

**Edmonton's Heritage Community
An Environmental Scan**

for the

Edmonton Arts Council

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**Draft Report
19 May 2007**

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1.0 Terms of Reference

The Edmonton Arts Council has been directed by the City of Edmonton to draw up a Cultural Plan that will guide the policies, programmes and attitudes of the city for the next 10 years. Towards this end, the Arts Council has worked with various sectors of Edmonton's cultural communities and industries to identify their issues and dreams so that a unified vision for the arts, culture and heritage can be formed. "Edmonton's Heritage Community: An Environmental Scan" is one of a number of reports contracted by the Edmonton Arts Council that will help inform the Arts Council in its assessment and recommendations.

J.Ross & Associates was contracted by Edmonton Arts Council to conduct an environmental scan of the issues, including a description of the current state of affairs, relevant to the city's heritage community. Specifically, the contractor was asked to look at:

- The state and potential of the City of Edmonton Archives
- The state and potential of the City Artifact Centre
- City support for a Museums network
- City approved disaster preparedness assessment and recovery plan for all heritage resources
- Possible harmonization of provincial and civic museum policies and practices
- City Planning Department's approved policies and procedures for identifying and preserving heritage buildings, cultural heritage landscapes, streetscapes, cemeteries, and archaeological sites
- City approved policy and procedures for commemorative and appropriate naming of streets, parks and other civic landmarks
- Integration of City Percent for Art Policy and public arts sensitive of heritage places and themes
- Integration of heritage themes into tourism messages and campaigns
- Enhanced outreach through programming of heritage-themed events throughout the city
- City encouragement, through awards and other recognition, of people to research and write Edmonton's history and heritage.

2. Is Heritage Relevant?

A recent poll listed Edmonton number 31 out of 50 cities across the country as a good place to live. Cities of comparable or smaller size – Ottawa and Halifax – ranked at the very top of the list. Not all Edmontonians would agree with the ranking or the criteria used in the survey; nonetheless, the survey results beg the question what makes a city great and why is Edmonton not perceived to be a place of choice.

Edmonton and Alberta traditionally have lived in a boom-bust economy. Certainly, the city has seen its ups and downs over the decades. But as our history shows, past booms, built on agriculture and later oil, have all ended. At some unknown point in the future the current boom too will end or at best stagnate. What will Edmontonians have to show for it?

Booms bring opportunities, growth and wealth. They can also perpetuate a mistaken belief that only the new has worth and that a community's tangible and intangible history has no value, monetarily or aesthetically. Edmonton's 10 Year Cultural Plan is a splendid opportunity to embed in our city planning and our collective consciousness the underlying value of our heritage. If Edmonton is to be perceived by both outsiders and its own citizenry – old and new - to be more than a one dimensional hockey town, it is imperative that Edmonton demonstrates a strong sense of self. We cannot move forward without understanding how we got here – our history. The tools to make this happen are already in place. The City has one of the best heritage resource management programmes in the province; it has museums, archives, historical societies and boards. All that is needed is City recognition and support to help make Edmonton one of Canada's best and most livable cities.

The opinions of the heritage community are rarely sought by general cultural initiatives. The Cultural Plan, then, is a positive and hopeful step in the right direction. It also raises expectations amongst advocates and organizations.

3.0 Points to Ponder

The following are suggestions and recommendations that the consultant has concluded from the consultations held with various stakeholders. These issues need to be addressed if the Cultural Plan is to be effective for the Edmonton's heritage organizations.

Other suggestions were brought forward by some stakeholders that are not reflected here but might well be worthy of consideration. The reader is invited to consult the Appendices (8.0 pages) to learn about other ideas.

- Heritage needs to be embedded into the Cultural Plan in much the same way as it is in Ottawa's plan.
- The City needs to work with the City Archivist to address the future need for off-site storage.
- The level of staffing at the City Archives needs to be raised to deal with backlog and with the overwhelming challenge of digital records.
- The current approved mandate of the Fort Edmonton Foundation should be confirmed and enforced.
- The City Artifact Centre needs replacing with a purpose-built structure with full environmental controls and compact storage where suitable. The current structure is totally unsuitable for the storage of historic artifacts and is an embarrassment.
- Artifacts at Fort Edmonton Park should be stored during the off-season at the new Artifact Centre.
- The current number of collections staff at the Artifact Centre needs to be doubled. Between the Artifact Centre and Fort Edmonton Park there are nearly 100,000 artifacts that need to be managed.
- Seasonal staffing levels at Fort Edmonton Park need to be raised substantially to improve the level of first-person interpretation.
- Heritage should be de-politicized by:
 - Embedding heritage priorities into City policies. City Policy C509 that regulates the naming of streets and parks etc. should be amended to reflect the priority given to names of historic and local use. The City might look to the province's Geographical Names programme that prioritizes the types of names that can be approved, beginning with local usage names, then historical names, descriptive names and, lastly, those of a commemorative nature.
 - Amending policy C509 so that City Council cannot ignore the Naming Committee. It should state that City councilors as private citizens can bring forth names for consideration but that Council as a political entity cannot.
 - City Council referring at all times *all* public appeals for donation intake to the Artifact Centre. Council needs to understand that superfluous intake of artifacts not appropriate to the mandates of the Artifact Centre or Fort Edmonton Park costs upwards of \$200 per artifact to process and store and that mandates are in place to be followed.
- The Planning and Development Department should play a pivotal role in "Focus Edmonton: City Plan", the city's new municipal development plan. The heritage planners should be involved immediately.

- The Planning and Development Department’s Historic Resource Management Program should be expanded so that the Department can address the need to identify and plaque or otherwise commemorate historic trails and cultural landscapes.
- The Fort Edmonton cemetery and burial ground process needs a *bona fide* review to assess the effectiveness of the process and to recommend suggestions for streamlining and reducing confrontation.
- A campaign to increase awareness of the benefits of volunteering needs to be mounted. Volunteers, not just in the heritage field but across all non-profits, are aging; burnout is high and too few new citizens becoming engaged.
- All museums should be invited to be involved in a museums network.
- The City should establish a Heritage Council. Edmonton’s heritage community is composed of archival institutions, museums, historical societies and advocates. For the City to concentrate on a *museum* network is not to recognize the vital importance of these other sectors. A Heritage Council would allow the heritage community to speak as a unified voice to Council, to the media and to the citizens at large.
 - The Heritage Council should be organized somewhat along the lines of the Arts Council. Reporting to it would be representatives from the Edmonton Historical Board, the Edmonton museum network, Edmonton Tourism, an archival “network” and a historical society “network”. These latter two would need defining and organizing.
 - The Heritage Council should be fully funded with permanent staff.
 - The Heritage Council should have significant funding to help Council members meet operational and capital costs.
- Edmonton Tourism needs to market all heritage organizations and facilities in the city, not just city-operated events and facilities. It needs to market heritage-related festivals such as the Edmonton & Athabaska District Historic Festival. A seat on the Heritage Council should ensure this.
- The City would do well to consider a historian-in-residence programme that would encourage in-depth examination of topics and themes in Edmonton’s history.
- The Edmonton Historical Board’s Awards programme should be expanded to include recognition of publication of local histories, exhibits and websites.
- The City should integrate the Edmonton Historical Boards’ awards programmes into the general city awards programme. Recognition by the City of the importance of the Boards’ programme will help embed heritage into City administrative planning.
- The Edmonton Historical Board should be a partner in Art and Design in Public Places to suggest commissioned works of historically related themes.

