is an important ecological and recreational landmark within the city, it also holds significant cultural and economic value to different groups.



MOVING FORWARD



Where we're headed next

For any potential scenario for the Edmonton City Museum, the desired impacts need to be clear. These may change over time, but clarity is needed to create an effective organization with meaningful impacts. These desired outcomes then need to be articulated in terms specific to the different stakeholders – individuals, groups, organizations, the environment, neighbourhoods, the city, businesses and government. Building a structure and amassing a collection before clarifying the intended goal will result in disconnection between ends and means, goals and strategies. The intent of the forthcoming strategy is to clarify the desired result.

Once that goal is clearly articulated, collections policies would need to be structured to ensure their relevance to communities, and to ensure they are not governed solely by academic disciplines. This is a variant on the traditional museum. Development of a ‘community gallery’ that becomes a focal point for events and exhibits generated by communities (with the support of artists/historians/scientists/museum staff) will create contextually appropriate destination spaces.

When thinking about collections, especially within the context of an holistic approach (city as museum: museum as city), consideration should be given to collections remaining within the communities (ecomuseology principle). If a collection becomes a function of the museum, there should be a carefully considered policy of collecting very selectively and for specific reasons. Collections are expensive to build and then maintain, so they need to have a clear purpose in relationship to the community-based goals.

These destination spaces fall in line with the museum’s community-driven goal. They can take the form of a modest new central facility, with active initiatives/spaces across the city. This can facilitate an evolving set of initiatives, both within the destination space and across neighbourhoods, intended to integrate the past, present and future with the full spectrum of local stakeholders. In addition, the modest central facility can bring together the various communities through special, integrative activities.

Of course the museum's role extends beyond the walls of facilities to create strategies to animate and inspire neighbourhoods, using historians, actors, scientists, artists and other creative approaches. The goal is to generate public reflection, dialogue and connections as well as an emerging vision of the future. The museum would address important issues, but also be playful, insightful, creative, inspirational and inclusive.

The Edmonton City Museum can help facilitate a central space in communities that becomes associated with the public forum aspect of the strategy, but it need not be owned by, or even managed by, the city museum. In one or two neighbourhoods at a time, charrettes can be used as a tool to ensure dialogue does not get stuck in verbal abstractions. This approach is designed to generate the social dynamics of the museum before any decision is made about the needs for a built or renovated space of which the museum becomes custodian.

If the approach is a decentralized one, work can happen in a decentralized way first, one or two communities at a time. Then, when there is a critical mass, a move to create a central node can evolve. If the central building happens first, it may be hard to launch the neighbourhood initiatives. This approach will require experimentation, which is best done at the neighbourhood level, using relatively temporary facilities.

The concept of city as museum: museum as city is a departure from the norm for museums, so it may be useful to employ different terminology. Most people have a sense of what a museum involves, and if the Edmonton Museum enters the community, but does not meet public expectation as a museum, it may create challenges. A different name may avoid the need to first undo public expectations and then build anticipation for what is being planned.

Since the living culture of Edmonton is pluralistic, urban and globalized, using civil society, the rule of law and democracy as overarching structures, it may be useful to see one crosscutting theme as participatory democracy. This would involve engaging the entire set of stakeholders in understanding contemporary issues, weaving insights from history into contemporary thinking, and generating a shared sense of the future we want to create. Historians, artists, scientists, business people, economists, and more can all help to inform the rich and society-building processes.

With regard to the potential role of the museum in the life of the city, it will be important to understand the values-sets, (individually, collectively and systemically), that drive and determine the well being of the community. This will involve taking the broader view of culture, beyond the 'cultural sector'.



If the goal is to build social cohesion, then it is critical to become clear on what creates social cohesion. Relationships and partnerships will help to usher in such cohesion. This will require strategies far beyond collections and exhibits. But the ‘muses’ are ultimately a psychological phenomenon that shine lights on insights in a timely way. The muses can help to build relationships amongst, within and across communities.

The question about how the museum can play a strategic role within the evolving city is dependent on understanding the issues that rest within neighbourhoods and the overarching city systems. To ensure a locally relevant approach and to test the flexibility and adaptation of the Edmonton – City as Museum concept, a local neighbourhood intervention could be appropriate. First, the Edmonton Heritage Council can identify neighbourhoods where heritage can play a role in grappling with contemporary issues.

This can be done in these test areas by:

1. Identifying issues that are important to citizens across (social, cultural, environmental, built form and economic);
2. Identifying historians/artists/scientists/businesses/story-tellers/etc who are connected to the specific areas and could rise to the challenge/opportunity of shining a light on these issues and bringing the past to bear (public theatre and public art can be potential vehicles);
3. Defining what ‘social cohesion’ means locally as well as other public outcomes that the museum can stimulate.

This community-based approach such as this, will allow for ‘success’ to be measured in the communities - at individual and collective levels.