4.0 Methodology

The Edmonton Arts Council allotted three weeks for the consultant to review the current state of affairs of the City's heritage-related initiatives and facilities, and in the heritage community at large in the city. As it was not possible to meet with all organizations, groups and advocates given the timeframe, the consultant drew up a list of organizations, advocates and departments that represent the spectrum within the heritage community. These included:

- Advocates Barbara Dacks of *Legacy* magazine; Marianne Fedori, a past President of the Alberta Historical Society and past Chair of the Edmonton Historical Board; Linda Goyette, author and writer-in-residence at the Edmonton Public Library; Virginia Stephen, Chair of the Edmonton Historical Board; and Bob Hesketh, historian, author and a past member of the Executive of the Edmonton & District Historical Society.
- Archivists Leslie Latta-Guthrie of the Provincial Archives of Alberta; Cathy Luck of Edmonton Public Schools Archives & Museum; Lorraine Mychajlunow of the College and Association of Registered Nurses of Alberta; and Michael Payne, City Archivist.
- Heritage Planners for the City of Edmonton Robert Geldart and David Holdsworth
- Historical Society representatives Judith Hibbard, past President of Highlands Historical Foundation; Lawrence Husieff of the Olde Towne Beverly Historical Society; Karen Tabor and members of the Board of the Old Strathcona Foundation; Alan Shute of Riverdale Community League History Committee; and Bud Squair, Vice-President of the Edmonton & District Historical Society
- Museum representatives Terry Allison, Collection Manager of the Loyal Edmonton Regiment Museum; Janine Andrews, Executive Director of the University of Alberta Museums; Herb Dixon, President of the Alberta Railway Museum; Tom Hinderks, Executive Director of the Alberta Aviation Museum; George Knowles, President of the Edmonton Power Historical Foundation; Dr. Kahrystia Kohut and Michelle Tracy of Ukrainian Canadian Archives and Museum of Alberta; Tim Marriott, Programmer at Fort Edmonton Park; Dr. Bruce W. McGillivray, Director, Bruce Bolton, Assistant Director, Mike Luchanski, Collections Manager and David Parama, Volunteer Coordinator and Head of Education at the Royal Alberta Museum; Gerry Osmond, Executive Director of the Alberta Museums Association; Dean Treickel, Operations Manager, Sherry Halley and Bruce Macdonald of the City Artifact Centre; and Bert Yeudall, Executive Director of the Telephone Historical Centre.

Note: only Edmonton organizations and institutions were approached as only city organizations and institutions might benefit from any support that may be the result of the Cultural Plan.

A few others were approached but did not respond. These were: Karen Baron of the Lutheran Historical Institute; Tony Cashman, historian and author; Lawrence Herzog, writer and author; Brad Macdonald, past President of the Edmonton & District Historical Society; and Catherine Whalley, Director of Historic Sites Service (Rutherford House).

In addition, a conversation was held with Larry Pearson, Manager of Historic Places' Stewardship of Historic Resources Management section, Parks, Conservation, Recreation and Sport of the Alberta Department of Tourism, Parks, Recreation & Culture for background

information on designation policies and the relationship of the Province with the City Planning and Development Department.

These people and organizations were deliberately targeted for several reasons. First, only museums that are members of the Alberta Museums Association were consulted. Likewise, the archival institutions consulted are members of the Alberta Society of Archivists. Representative of the historical societies who met with the consultant are all registered non-profits. Secondly, they represent a range of funding and institutional support, organizational structure, and profile that is found in heritage organizations across the city. Some facilities are city-operated; many are private; others have a parent body. Some organizations such as provincial institutions are, comparatively, well funded, and operated by professionally trained staff. At the other end of the spectrum are organizations that are limited to a handful of enthusiastic, but untrained, volunteers. Others yet lie in between, with some funding and trained staff. All, though, have a vision of the need and importance of their place in preserving Edmonton's heritage.

The consultant next drew up a template of questions focusing on organizational structure, funding, facilities, collections, and visitorship of these various organizations. In addition, advocates and organizations were asked for their opinion on a heritage/museum network, and the possible roles of the Royal Alberta Museum, the Provincial Archives of Alberta and Edmonton Tourism. Questions relating to the desirability of historically themed public art were asked of some institutions and organizations. Only one person, Linda Goyette, was asked about and spoke to the issue of a city historian/writer.

The consultant chose to conduct face-to-face meetings with every person and organization on the list rather than e-mail the questionnaires. While face-to-face meetings were very time-consuming (this occupied two full weeks), the consultant felt that a) response would be greater and b) conversations, being more organic, would bring out and/or clarify ideas. People often find that it is easier to attend a meeting than to compose answers to a long questionnaire. As noted above, only a few of those contacted did not respond. Once the meeting finished, the raw notes were cleaned-up and e-mailed to the informant for comment, additions, clarification and approval. All changes suggested by the informants were made.

Contact information for all can be found in Appendix A. Facility details organized by advocates, archives, heritage planners, historical societies and museums can be found in Appendix B. In the course of this study, several organizations gave the consultant some promotional literature. A list of this material is in Appendix C.

An unpublished report in 2005 for the Alberta Heritage Council, "Value of Heritage", was useful in learning what issues are facing organizations across the province. In regards to a museum/heritage network, the consultant reviewed files and publications of former Edmonton museum networks, and looked at some other jurisdictions to learn and evaluate their success as it might relate to Edmonton.

In each section, the consultant has first given an overview of the organization, its functions and operations. Issues that are currently facing the institution/organization are pulled out into the following section. Recommendations for action on these issues are found in 3.0 Points to Ponder.