As Edmonton grows, becomes more pluralistic, grapples with booms and busts and manages its relationship with natural, economic and social systems, ongoing adaptation needs to take place. The museum can be an incredible force in building social cohesion at the neighbourhood level. A museum can foster public engagement that considers the issues (all the issues, not just self-interest) and come up with interesting and compelling approaches to local development. For this to occur, partnerships across the various facets (social, cultural, economic, built form and environment) are critical. Artists, scientists, economists, businesses, historians, storytellers among others are required to realize this new and revolutionary approach to create community-driven museums.



Mack Male, 'Edmonton Skyline,' 2006

THE CITY MUSEUM CONCEPT



*Appendix A :
Previous City Museum Work*

An Edmonton Museum has been apart of the city’s consciousness for decades and this summary examines the previous work, analysis and recommendations that have gone into framing this important and ambitious project. Instead of a narrative/chronological summary of all the work done to date the following section groups the previous work’s insight’s into the following themes:

- Previous Engagement
- The City Museum Vision
- Collections Direction
- Facility Direction
- Financing Discussion
- Governance Idea
- Partnerships
- Community Outreach
- Approach to Heritage

Examining these documents thematically helps to contextualize the earlier work and frame the next steps.

In addition to museum-specific documents, the larger Cultural Plan – ‘The Art of Living’ and the City’s People Plan - ‘The Way We Live’ were also reviewed given their direction and high level vision for heritage, arts and cultural planning.

The pages that follow list the documents reviewed along with a brief summary of their contents.

MUSEUM STUDY PROPOSAL (1980)

A Study Proposal

Edmonton Parks and Recreation / September 22, 1980

This proposal outlines the planning, design, and construction process to develop a Museum as soon as possible. It includes guidance to towards theme development, site selection, building criteria and management.

PRELIMINARY ASSESSMENT (2007)

Preliminary Assessment for a "Civic" or "City" Museum in Edmonton

Edmonton Museum Steering Committee / Catherine C. Cole and Associates Heritage Consultants / May 2007

This preliminary assessment discusses the merits and challenges of three potential concepts for an Edmonton City Museum. After that analysis, this assessment recommends a dynamic, community-driven, thematic museum along with initial strategy recommendations and important next steps. This document is one of the studies that informed the Art of Living Cultural Plan.

HERITAGE SCAN (2007)

Edmonton's Heritage Community An Environment Scan

For the Edmonton Arts Council / Jane Ross, J. Ross & Associates / May 19, 2007

The Heritage Scan is another study conducted to inform the Art of Living Cultural Plan. This scan examined the City of Edmonton Archives and the City Artifact Centre as well as investigated a museum network, heritage-related policy, public art and integration/promotion of heritage.

THE ART OF LIVING (2008 - 2018)

Cultural Plan

A Plan for Securing the Future of Arts and Heritage in the City of Edmonton 2008 - 2018 / April 2008

The Art of Living plan provides a vision, principles and action items focused on arts and heritage within Edmonton. It includes many voices that represent the diverse arts and heritage community within the city. The Art of Living established the Edmonton Heritage Council and includes a recommendation to develop a city museum based on the results of the preliminary assessment conducted by Catherine C. Cole in preparation for this cultural plan.

20QUESTIONS (2010)

Twenty Questions for my Friends

Linda Goyette / January 2010

Linda Goyette's essay offers stakeholder recommendations, thought-provoking questions and an approach to Edmonton's history that provides insight and context to inform the Edmonton City Museum Project.

THE WAY WE LIVE (2010)

Edmonton's People Plan

The City of Edmonton / July 2010

The Way We Live is Edmonton's People Plan and one out of a suite of six 10-year plans to realize the goals of The Way Ahead: Edmonton's Strategic Plan 2009- 2018. The other five plans are The Way We Finance, The Way We Green, The Way We Grow, The Way We Move and The Way We Prosper.

Though the entire suite is relevant and important to consider, the Way We Live has the most specific guidance for the Edmonton City Museum. This plan's focus is on quality of life and liveability and encompasses an extensive range of topics from safety to recreation in addition to arts and heritage.

Further cultural initiatives can find guidance in the policy directions provided here.

ARTIFACT CENTRE & ARCHIVE STRATEGY (2011)

*Developing & Preserving Edmonton's Historical Collections:
Michael Lundholm, Lundholm Associates Architects; Catherine C. Cole and Associates / February 28, 2011*

This strategy assesses the city collections and determines further collection management requirements – both of these inform the rationale and needs of a new facility to store and preserve municipal artifacts.

HERITAGE VALUES SURVEY (2012)

*Edmonton Heritage Values Survey Summary
The Edmonton Heritage Council / Clever Trout Consulting / February 2012*

This survey sought Edmontonians opinions on heritage, their views on existing museums and heritage institutions as well as their feelings about a new city museum.

THE LORD REPORT (2012)

*City Museum Development Strategy Report
Edmonton Heritage Council / Lord Cultural Resources / September 2012*

Also known as the Lord Report, this document crafts a vision, mission and mandate for a new Edmonton City Museum. An exhibition concept is proposed along with detailed analysis and guidance regarding a potential facility, organization, staffing, siting, capital costs and implementation.

E-CAMP WORKSHOP (2014)

*Edmonton Heritage Council / "Looking Back, Moving Forward – City as Museum Project"
Museum Strategy Steering Committee Meeting / Katharine Weinmann, Panache Consulting / January 8, 2014*

In 2014, the Museums Strategy Steering Committee participated in a facilitated session to review the committees' work and mandate, recent accomplishments, lessons learned, vision and next steps.

RESEARCHING THE EDMONTON STORY (2014)

*Researching the Edmonton Story / A Report Commissioned by the Edmonton Heritage Council
Catherine C. Cole / February 2014*

This report frames the story of Edmonton from 1939 to present for the Edmonton Heritage Council. This report identifies a number of themes that arise out of Edmonton's recent history and focuses on 'identifying the important stories to tell, that are not currently being told'.

PREVIOUS ENGAGEMENT

The previous engagement work conducted as part of early assessments and recommendations for the Edmonton City Museum is extensive. The museum-specific documents focused primarily on members of the local heritage and museum community, with exceptions of course, and the broader cultural and quality of life plans naturally had a more extensive stakeholder reach.

MUSEUM STUDY PROPOSAL (1980)

Study Team

- Edmonton Historical Board
- Parks and Recreation Department
- Planning Department (Heritage Officer)

PRELIMINARY ASSESSMENT (2007)

Steering Committee (7)

- Edmonton Arts Council
- Edmonton Historical Board
- Alberta Museums Association
- City Archivist
- Department of Community Services

Interviews

- Edmonton and District Historical Society
- Heritage Community Foundation
- Alberta Venture Magazine
- Chamber of Commerce
- Michif Cultural and Resource Institute
- Fort Edmonton Foundation
- City Manager
- Melcor Developments Ltd.
- Edmonton 2004 Centennial
- Edmonton Oilers Community Foundation
- Edmonton Tourism
- Next Gen
- Retired City Archivist
- City Hall School
- Alberta Labour History Institute
- Ground Zero Productions
- Edmonton Federation of Community Leagues
- Laurel Awards
- Edmonton Club
- Citadel Theatre
- Beth Shalom Synagogue
- River Valley Alliance

Consultation with other museums

- Fort Edmonton Park
- John Walter Museum
- Ukrainian Catholic Women's League of Canada Arts and Crafts Museum
- Ukrainian Canadian Archives
- Museum of Alberta
- University of Alberta
- Edmonton Radial Railway Society
- Edmonton Sports Museum and Hall of Fame
- Edmonton Power Historical Foundation
- Alberta Railway Museum
- Loyal Edmonton Regiment Military Museum
- Ukrainian Museum of Canada, Alberta Branch
- Alberta Aviation Museum
- College and Association of Registered Nurses of Alberta
- Telus World of Science
- Edmonton Police Service
- Edmonton Public Schools Archives and Museum
- Artifact Centre
- Edmonton Transit System
- Jewish Archives and Historical Society of Edmonton and Northern Alberta
- Telephone Historical Centre
- Junior League of Edmonton
- C&E Railway Museum
- Canadian Militaria Preservation Society

Outside Interviews

- Archivist, City of Winnipeg
- Manager, Arts and Culture, City of Calgary
- Museums and Arts Services, City of Toronto
- Heritage Park, Calgary
- Vancouver Museum
- Heritage Services, City of Ottawa

HERITAGE SCAN (2007)

Edmonton's Heritage Community An Environment Scan

Interviews

- Legacy Magazines
- Alberta Historical Society
- Edmonton Historical Board
- Writer-in-residence Edmonton Public Library
- Edmonton & District Historical Board
- Provincial Archives of Alberta
- Edmonton Public Schools Archives and Museum
- College and Association of Registered Nurses of Alberta
- City Archivist
- Heritage Planners
- Historic Society
- Highland Historical Foundation
- Olde Towne Beverly Historical Society
- Board of Old Strathcona Foundation
- Riverdale Community League History Committee
- Loyal Edmonton Regiment Museum
- University of Alberta Museums
- Alberta Railway Museum
- Alberta Aviation Museum
- Edmonton Power Historical Foundation
- Ukrainian Canadian Archives and Museum of Alberta
- Archivist, City of Winnipeg
- Manager, Arts and Culture, City of Calgary
- Museums and Arts Services, City of Toronto
- Heritage Park, Calgary
- Vancouver Museum
- Heritage Services, City of Ottawa
- Fort Edmonton Park
- Royal Alberta Museum
- Alberta Museums Association
- City Artifact Centre
- Telephone Historical Centre

THE ART OF LIVING (2008 - 2018)

Steering Committee (10)

- Edmonton Arts Council
- City Council
- City Administration
- Heritage Community Representative
- Business Community Representative
- General Community Representative
- Multicultural Community Representative
- Working Artist (established)
- Working Artist (emerging)

Community Consultations (6 - 1 per ward)

- Vision and values statements developed and verified, specific ideas about arts and heritage programs

Group discussions

- Focused on a particular aspect of the arts or heritage

Surveys (4)

- General importance of arts and heritage
- Survey of individuals working in arts and heritage
- Survey of arts and heritage organizations
- A survey of organizations that managed arts and museum facilities

Meetings and Presentations

- Edmonton Chamber of Commerce
- Edmonton Urban Aboriginal Affairs Committee
- Edmonton Historical Board
- Next Gen Committee
- Alberta Museum Association
- Downtown Business Association
- Edmonton and District Historical Society
- Edmonton Public Library Board
- Edmonton Economic Development Corporation
- Professional Arts Coalition of Edmonton
- Edmonton Federation of Community Leagues
- Office of Diversity and Inclusion of the City of Edmonton

20QUESTIONS (2010)

Since this is a personal essay it did not involve consultation; however, it does provide numerous recommendations of professions and ideas of who to engage with on Edmonton's history.