Note: the conclusions in 3.0, drawn from the information gleaned from the interviews, are those of the consultant and may not always be those of the institution or organization

5. Edmonton's Heritage Organizations

5.1 Overview

There are 23 museums in Edmonton that are members of the Alberta Museums Association (AMA), four historical societies that are registered as non-profits, and 10 archival institutions in the city that are members of the Alberta Society of Archivists (ASA). These did not spring up overnight but are the culmination of many years of work and vision of concerned citizens and governments to save and promote our common history and heritage. Some organizations were formed decades ago; others are fairly recent newcomers to the heritage community. All share a common vision and objectives to save and promote the city's heritage.

There are certain structures that advocate on behalf of some aspects within the heritage community. The Alberta Society of Archivists (ASA) provides support and leadership for its members, and there is a strong, positive relationship amongst the Edmonton archival institutions. The Alberta Museums Association (AMA) is an umbrella organization that acts on behalf of the province's member museums in much the same way as does the ASA for its members. The Edmonton Historical Board (EHB) is a strong advocate for the preservation and promotion of Edmonton's heritage. Its mandate to encourage and promote the preservation of historic structures, resources, communities and documentary heritage gives it the latitude to speak to and affect issues that lie beyond the scope of archives and museums. This puts it in a strong position to promote public awareness on heritage issues. Its committees award preservation activists, plaque historic structures, promote public awareness, and review applications for structures that may qualify for inclusion on the City's *Register of Historic Resources*. A member of the EHB sits on the Naming Committee and the Fort Edmonton cemetery *ad hoc* committee.

Working alongside the Edmonton Historical Board and the Edmonton & District Historical Society (which has a seat on the Board) and occasionally with other historical societies is the City's Planning and Development Department. While not speaking on behalf of a particular sector of the heritage community, its policies nevertheless have a huge impact on the city's built heritage. Following national and provincial standards, its *Register of Historic Buildings* and its *Resource Management Program* are among the best, if not the best, tools in the province to identify and manage historic structures in the city.

These organizational structures give the heritage community the tools by which its separate voices and concerns can be articulated, promoted and, ultimately, heard.

Yet, there are problems in paradise. This rich and diverse community is fractured, unorganized as a group, lacks inter- and sometimes intra- communication, and seemingly is unable to work together towards common goals and objectives. Institutionally, many are insular, even parochial, inward-looking organizations. There may be good, practical reasons for this; nevertheless, the heritage community, by its own admission, is fractured and lacking in cohesion.

While the Edmonton members of the ASA have formed good, mutually beneficial communication lines, the Edmonton museums have not formed and maintained partnerships with each other to the same extent or benefit. Too, the AMA will be the first to admit that communication between it and its Edmonton members is not what it might be. Generally, the

Edmonton museums are not particularly active members in the Association, taking courses and attending workshops and the annual general meeting only occasionally when these are held out-of-town. On the other hand, it is true that some members such as the University of Alberta Museums and the Alberta Aviation Museum to name a couple, are strong supporters of the AMA and are active in promoting better relationships and communication amongst Edmonton's museums. For its part, the AMA team tends to concentrate its efforts outside the city for it is those museums, which are more actively involved in the organization. To its credit, the AMA has made attempts to create a stronger Edmonton museum community but has failed. Even the influential Edmonton Historical Board finds that it cannot address some aspects of its advocacy role due to its increased focus the last number of years on the city's built heritage, its level of funding and lack of paid staff, and its administrative relationship with the City. And the historical societies have no umbrella organization to bring them together with the result that they tend to operate in splendid isolation from each other and sometimes even from the rest of the heritage community.

So, is the heritage community doomed to continue to struggle for survival and recognition? The answer, of course, is "no", but only if its various sectors are able to overcome their isolation and if they have a mechanism by which their mutual issues can be addressed and effectively conveyed to politicians and to the public at large. Some steps are already taking place; the Alberta Aviation Museum and the Telephone Historical Centre are spearheading discussions within the museum community to form some form of network that will help the members work together and to lobby successfully for better funding. The City Planning and Development Department is advancing ideas internally that, if approved, would not only help it and the Edmonton Historical Board in their identified roles but would bring the various sectors of the heritage community – archives, museums, historical societies and advocates – together to be able to speak as a unified voice.

5.2 City-Operated Facilities

The consultant was asked to assess the current issues and potential of the City Archives and the Artifact Centre. However, one cannot look at the Artifact Centre in isolation from Fort Edmonton Park so information was gathered on three city facilities, the City Archives, the Artifact Centre and Fort Edmonton Park/John Walter site.

All three facilities are administered by the Recreation Facilities Branch of Community Service Department. There are disaster preparedness policies in place which staff feels are adequate.

5.2.1 The City Archives

The City Archives is charged with collecting, preserving and providing access to documents relating to the city corporation and those connected to it, and to organizations and individuals relating to the city. Its large and diverse collection is housed in a purpose-built building within the Prince of Wales Heritage Centre and is recognized to be one of the best in the country. It is a popular resource for historians, academics, general researchers and genealogists. The City Archivist has additional duties as the Supervisor of educational experiences at the Archives, Fort

Edmonton Park and the John Walter site. He also facilitates the operations of the Edmonton Historical Board. Reporting to him are 4.2 FTEs most of whom are professional archivists.

Issues:

Space: *At current levels of intake the City Archives may run out of on-site storage within five years.*

While there are significant numbers of private manuscripts, maps, and photographic collections at the Archives, the bulk of the collection is scheduled materials that are sent to the Archives from the city's records centre. "Scheduled material" means that there is a never-ending stream of city records arriving at the Archives. Initially, it was expected that the space in the on-site storage vaults would be sufficient until mid-century. However, the estimates of the number of city records arriving at the Archives were incorrect and now the Archives has a looming space issue.

To deal with its space issue, the Archives can do a number of things. It can delay the receipt of scheduled records (which it has done with building permits and blueprints); purchase more compact storage units; and/or store new materials by accession order, not leaving growth room in certain large collections.

These measures, though, only defer a decision on what to do once the current on-site storage is maximized. The City always knew that the vaults would not provide enough space and initially it was thought that overflow materials would be stored in space in the old armouries building. This may no longer be a cost effective solution and off-site storage needs to be considered.

Staffing: *The current level of staffing does not allow for full accessibility to new records and for the handling of digital records.*

At one time, the archivists were able to provide descriptive inventories and finding aids to collections. The sheer amount of intake has meant that staff has been able to provide only basic descriptions for new collections as they come in. This impacts accessibility to those records as well as provision of a service to the public.

A huge issue with all archives now is one of digital records. Archivists are trained in handling hard-copy records, but how does an archives deal with digital records? Not only is there an overwhelming number of e-mails, memos, and reports being generated every day across City offices, but a question for the future is how they are to be stored. As new software replaces older software the question becomes one of accessibility. Some steps have been taken to begin to address this lurking issue, steps that indicate the need for policies to address classification, authenticity, retention and disposition schedules.