THE WAY WE LIVE (2010)

Edmonton's People Plan:

- Reviewing past City of Edmonton public consultations
- Scoping interviews with Civic Leaders
- Steering Committee including all city departments
- Public consultation with thousands of residents
- Edmonton Social Planning Council
- Consultation with Edmonton's Advisory Boards

ARTIFACT CENTRE & ARCHIVE STRATEGY (2011)

Developing & Steering Committee

- Edmonton Heritage Council
- Department of Community Services

Interviews:

- Artifact Centre
- Edmonton Radial Railway Society
- Edmonton Transit System
- Edmonton Police Services
- Edmonton Fire Department
- Telephone Historical Centre
- Alberta Aviation Museum
- Edmonton Sports Museum and Hall of Fame
- City Department Managers

HERITAGE VALUES SURVEY (2012)

Survey 546 people between February 22, 2012 and February 25, 2012

THE LORD REPORT (2012)

On-site workshops (3 half-day workshops with museum representatives)

Interviews:

- City Councillors
- City Staff
- Art Gallery of Alberta
- University of Alberta Museums
- Knowledgeable individuals about heritage and museums

E-CAMP WORKSHOP (2014)

Museum Strategy Steering Committee Facilitated Session

RESEARCHING THE EDMONTON STORY (2014)

Meeting with diverse group of local historians

The previous stakeholder work focused around the Edmonton City Museum largely included members for the local heritage and museum community (with some exceptions). This strategy will build upon that strength and engage a broader group of stakeholders in the social, cultural, economic, environmental and built form areas about the potential of the Edmonton City Museum. This will allow for a broader discussion of the role of the museum within a constantly changing city to ensure its ongoing relevance.

THE CITY MUSEUM VISION

The Edmonton City Museum vision began as a more traditional museum in the 1980 study proposal but then as further work occurred the vision evolved into a community-driven museum that is tied to place and incorporates stories from a diversity of Edmontonians. The openness and interest in innovation as well as a deep desire to reflect all Edmontonians, the evolving context and Edmonton's urbanism is reflected in this evolving vision.

MUSEUM STUDY PROPOSAL (1980)

The story of the Edmonton City Museum has a long history. The 1980 Study Proposal outlines the further work needed to identify themes and determine the logistics of a new museum.

PRELIMINARY ASSESSMENT (2007)

The Preliminary Assessment conducted in 2007 for the Art of Living Cultural pinpoints a 'dynamic, community-driven organization that would interpret large and inclusive themes'. The key recommendation from the report is a bottom-up strategy that proceeds incrementally starting with 'creating and articulating a compelling vision'. The vision and mandate in the "City" museum section includes the following key ideas:

- There are gaps in interpreting post-1920s Edmonton history
 - Comprehensive local history
 - Forum of debate about Edmonton's past, present and future
 - Provocative displays
 - Public programs
 - Scholarly and popular revisions to Edmonton's history
 - Interactive
-

THE ART OF LIVING (2008 - 2018)

The Art of Living Cultural Plan emphasizes that the key recommendations of the Preliminary Assessment should be followed – re-iterating the phrase 'dynamic, community-driven organization that would interpret large and inclusive themes.'

20QUESTIONS (2010)

Linda Goyette's essay emphasizes the importance of all citizens shaping Edmonton together. She states that '[o]ur task is to collect a multitude of confusing conflicting stories and share them in ways that the wider population will find informative, coherent, motivating and moving.'

THE LORD REPORT (2012)

In 2012, the Lord Report proposed foundation statements for an Edmonton City Museum:

Draft Vision

The Edmonton City Museum is a forward-thinking, dynamic and innovative museum institution that represents the city-region to Edmontonians and visitors from elsewhere in Alberta, Canada or the world.

Welcoming to all, the Museum is the centrepiece for heritage interpretation in Edmonton and the flagship of the city's heritage community. Like the city itself, the Museum is a place of exploration, conversations and innovation.

Draft Mission

The Edmonton City Museum preserves and interprets Edmonton's past, provokes debate about its present, and provides a series of platforms for participation in ongoing conversations about its future.

A collecting institution that interprets heritage content generated by its staff and by its users, the Museum explores the city's heritage and its identity via permanent collection exhibitions, temporary exhibitions, and a full range of public educational programs both on and off-site.

Its exhibitions and programming facilitate a dialogue between past, present and future in order to create and preserve shared individual, community and public memories, maintain a connection to an authentic and meaningful local place, and nurture individual feelings of belonging.