Revenue Generation: *The Archives has fewer options than other heritage institutions in generating additional funding to offset operations.*

While funding for the City Archives is stable, archives in general are the most poorly funded sector of the heritage field, and this is reflected in the City Archives' inability to access outside

funding. Project grants are awarded by The Archives Society of Alberta. It receives its funding from the Alberta Historical Resources Foundation. However, the Society only receives 2 percent of the Foundation's expenditures. The pool, then, for possible grant monies is small. Too, project-based grants such as those awarded by the Society do not help the City Archives address scheduled material, the bulk of the material handled by the Archives. Some monies are generated through the sale of photographic reproductions and photocopying charges. Other monies are raised through adult and school programmes. In both these cases, though, the monies are ploughed back into programme costs.

5.2.2 The City Artifact Centre/Fort Edmonton Park

These two facilities (three when John Walter site is included) share the same governance structure, some staff and some collections. Both operate under the Recreation Facilities, Community Services Department. The Director of Partnership and Development is also the Director of the Artifact Centre and Fort Edmonton Park. The three on-site staff at the Artifact Centre who handle the intake of collections (accessioning, cataloguing, storing, and loan of artifacts) perform similar functions for the John Walter site and Fort Edmonton Park. Artifacts at Fort Edmonton Park are usually accepted and processed by Artifact Centre staff. Collections at both sites are entered into the database that Artifact Centre staff maintains. Both, though, have different facilities, mandates, staffing levels, budgets, and programming capacities.

Issues:

Governance: *Mandates and collection policies are compromised by Fort Edmonton Foundation and City Council.*

Staff at both the Artifact Centre and Fort Edmonton Park strive to fulfill their mandates. To a large degree, they are successful. However, the City has never really appreciated what it had created when it decided to build the Park. It is this initial misconception of what a historically themed park should be that has led to a history of conflict between line staff and administration. From the beginning, the City wanted the Park to have revenue-generating initiatives to help defray operational costs. Line staff has endeavoured to re-create and interpret the Fort as historically accurate as possible (even if sometimes their purist ideals were impractical), for a positive visitor experience. The two solitudes have not always been able to work well together. While relations between line staff and management have improved over the years, the tension between what is appropriate and historically accurate and what generates revenue and reduces overhead costs nevertheless still exists.

The current governance structure of the Fort and the Artifact Centre spreads staff at all levels very thinly. Both facilities fall under Recreation Facilities, Community Services, that is aligned along functional and not facility lines. The on-site Director wears several hats, the Fort and the Artifact Centre being only some of the facilities for which he is responsible. He, then, must rely heavily on line staff to advise him on day-to-day issues that arise. For their part, line staff and their issues have to compete with the issues of swimming pools and rinks for the Director's attention. Requests for decisions can go through *eight* directors before the facility director can make the final decision. A new process manager may be able to streamline the reporting structure so that decisions are made in a more timely and effective manner.

While staff has been able to find ways to work within the current governance structure, some issues that arise compromise the mandates and functionality of both the Fort and the Artifact Centre. Fort Edmonton Foundation, created in 1969 to fundraise for capital projects for the Park, does not always respect its sole function. Occasionally, the Foundation has become involved in artifact acquisition; this is outside its mandate. The consequences of this impact both the Fort and the Artifact Centre. Smaller inappropriate items are usually stored at the Artifact Centre, taking up valuable space, while larger items are at the Fort, but cannot be on display; staff has little choice than to squirrel them away out of sight.

Lack of respect for the mandates of the Artifact Centre and the Fort is not restricted to Fort Edmonton Foundation. Equally guilty is City Council. People who have had their donations refused by Artifact Centre staff because the donation did not fall within its mandate have pressured city councilors to reverse this decision. A recent directive from Council to the Artifact Centre to accept Mr. John's hat shop material is a case in point. Not only was the Artifact Centre overruled in its decision not to accept an inappropriate donation, the donor demanded that the collection be displayed at the Fort as Mr. John's Hat Shop. In 1988, City Council approved a revised Master Plan that restricted the Fort timeline to 1840-1929. The Mr. John's Hat Shop collection dates from 1937.

So, what are the Artifact Centre and the Fort to do with this material? If the Fort accommodates the donor's demands for a building on site it will force a re-think and an expanded timeline of the Master Plan. Meanwhile, this collection is taking up a large amount of space at the Artifact Centre. Estimates of the cost of acquiring and processing artifacts range between eight and 12 hours per artifact. When translated into money, each artifact that is accepted by the Artifact Centre costs between \$150 and \$200 to process. Depending on the type of storage (coreplast, acid free materials, zip-locks) the cost of storing the artifacts can range from \$8.00 to \$65.00 per artifact.

The Artifact Centre: The large three-storey City Artifact Centre is located in an extended 1894 brewery on Fort Hill. It is home to 45,000 artifacts, many of which are truly treasures that speak to Edmonton's history. Its mandate is to collect artifacts for Fort Edmonton Park and John Walter site, and to collect artifacts significant to the history of Edmonton. There is three staff on site. It has a small operational budget for supplies. Staff conduct tours only occasionally for special interest groups.

Issues:

Facility: *The facility is woefully inadequate and is nothing less than a disgrace to the City.*

Where to begin? If City Council has not fully appreciated the significance of operating a historic theme park, it certainly has never understood the value, both monetary and intellectual, of the material culture that speaks directly to the history of the city. If it did, it would have addressed the inadequacies of the Artifact Centre long ago. The purpose of museums and artifact centres is to preserve a society's material culture in perpetuity. Improper storage places collections at risk. Institutions that collect without providing proper storage and full environmental controls can be

seen to be irresponsible. The Artifact Centre is completely inappropriate for the storage of historical artifacts.

- There are no environmental controls (unless one considers the annual flooding of the basement to be the building's humidity control). Different materials (textiles, wood, organic materials) all require different levels of humidity and temperature. The Artifact Centre has warehouse-level controls only.
- Artifacts are stored on pallets (to avoid the flood waters) in the basement. The basement has a dirt floor. A dirt floor equals uncontrollable dust. Dust, given time, destroys finishes on artifacts.
- The floor on the second level was never completed and requires two more inches of concrete. A small part of the floor is of wood.
- Shelving is inadequate. Small artifacts are placed on open shelving where they are in direct contact with the plywood shelves. Plywood off-gases; this has a detrimental effect on materials.
- There are no drop-sheets on the shelving to protect the artifacts from dust. Everything is covered in a layer of dust.
- There is no sprinkler system on the main and second floors. Fire extinguishers would be inadequate if a fire were to break out.