Draft Mandate Statement

Geographical Mandate: the geographical mandate will extend beyond the modern city's artificial boundaries. The concept of "human geography" will define the geographical mandate, referring to the territory affected by the activities that have been centred on the area now occupied by the modern city.

Chronological mandate: From the time of the area's importance as the centre of an aboriginal trading network to the present and into the future.

Subject matter: The Museum will consider the human history of the region, with reference to the ways in which the natural environment shaped the city through time, as well as a range of urban issues (encompassing a wide range of subject matters) as they pertain to the Edmonton of the past, the present and the future.

E-CAMP

Lastly, the Edmonton Heritage Council in collaboration with Edmonton's Heritage Organizations collects stories from Edmontonians. This is part of the Edmonton - City As Museum Project or E-CAMP and its vision is:

'Edmonton City as Museum Project tells the stories of the PEOPLE, PLACES, THINGS and MOMENTS that make the city of Edmonton what it is.'

This 'Vision' history, will inform the discussion during this strategy development to ensure it reflects and will continue to reflect the continuously changing Edmonton Context.

COLLECTIONS DIRECTION

Collections have been discussed frequently throughout many of the documents. Most often this is tied to ongoing planning and discussion about the extensive municipal artifact collection housed in the 'artifact centre'. Three themes regarding collections arise throughout the previous background work:

- Rehousing some of the collections from the Artifact Centre
- Addressing dispersed collections
- Selective collecting to tie stories together and create a modified discovery centre

MUSEUM STUDY PROPOSAL (1980)

This proposal recommends establishing themes for the museum and drawing from the City's artefact and archive collections related to Edmonton's Civic History.

PRELIMINARY ASSESSMENT (2007)

This assessment recommends provocative displays and Edmonton's museums acting as the City's 'safety deposit boxes' while housing temporary and ongoing programming. It can house some of the collections in the Artifact Centre that are improperly stored.

The assessment also highlights other collections, such as the transit collection and private collections, which are dispersed in various locations around the city. A museum can help in creating displays to unite some dispersed collections.

HERITAGE SCAN (2007)

The Heritage Scan also emphasizes the difficulty facing the Artifact Centre and the urgent need to improve the storage of the City's material collection. This scan also raises the point about diminished visitor experience with static displays at Fort Edmonton Park.

THE ART OF LIVING (2008 - 2018)

Like the preliminary assessment that informed it, the Art of Living also suggests the potential of the City Museum to help alleviate the pressures placed on the City Artifact Centre.

ARTIFACT CENTRE & ARCHIVE STRATEGY (2011)

The Artifact Centre and Archives Strategy adds its voice to the urgent need to address the conditions at the Artifact Centre and highlights these conditions as an instigating factor in a new museum.

This strategy warns against duplicating holdings and identifies thematic gaps, specifically the different perspectives on where the City came from and why it is the way it is today. Some specific suggestions include:

- Urban Planning and the Evolution of Neighbourhoods
- Edmonton's role as capital
- Issues related to urbanization
- The people that have come to Edmonton beyond the fur traders and first settlers
- Edmonton's relationship to the north
- Post-WWII growth
- Sports history
- Historical events that defined Edmonton not addressed elsewhere

20QUESTIONS (2010)

Linda Goyette's essay emphasizes the importance of resisting 'the tendency towards local boosterism in heritage work.' The importance of looking into the city's 'dark corners', 'hypocrisies' and 'historical oversights' warrant exploration. She also speak to central place where newcomers gather to 'market our cultural heritage work' such as books, music, art, artistic crafts, postcards, historical posters.

THE LORD REPORT (2012)

The Lord report emphasizes drawing from the artifact centre and fill in the gaps with partnerships and selective collecting. The intent is to use collections as a tool to enhance and tie stories together. This collections goal can facilitate a modified discovery centre to create opportunities for 'hands-on learning', multi-media, integrative and immersive environments in addition to more traditional didactic approaches.

E-CAMP WORKSHOP (2014) and E-CAMP

Both the recent Museums Strategy Steering Committee vision session in 2014 and the ongoing work by E-CAMP emphasize 'collecting and sharing stories that are important to individuals and groups that encourage and engage with people's hearts'.

RESEARCHING THE EDMONTON STORY (2014)

Catherine C. Cole's 'Researching Edmonton's Story' report further elaborates on the gaps that the museum can fill to help frame the collection. This includes the following areas:

- Urban histories
- Contemporary history
- Edmonton in the global context
- Impact of world events on Edmonton
- Global movements and their presence in Edmonton

This report acknowledges the unique challenges of specializing in these particular gaps such as:

- Contemporary records may not have been deposited or processed
- Grey literature
- Oral history biases
- Biased and inaccurate newspapers
- Unreliability of the internet
- Considering what to save and study

In summary, all of the previous collections investigations for the Edmonton City Museum have led to story based collecting that focuses on recent history and gaps not addressed by other museums within the city. As this strategy re-examines the foundational principles for the museum and defines what ‘community-driven’ means for this museum it will then lead to a clearer collections focus for the future museum.

FACILITY DIRECTION

Like collections, the museum facility has been a discussion point since the beginning. For the most part a traditional museum facility and model is what was proposed throughout the work but now there is an opportunity to re-examine that assumption and to let the vision and mission of the museum guide the type and form of facility needed.

MUSEUM STUDY PROPOSAL (1980)

Like the other areas of discussion, the 1980 Museum Study proposal is the starting point for a facility discussion. This proposal outlines the following criteria for museum location:

- City owned
- Adequate parking
- Landscaping
- A building
- Road access
- Minimum impact on residents
- Centrality and exposure
- Room for expansion
- Proximity to utility lines
- Topographic suitability
- Aesthetically pleasing
- Public transit availability
- No existing recreation use

PRELIMINARY ASSESSMENT (2007) & LIVING

The preliminary assessment that informs the Art of Living Cultural Plan recommends an incremental approach that starts with a temporary facility and then on to a retro-fit facility or new build.

THE LORD REPORT (2012)

The Lord report conducts a detailed examination of two scenarios – the renovation of an existing facility and the creation of a purpose built facility. The total square footage recommended in the report is 46, 350 sq ft or 4,306 sq. m.

THE WAY WE LIVE (2010)

The ‘Way We Live’ provides policy directions that can assist in the development of a City museum when the type and form of a museum is determined. These directions include the following considerations (paraphrased):

- Aesthetically pleasing design
- Attractive civic buildings, public gathering places and streets
- Engage Edmontonians in developing a unique and beautiful city
- Promote innovative architecture and design
- Provide partners and advocates for the downtown core
- Partner with stakeholders to incorporate the arts
- Promote spaces and buildings as venues for public art
- Promote vibrant retail, sports and entertainment sectors
- Promote and celebrate winter

ARTIFACT CENTRE & ARCHIVE STRATEGY (2011)

The Artifact and Archive Strategy states that museums are often established to preserve heritage buildings under threat. This project takes a step back from detailed space planning to cement the intent and purpose of the Museum and let that determine the space or type of facility required.

FINANCING DISCUSSION

A couple cost estimates have been conducted in the previous museum work but these estimates have been tied to a more traditional museum form.

PRELIMINARY ASSESSMENT (2007) & LIVING

Catherine Cole’s assessment emphasizes the critical importance of municipal funding in addition to government, foundation and corporate support. Earned revenue also plays an important role. The preliminary assessment estimated \$50 million for construction and \$1 million for annual operating. For a temporary facility the estimate is between \$250,000 and \$500,000 a year operating.

THE LORD REPORT (2012)

Given existing issues with under funding, as referenced in Linda Goyette’s essay, the Lord Report states that the museum needs to be planned from the beginning with revenue generation in mind. This report also provides detailed cost estimates for two facility scenarios – refurbishment of the Royal Alberta Museum for \$90,155,000 and a new purpose-built facility for \$92,125,000.

THE WAY WE LIVE (2010)

The 'Way We Live' also offers policy direction for fiscally sustainable civic facilities and municipal services. The paraphrased direction is listed below:

- Deliver services in alignment with appropriate revenue services in a cost effective manner
- Provide timely cost/benefit reporting and the impact on fiscal sustainability
- Maintain a balance between operating revenue and operating expenditure
- Partner to create innovative funding models and revenue sources
- Engage and advocate with other orders of government for resources

As with collections, this strategy will focus on the foundational statement of the museum and what it needs to function as a truly community-driven organization. This will lead to clear direction toward the type of facility(ies) required.

GOVERNANCE IDEA

The Lord report provided the most definitive investigation and proposal of a governance structure from the previous work conducted. This reflects a more traditional approach to museum planning that can be revisited about part of this new strategy.

THE LORD REPORT (2012)

After examining a number of potential governance models, the Lord report advocates for an arms-length model with City Hall. The governing board would then report to City Hall. The Edmonton Heritage Council will facilitate the Museum board's development and then it would spin off as a separate entity.

Part of this project's scope is to examine innovative best practice approaches to governance used in the museum industry and beyond and provide recommendations for the Edmonton Museum to consider.

PARTNERSHIPS

Partnerships have been emphasized throughout the previous work. For the most part the largest discussion topic is the relationship amongst museums generally and the role of the Edmonton City Museum in that museum network specifically. Other pieces of work also address important partnerships with Edmonton Tourism, post-secondary Institutions and other organizations.

PRELIMINARY ASSESSMENT (2007)

This preliminary assessment emphasizes the importance and potential of partnering between local museums, including for exhibits.

20QUESTIONS (2010)

Partnerships with the University of Alberta, especially with the Faculty of Native Studies and the Departments of History and Classics, English and Education are suggested along with exploring other partnerships with other post secondary institutions. These institutions can support new research and instruction in Edmonton's history and culture

THE ART OF LIVING (2008 - 2018)

The Art of Living contains a specific recommendation to create an overall Museums Strategy to address funding, marketing and professional standards. The goal of the strategy is to get a sense about how all 23 (Alberta Museum Association certified) museums fit together and with a new city museum in mandate, interpretation and programs.