Staffing: *The responsibilities of the three on-site staff do not allow for better care of the collections.*

The staff is responsible for the processing and storage of all artifacts, including 50,000 artifacts that remain at Fort Edmonton Park. They are spread too thinly servicing the Fort, processing artifacts and responding to "City Hall school" programmes. There is no curator assigned to the Artifact Centre or to the Fort.

Funding: *The Artifact Centre cannot easily access grants.*

Its small operational budget of \$5000 covers supplies for the Artifact Centre (cleaning supplies, sandpaper etc.) and for the Zoo (coreplast and vinyl for signage). This is far below what the Artifact Centre requires to house its artifacts.

Many institutions address some of their issues by applying for grants. However, there is no dedicated grants officer to champion grant requests to AHRF, STEP etc. As all grant requests are prioritized at the Department level, it is rare that the Artifact Centre receives any outside funding.

Fort Edmonton Park: Historically based theme parks were in vogue in the late 1960s. City Council approved the Fort Edmonton Park Master Plan in 1968 that envisioned visitors, literally, walking through time. Beginning at a reconstructed Hudson's Bay Company Fort Edmonton, visitors were to experience living history as they strolled along 1885, 1905, and 1920 streets. To furnish the streetscapes, 12 original buildings were relocated to the site; 50 others were reconstructed. Initially, the Fort's mandate allowed a longer timeframe but in 1988 when the Master Plan was revised and the timeframe for the Park was established between 1840 and 1929. There is a manager supervisor each for buildings, the artifacts, the animals and school

programmes. There is a line staff of six, which is boosted during the summer months to 60 to 75 seasonal interpretive staff.

Issues:

Staffing and Static Displays: *The visitor experience is diminished by the Fort's static displays.*

In the 1980s, the number of interpretive staff was cut, forcing statically displayed buildings. It wasn't until 2005 that programming staff levels returned to their previous 1980s level. Now, there are six permanent programming staff and between 60 or 75 STEP and other seasonal programme grant positions during the summer months. This number was not enough to man all the buildings in the 1980s and now, with twice as many buildings, there is even less opportunity to mount live, first-person interpretation as was envisioned for the Park.

Facilities: *Most of the buildings are inadequate for the display of artifacts.*

Most buildings on site have no environmental controls, not even basic heat. At the end of the season, Artifact Centre staff boxes up the 50,000 artifacts and, because there is no space at the Artifact Centre, staff is forced to put the boxes in their appropriate buildings.

Many original textiles were destroyed by ultraviolet light and had to be removed. When it was realized that UV was damaging the artifacts, the windows were lined with UV film. The film has not been renewed, placing all artifacts of all materials at risk. Few textiles are now on display at the Fort for this reason.

5.3. Role of City Planning and Development Department and the Edmonton Historical Board

The consultant was asked to look at the roles of the Edmonton Historical Board and the City Planning and Development Department in reference to policies and procedures for commemorative and naming of streets, parks and other civic landmarks, and for identifying and preserving heritage buildings, streetscapes and cultural heritage landscapes, cemeteries or burial grounds and archaeological sites.

The Edmonton Historical Board is a volunteer board appointed by City Council mandated to advise Council on matters of historical issues and policies, and to otherwise encourage and promote heritage awareness in the city. Five committees – Recognition Awards Committee, Historical Plaques Committee, Heritage Outreach Committee, and the Historical Resources Review Panel – report back to the Board. The Board also has a representative on each of the city’s Naming Committee and on an *ad hoc* committee of the Fort Edmonton cemetery and burial site.

The Planning and Development Department designed the Historic Resource Management Program that identifies and manages the conservation of Edmonton’s historic resources. The Program maintains the *Register of Historic Resources*, advises on the management of those resources and on public awareness activities, and reviews development applications on flagged properties. The *Register* is an inventory of buildings and structures that merit conservation and may be eligible for designation as Municipal Historic Resources. Maintaining the *Register* is the prime focus of the Department. Once a structure is on the *Register* it is potentially eligible for designation as a historic resource. To date, the City has 70 designated sites. There are generous financial grants to encourage owners to seek designation.

5.3.1 The Naming Committee

City policy C509 guides the Naming Committee in its approval of names for municipal facilities, new neighbourhoods, parks, and roads. The Naming Committee is to pay due regard to the historical significance of names but considers also names that recognize natural features and the area’s flora and fauna. The Committee is composed of seven members appointed by Council, one of whom is a representative of the Edmonton Historical Board. The others are drawn from citizens at large. It works closely with the Planning and Development Department that provides administrative services to the committee by researching names, maintaining an inventory of appropriate names for future use (the Names Reserve List), and receiving requests from the public for names. The process by which a name is approved is a consultative one. Requests for names from citizens, organizations and from other municipal departments are accepted by the Planning and Development Department. In consultation with the applicant, the City and if appropriate community leagues, the Naming Committee reviews the request. After it reviews feedback, the Committee makes a decision. There is an appeal process through the Executive Committee.

Issues:

Disregard for Due Process: *City Council, from time to time, ignores City policies and procedures.*

Despite the existence of a committee of taxpayers dedicated to oversee proposed names for streets, parks etc., and despite City policy C509 that clearly outlines the procedure by which names are to be adopted, City Council has, on occasion, chosen to ignore due process and to change historic and community (local) names of public places without public consultation. Over the years there has been a number of historic names changed which has not gone through the Naming Committee, the most recent and flagrant abuse of due process being the name change of St. Albert Trail north of 137 Avenue to Mark Messier Trail. Calgary Trail was re-named Gateway Boulevard in another political decision.

City Policy: *Heritage priorities are not embedded in the current City policy.*

The importance of historical and local usage names is not given priority in the policy. This is apparent on two fronts. The policy does not state anywhere that historic and local usage names are to be given priority. This is reflected in the composition of the Naming Committee; of the seven members on the Naming Committee only one represents the concerns of Edmonton's heritage community. The representative of the Edmonton Historical Board, therefore, is in a weak, reactive position. When heritage is not given priority in the policy, it is ultimately local neighbourhood and community fabrics that are weakened because of the lack of respect for a community or neighbourhood.

5.3.2 Ad hoc Committee, Fort Edmonton Cemetery

There are few people in Edmonton who do not know about the controversy over the discovery of an early burial site adjacent to the Rossdale power plant. The first hint that a burial ground lay beneath the power plant and Rossdale Road was in 1967 when power plant workers unearthed six remains. Further investigations revealed a burial ground that had been used by aboriginals, Métis and European settlers as early as the first decades of the 18th century. The discovery of the human remains caused uproar. Council requested that the Edmonton Historical Board, the City administration and some 180 stakeholders work together to resolve the issue. It has taken several years of consultations and negotiations to arrive at a mutually agreed upon resolution. Part of Rossdale Road was closed to avoid further possible disturbances; the site was declared an official cemetery and, following various protocols, the human remains were re-interred; and a memorial is planned to commemorate the site. The recommendations were taken forward to Council by the Edmonton Historical Board.

Issue:

Consultation Process: *The consultation process should be streamlined so that mutually agreed upon recommendations can be made.*

There were too many stakeholders at the table to effect decisions in a timely manner. Such an unwieldy number of stakeholders slowed process and led to bitter confrontations. The Province

empowered by the Historical Resources Act will always be involved in any archaeological discoveries.

5.3.3 Historic Resources

The Planning and Development Department's Historic Resource Program's main focus is on the preservation and designation of historic structures and, in this, the Program follows federal criteria set out in *Standards and Guidelines for the Conservation of Historic Places in Canada*. The Department sits as *ex officio* on the Edmonton Historical Board's Historic Resources Review Panel which reviews nominations for the *Register*. Properties are placed on one of two lists, A List and B List, those properties on the A List being deemed to be of greater architectural and/or historical interest. The Lists will continue to grow as the City assesses structures that date up to 1959; the City will be aided in this update by some historical societies and community groups. The Department enjoys a 60-70 percent success rate in working with owners of designated properties. City Council has been very supportive of applications for designation. Only a handful of buildings listed on the A List have been lost in the past decade.

Issue:

Emphasis on Historic Structures: *The Historic Resource Management Program addresses historic structures at the expense of cultural heritage landscapes, streetscapes and trails.*

The Planning and Development Department recognized the urgent need to preserve Edmonton's historic structures when it drew up the Historic Resource Management Program. The Program is considered to be among the best in the province. However, the Department's *Register* does not include archaeological sites, heritage cultural landscapes and trails, as the Program does not mandate the Department to look beyond structural elements. Other than sponsoring some heritage awareness campaigns such as the Edmonton and Athabaska District Historical Festival, the heritage planners' time is dominated by the *Register* and the designation programme.

5.4 Other Archives, Museums, and Historical Societies

The consultant was asked to undertake an environmental scan of a range of issues relevant to the city's heritage. Excluding the city-operated facilities, the consultant assessed the issues facing three archives, five historical societies and eight museums. Below are the largest issues that affect the effectiveness of heritage institutions in the city.

5.4.1 Funding:

Funding is always an issue. Without proper funding organizations and institutions cannot hire staff, carry out programmes or house their collections properly.

Certainly for Edmonton's museums and historical societies, funding is their biggest issue. With the exception of the provincial and city institutions, which have operations budgets funded by their governments, the city museums rely heavily and, in some cases, solely on casinos to raise enough money to sustain their operational activities. Most smaller museums do not charge admission. Larger facilities do charge entrance fees, which help offset some operational costs.

Monies are also raised from product sales whether those be community history books or walking/driving tours. School programmes and conducted tours bring in money but tend to be self-financing only. Membership fees normally cover newsletter costs only. For all museums, large and small, special projects are funded through a variety of grants from the Alberta Museums Association, the Edmonton Arts Council, Canada Heritage, Alberta Historical Resources Foundation, Community Initiatives Program and corporations and academic granting agencies. Museums are not eligible for either Alberta Foundation for the Arts or Edmonton Arts Council grants.

In contrast, the archival institutions have stable operational funding. No doubt, this is because they are all supported by a larger parent organization. The Edmonton Public Schools Archives and Museum's operational budget is funded by Edmonton Public Schools; the College and Association of Registered Nurses of Alberta covers salaries and capital costs of its archives and museum; the Provincial Government fully funds the Provincial Archives of Alberta. Some project funding can be applied for from the Alberta Society of Archivists, but this tends to help smaller archival institutions and not larger ones. Other funds can be raised through photocopying and audio-visual reproduction sales but these are too insignificant to address any real shortfalls. Public and school programmes are self-financing only. Considered a community service, no archives charges admission. (Glenbow Archives did try this a few years ago. Not surprisingly, there was a great public outcry. And, researchers stayed away in droves, driving down its visitorship numbers). In general, the archival institutions have far fewer outside money-generating options than do museums. Little wonder that that archives are the most poorly funded of the heritage institutions.

Issue:

Operational Funding: *The city's historical societies and smaller museums need stable operational funding. This is absolutely critical to their ability to fulfill their mandates.*

Reliance on casino money to cover basic costs of utilities, rent and office supplies is a stop-gap measure, one that does not allow for any longer-term planning and delivery. Most museums recognize this but are at a loss as to how to break out of the cycle of dependency on casino money. Only the Alberta Aviation Museum is aggressively attempting to free itself of this cycle through expanded programming.

Reliance on project monies to fund museum/historical society activities can be problematic as well. Granting agencies have deadlines and staff/volunteer activities tend to concentrate on the project at the expense of day-to-day operations and longer-term planning.

5.4.2 Staffing:

Staffing is another major issue for all institutions. The large facilities – the Royal Alberta Museum, the Provincial Archives of Alberta, the City of Edmonton Archives and Fort Edmonton Park – appear to be flush with personnel ranging from cashiers to curators/archivists. This is somewhat misleading. These institutions have broad mandates that require a larger, more specialized staff. Some strain on regular staff at the Royal Alberta Museum is ameliorated through its Friends organization that hires contractors on a project basis. While staff at these

facilities was circumspect in remarks concerning staffing levels, it was clear that if there are to be improvements in public service and collections management more staff is required.

Mid-sized institutions such as the Edmonton Public Schools Archives and Museum and the Alberta Aviation Museum have a small number of paid staff. As long as these institutions do not outgrow their facilities, their level of staffing is adequate. However, some facilities such as the Ukrainian Canadian Archives and Museum of Alberta have ambitious plans for the future that will require a significant number of new, paid staff. The Telephone Historical Centre, the Old Strathcona Foundation and the Loyal Edmonton Regiment Museum have one or two full- and part-time paid staff.

Paid staff is only a dream for most of the rest of the museums and historical societies. They can apply for short-term, four month, staffing grants through the Alberta Museums Association but this does not address any longer-term planning. Too, they cannot attract and retain qualified staff. The AMA is planning to move towards annual staffing grants that may bring some stability to the chronic staffing problem in these institutions.

All institutions and facilities rely heavily on volunteers, the smaller organizations exclusively so. Boards, including the Edmonton Historical Board, are invariably filled with volunteers.