ARTIFACT CENTRE & ARCHIVE STRATEGY (2011)

The Artifact Centre and Archive Strategy highlights the fractured nature of Edmonton's museums and lack of communication amongst the network. The strategy also emphasizes the importance of connections with the Provincial Government, Edmonton Tourism and public art stakeholders/ organizations.

THE WAY WE LIVE (2010)

Again, 'The Way we Live' provides policy direction for city services including an emphasis on connections with community leagues, school boards and other organizations to build community. In addition to community connections, 'the Way We Live' also recommends the following partnerships:

- Businesses
- Community organizations
- Non-profit sector
- Private sector
- Regional Municipalities
- Other orders of government
- Art Organizations
- Aboriginal organizations

THE LORD REPORT (2012)

The Lord Report picks up on the ongoing discussion of a museum network to consider for the City Museum. The report understands the potential of a museum network to speak in a unified voice and for each museum to be a part of a larger story. The Lord Report highlights the potential of:

- Common standards of professionalism
- Staff sharing
- Shared programs
- Training
- Coordinated communication
- Information sharing
- Promotion
- Marketing
- Calendar of events
- Branding
- Critical mass of attractions
- Joint liaison with The City
- Museum sector research and development
- Interpretation

In addition to fellow museums, the Lord report recommends centralized or joint programs with the Edmonton Historical Society, Edmonton Tourism, Edmonton Arts Council and Alberta Craft Council.

E-CAMP WORKSHOP (2014)

The most recent facilitated session expanded potential partnerships with other organizations including:

- Make Something Edmonton
- The Edmonton Public Library
- Edmonton Heritage Network
- Royal Alberta Museum

RESEARCHING THE EDMONTON STORY (2014)

Like other studies, ‘Researching Edmonton’s Story’ also includes supporting the work of individuals and organizations through networking events and profile. Specific partnership suggestions include:

- Working with schools to teach local history
- Supporting thoughtful commemoration and naming
- Collaborating with public art
- Advocating for local heritage preservation and interpretation
- Promoting Edmonton’s history and heritage to other forms of government

Partnerships are and will continue to be critical to the Edmonton City Museum both within the heritage and museum community as well as the broader Edmonton and regional context. By broadening the stakeholder workshops for this strategy potential partnerships to consider and formalize will be highlighted.

COMMUNITY OUTREACH

Out of all the thematic areas examined as part of this review, community outreach and the evolution of Edmonton City Museum is the most fundamental to cementing the vision and role of the museum in the city that will then dictate the logistical elements like collections approach and facility.

PRELIMINARY ASSESSMENT (2007)

Residents are the primary audience for the City Museum. Specifically, this preliminary assessment suggests the City Museum as a forum for debate on the past, present and future of Edmonton. To draw residents, this assessment suggests interactive exhibits, an online presence and connections with local events.

THE ART OF LIVING (2008 - 2018)

The Art of Living describes opportunities for the museum to connect with the community. These include public programs that chronicle, respond to and challenge myths and realities as well as working with community partners on community events and projects such as the:

- National Day of Healing and Reconciliation
- Salon Africa
- Historic Festival
- Doors Open Edmonton
- My Hearts in the Highlands.

THE WAY WE LIVE (2010)

The 'Way We Live' offers multiple policy directions to guide community outreach, these include:

- Allow for creative expressions for Edmontonians
 - Support festival and events
 - Deliver services and programs to vulnerable populations
 - Deliver programs according to changing needs and best practices
 - Promote inclusion and respect
 - Promote intercultural awareness and understanding
 - Promote volunteerism
 - Offer innovative community and neighbourhood capacity building
 - Provide resources for high needs communities
 - Provide information and education to Edmontonians about their roles and responsibilities as active citizens
 - Develop community leaders
 - Promote a civil society and leadership in social sustainability practices
 - Offer life-long learning opportunities
 - Advocate for integrated learning opportunities
-

20QUESTIONS (2010)

Linda Goyette connects telling local history with the Buy Local, indie arts and crafts and the Slow Food/locavore movements. The City Museum can connect with the 'spiritual craving for local community in real time' each of these movements represent. Each of these movements have a significant presence in Edmonton and a City Museum can be a way in which supporters of these movements 'reclaim local public space and local urban culture as a way to assert their own identity.'

HERITAGE VALUES SURVEY (2012)

The Edmonton Heritage Council concluded from the survey that Edmontonian's sense of belonging can increase through preservation and communication about the City's past and by increasing opportunities for Edmontonians to connect with the city's diverse cultures.

THE LORD REPORT (2012)

The City Museum needs to be a dialogue with the community; to offer multiple perspectives, share personal voices, offer visitor interactivity and create opportunities for personal connection to become a centre for community both in-person and online. The Lord Report offers many suggestions for public outreach, including:

- Social media
- Blogs
- On-site programs
- Off-site programs
- The web

E-CAMP WORKSHOP (2014)

The Edmonton Heritage Council Facilitated Session provides a clear direction for the future City Museum and its approach to community outreach - 'Shared Authority'. This means transferring from the museum as authority to the community as authority. Specific ideas generated from this session include:

- Pop-ups
- Group curiosity tours
- Micro-tourism
- Tapping into the growing interest in urbanism
- Connection to place
- Communicating heritage via social media

This strategy will build upon the previous direction for engaging the community and the great work currently underway as part of the 'Edmonton – City as Museum Project.' This will include recommendations for a larger public campaign/engagement plan to continue this community-driven focus and allow for ongoing adaptation to Edmonton's continuously changing context.