Issue:

Volunteers: *The lack of volunteers is a huge sleeper issue that threatens the very survival of most organizations and smaller facilities.*

Many volunteers are drawn from the city's pool of retired and semi-retired citizens. Many volunteer because of specific collections-related interest: the Telephone Historical Centre's volunteer corps are largely former Edmonton Telephone employees; the Loyal Edmonton Regiment Museum attracts retired regiment members. These volunteers are all elderly. Many are getting to the point that they are physically incapable of performing their volunteer "duties".

Not all volunteers are retired. Many, many volunteers are drawn from the 40+ age group who are still working full-time. They can dedicate long hours to an organization. For example, five board members of the Ukrainian Canadian Museum and Archives of Alberta put in 1200 hours, or .75 years in 2006.

Burn out is a major concern as fewer people are volunteering fewer hours.

Exacerbating this situation is an interesting and disturbing phenomenon that was observed by several institutions. Younger people, those in their 20s and 30s, are not volunteering. If this trend continues with that generation as they move into their 40s and 50s, all organizations, heritage oriented or otherwise, will be in deep trouble in 10 years. Gerry Osmond of the Alberta Museums Association thinks that in five to eight years, many museums will be facing closure due to the lack of volunteers. The opportunities and satisfaction of community service need to be marketed to this generation.

5.4.3 Facilities:

Almost all museums, archives and historical societies have permanent homes. The Edmonton Power Historical Foundation has two homes, one at the Rosssdale power plant the other at the Leduc West Antique Society. However, it is anticipating a move out of the Rosssdale plant within a year. Some archives and museums are housed in purpose-built facilities, others in retrofitted older buildings. The Edmonton Historical Board meets at the City Archives. Only the Olde Towne Beverly Historical Society, the historian attached to the Riverdale Community League and the Highland Historical Foundation are homeless; their collections, be they artifacts or society files, are kept in either members' homes and offices or in a temporary location.

Four of the larger institutions will be expanding in the next two to five years. The Royal Alberta Museum, the University of Alberta Museums, the Ukrainian Canadian Archives and Museum of Alberta, and the Alberta Aviation Museum are looking to major expansions and have laid plans to achieve these goals. For some, this means expanding out from a present facility; for others it means a new facility. The University of Alberta Museums is looking forward to a purpose-built 350,000 sq. ft. facility. The Royal Alberta Museum will have an ell built on the southwest corner of the present building. For the Alberta Aviation Museum and the Alberta Railway Museum, expansion translates not just as new facilities but major land acquisitions.

The size of the home does not necessarily reflect the quality of programme delivery or the organization's community impact. The Edmonton & District Historical Society and the Old Strathcona Foundation have found it advantageous to share space in the Queen Alexandra History Centre. Their modest offices do not indicate the enormous work that is being accomplished in heritage awareness and preservation of neighbourhoods.

Archives and museums are the keepers of the tangible evidence of our society; it is what they do. Special facilities are needed to house collections whether they are documents or artifacts. The archival institutions appear to have good to excellent storage facilities. On the other hand, this cannot be said of some of the museums including some of the large institutions. Many institutions such as The Royal Alberta Museum and the College and Association of Registered Nurses of Alberta Museum and Archives have full environmental controls. But other collections, some large like those of the Ukrainian Canadian Museum and Archives of Alberta, others small such those held by the Riverdale Community League, have heat but no humidity controls. The Alberta Railway Museum's collection is stored in an uncontrolled building.

Issues:

A. Space: *As archives and museums acquire collections space becomes an issue. For some institutions, the lack of space is becoming critical. Should/can they expand, or not?*

Storage space can be addressed in several ways. Deaccessioning duplicate, incomplete artifacts that have no provenance, culling collections as they come in, utilizing off-site storage and storing collections on compact storage units will increase space for a certain length of time. (Compact storage, in a specifically designed space, increases storage by 60-70 percent; even in converted space, mobile units depending on configuration, columns etc increase storage space by 40-60 percent.) Nevertheless, at some point archives and museums will run out of storage space. The

question then becomes whether or not the institution can or should expand. What capacity does the institution have in terms of funding and staffing that will justify and sustain an expansion?

6. A Museum Network

The consultant was asked to look at the advisability and possibility of the City supporting a citywide museums' network.

6.1 Edmonton Regional Museums Network

A number of museum organizations have approached Council individually over the past number of years seeking special capital and operational funding. Council has obliged, but has also given notice that these were one-time grants. For example, the Telephone Historical Centre has received in the past year a \$50,000 grant towards its operational costs for the next three years; the Ukrainian Canadian Museum and Archives of Alberta has received \$3 million towards its ambitious plans for expansion to their Jasper Avenue East properties. It is difficult for Council to assess, not the worthiness of the individual proposals, but how these disparate requests fit into the broader picture of museum and other heritage organizations in the city. The City needs some sort of mechanism by which funding requests can be received, assessed, filtered and recommended for Council's decision.

The idea of a museums' network is not new. In the 1990s, the Alberta Museums Association (AMA) had coordinated two museum regional networks that would encourage museums to collaborate on projects and share experiences. The first network, Spirit of the Peace, grew out of the AMA's annual general meeting held at Grande Prairie in the autumn of 1989 and involved 26 museums. The second network, The Central Alberta Regional Museums Network of initially 11 museums, identified a major research project, Who We Are: The Women of Aspenland, and following from it came the publication *Aspenland 1998: Local Knowledge and A Sense of Place*. Both networks are currently involved in digitization projects that are putting museum collections on-line for educators, students and the general public.

In early 1999, the Alberta Museums Association invited the museums in Edmonton and the surrounding area to several meetings to discuss the possible formation of an Edmonton and area regional museums network. Some 15 museums sent representatives to the meetings. A representative from Edmonton Tourism also attended. By April 1999, a steering committee of four museums applied for an AMA Regional Museums Grant Program for a study to ascertain public perception of museums. It was felt that this groundwork would inform how the network might best direct joint marketing initiatives, determine programmes and services to meet the needs of residents and visitors. The grant application was unsuccessful. Nevertheless, members of the network began investigating the possibility of producing a booklet that would promote the heritage resources in the capital region. Each museum was to contribute \$300 towards the project; with 30 museums the steering committee felt that it would have enough money to print 10,000 copies. Edmonton Tourism promised to distribute the booklet through its 1-800 call request line and to include information about the booklet on its website. A total of 33 museums and organizations signed up and a booklet, *Explore Next Door*, was ready for International Museums' Day in May 2000. Once the copies of the booklet had been sold/distributed, it was not reprinted for reasons unknown. The network, as a functioning group, ceased to exist.