APPROACH TO HERITAGE

The heritage discussion in the context of the Edmonton City Museum is one of the most intriguing. Careful analysis has been conducted to determine the gaps in Edmonton's history that is not currently addressed by other museums in the city. This has led to a definitive direction and focus for the City museum as one of recent/contemporary history, dialogue/debate about present issues and discussion/theorizing about Edmonton's future.

20QUESTIONS (2010)

Linda Goyette's essay highlights two critical aspects to Edmonton's heritage to create an inclusive museum that provides a forum for debate; first, acknowledge that Edmonton is an ancient city and second, explore both positive and negative aspects of the city's history.

THE WAY WE LIVE (2010)

The Way We Live promotes the following approaches to the city's history:

- History and contributions of all Edmontonians
- The City's role as Alberta's link to the north
- Diverse cultural history
- Role as capital city
- Historic character of neighbourhoods
- Names and interpretive materials that are culturally reflective of Edmonton's diverse history and heritage

THE LORD REPORT (2012)

The Lord report proposes four distinct components for a future City Museum:

1. *River of Time* – The important events, milestones, culture, political, social and environmental histories
2. *Our Places* – This area showcases the sites and places that define Edmonton with an emphasis on how the natural assets shaped the city
3. *Our Stories* – This is a collection of stories about the lives of Edmontonians told through the lenses of immigration, trade, education, enterprise, sport, medicine and the arts
4. *Urban Lab/Activity Zone* – A future oriented space to explore current issues where visitors can contribute knowledge and opinions

STORY

This report stresses the importance of highlighting aspects of Edmonton's history that are not being told and avoiding addressing topics in isolation. A lot of great work has been done highlighting the areas of focus most important for the museum and the gaps in the story currently not being told. This strategy will continue to examine and clarify this direction to provide a definitive focus for the Edmonton City Museum.

In conclusion, this background summary provides an excellent departure point with a definitive evolution of concept for the upcoming strategy to take off from. Taken together with Edmonton's context and contemporary museum best practices, the forthcoming strategy will integrate these ideas together to ensure a clear purpose moving forward.

A READING LIST



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PERSONAL COMMUNICATIONS

Hugues de Varine, museologist, archaeologist and past Director General of International Council of Museums from 1967 to 1974; innovator of ‘ecomuseology’ during the late 1960s, in France; consultant in community development around the world.

René Rivard, President and senior museologist, Cultura (a Quebec heritage consulting firm); cultural advisor to UNESCO; Canadian pioneer and researcher of ecomuseology, especially at the Ecomusée de la Haute-Beauce, Quebec.

Larry Beasley, Retired Chief Planner, City of Vancouver and recent keynote speaker at the ICOM Canada conference held at the Vancouver Museum – title: “The City as Museum and the Museum as City”

Tony Butler, Museologist and museum innovator, Executive Director, Derby Museums Trust, Derby, UK; founder of the Happy Museum Project – an incubator of community-based engagement practice in UK

Chris Castle, Professor and Consultant in museum education, Toronto area.
Creator of Museum Education Monitor, an online resource for museum professionals.

Peter Davis, Professor and Museologist, University of Newcastle-Upon-Tyne, UK – an authority on ecomuseums.

Ian Garrett, Assistant Professor, Sustainability and Design, Theatre Production and Administration, York University.

Sacha Kagan, Research Associate, Institute of Sociology and Cultural Organizations, Leuphana University, Lueneburg, Germany; Founding Coordinator of Cultura21 International, (www.cultura21.net); Author of *Art and Sustainability: Connecting Patterns for a Culture of Complexity* (2nd amended edition 2013)

Tracy Puklowski, Associate Director, Museum of Living Cultures, Museum of New Zealand, Te Papa Tongarewa, Wellington, NZ. Te Papa has created some of the leading innovations in engaging community in ways that are relevant to the present, the past and the future – and Maori heritage materials have been a critical part of this work.

Lisa Roberts, Owner of Naturalia, Inc, a museum and cultural consultant; museologist, educator, artist, planner and author. A highly respected museum professional, having worked for extended periods at Chicago’s Field Museum and the Botanic Garden

Lois Silverman, Museologist, Social Worker, author of *The Social Work of Museums*.

Nina Simon, Executive Director, Santa Cruz Museum of Art and History, California. Author of *The Participatory Museum* – (Nina shared several planning documents with me that may be useful for the situation in Edmonton.)

Glenn Sutter, Curator – Life Sciences, Royal Saskatchewan Museum, Regina, SK; currently leading a project that is fostering the development of ecomuseums across Saskatchewan; author of many articles on museums, culture and sustainability.

PHOTOGRAPHY

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