The 2000 booklet was not the first. Edmonton Heritage Network Directory was a similar project that produced a booklet in 1989. Again, to the consultant's knowledge it was not re-printed.

6.2 A New Network:

Today, there is some interest in reviving the Edmonton Regional Museums Network. Spearheaded by Tom Hinderks of the Alberta Aviation Museum and Bert Yeudall of the Telephone Historical Centre, a group of museums have met over the autumn of 2006 and spring of 2007 with another meeting scheduled for 28 May 2007. The consultant asked all informants for their reaction to the idea.

Issues

Function and Organizational Structure: *All museum representatives were cautious about what form a network might take.*

Most museums thought that a museum network would be “a good idea” especially if its main function were to be a clearinghouse for information. Some who had been through the last reiteration of the regional network felt that the goal of any new network should not just be tourism. The 2000 network worked hard to produce a brochure on the assumption “print it and they will come”. Apparently, they were not so enthralled with the results that they could agree upon a reprint. Others stated that a mandate and outcomes would have to be agreed upon before any network could hope for success.

Many museums were distrustful of the idea of a network, afraid that their agendas would be overridden and subsumed by the greater whole. They felt that a network would be another level of bureaucracy that would cramp their independence. Given these cautions, almost all representatives felt that an informal structure might work best and that a formalized structure could only work if there were dollars attached to it.

Many ruminated about who would “run” the network. The AMA? The City? In all cases, these were seen to be non-starters. That the members as a whole would be responsible for the network’s functioning and sustainability did not seem to be something that they thought workable.

Funding: *Dilution of funding was a concern.*

There are 23 museum organizations competing for the same pot of money. And the list grows as Edmonton Power, Edmonton Transit, the Edmonton Radial Society and the sports community looks to develop their own museums. They are entering into an already financially struggling sphere. Little wonder that the reaction amongst a number of the city’s museums to recent talks on a civic museum was viewed with some reservation. Some pointed out that the network could not have an adjudication function to assess grant applications as that would be a conflict of interest.

Time Commitment: *Many organizations expressed concern about the amount of time board members would have to dedicate to the functioning of a network.*

With the exception of the archival institutions, all of which have a parent body or structure, and the Royal Alberta Museum, the rest of the heritage community is largely run by volunteers. As noted above, the dwindling numbers of volunteers is a major concern, and those

who are left are carrying an ever-heavier load. As one informant groaned: “Oh no! Another set of meetings to attend!”

7. Role of Provincial Government Organizations

In terms of staffing, budgets, facilities and collections, the Provincial Archives of Alberta (PAA) and the Royal Alberta Museum (RAM) have the most resources. Both institutions have long shared their expertise and collections with other organizations and institutions in the city and across the province, and they have partnered with other organizations for displays, workshops and events. Both institutions have been involved in Edmonton & Athabaska Historical Festival and its predecessor, Historic Edmonton Week.

Partnering with other organizations and institutions is a priority with the RAM as it seeks to build relationships physically and administratively to save and build its collections. A case in point was the acceptance of the majority of the collection of the Telephone Historical Centre in 2003 when it moved from Strathcona to the Prince of Wales Heritage Centre. The archival community for its part works hard to avoid splitting collections, referring potential donors of other institutions where collections already reside. By all accounts this informal arrangement works well.

All archival and museum institutions have collection policies which track loans and incoming donations. The policies often have not been signed off, yet staff follows their guidelines.

Issue

Role in Network: *The Provincial Government institutions have a role to play in any museum/heritage network.*

All organizations and institutions agreed that both the PAA and the RAM be invited to join any network that may arise. Smaller institutions are anxious to tap into staff expertise and collections that can enhance their work. This was seen by the smaller institutions to be the greatest benefit to them.

Loan of Artifacts: *Provincial heritage institutions cannot lend artifacts and collections to City-operated facilities.*

The RAM lends artifacts from its collections to institutions and organizations that meet certain standards in security and environmental controls. And it borrows artifacts from other institutions to round out its temporary exhibits. A temporary exhibit on the Edmonton Grads saw the RAM borrow artifacts from the City Archives, the City Artifact Centre, the Edmonton Public Schools Archives and Museum as well as other organizations outside the city. However, the RAM cannot lend collections to the John Walter site and Fort Edmonton Park because neither of those sites meets basic security and environmental controls.

8. Edmonton Tourism

The contractor was asked to assess the integration of heritage themes into tourism messages and campaigns.

Relationships between Edmonton Tourism and Edmonton's heritage community is spotty. City-operated facilities such as Fort Edmonton Park have received good support from Tourism over the years. Some institutions and organizations have brochures that Edmonton Tourism is willing to disseminate; others do not, or at least not at the present. Other organizations, such as the Royal Alberta Museum, are ignored almost completely by Edmonton Tourism despite the fact that they have large displays and active programming. One or two organizations could not see much advantage in involving Edmonton Tourism in any capacity.

Most institutions and organizations recognize that there should be a natural fit between them and Edmonton Tourism. Yet, as those involved in the last attempt at a museums' network will attest, tourism is not and cannot be the end game for heritage institutions. Tourism is an asset, a tool, by which museums, archives and historical societies can get out their message of preservation of our history.

Issue

Value of Heritage: *Edmonton Tourism does not recognize the value of heritage as a tourist draw.*

The mantra of cultural tourism is not new. Yet, Edmonton Tourism only sells Fort Edmonton Park and the city's various festivals as its nod to heritage and, then, as part of a package that includes shopping at a mall. Edmonton's heritage scene is much, much more than that yet Edmonton Tourism does not understand how much of an asset museums, archives and the activities of the historical societies are to the city. Is the Edmonton and Athabaska Historical Festival advertised on Tourism's website, or in literature? Are the changing exhibits at museums ever mentioned? The answer in both cases is no. Are the eclectic mix of funky shops, the Farmers' Market and the historic neighbourhood of Old Strathcona being celebrated by Edmonton Tourism? Again, no.

The heritage community asks why this is the case. Certainly, Edmonton Tourism could do much more to exploit what should be a natural draw. But part of the blame lies with the heritage community. While there is no excuse for Tourism to ignore institutions such as the RAM that have changing exhibits, many smaller institutions do not reprint brochures or seek links to Edmonton Tourism's website. Then, they complain that Edmonton Tourism is not doing enough to promote them

Edmonton Tourism seems to assume that visitors are only passing through Edmonton on their way to the mountains and that its job is to slow them down in their journey for a day or two. Edmonton is not being sold as a tourist destination. The organization also has not understood that it is not just visitors that it should be targeting, but that part of its mandate is to sell the city to its newcomers. Edmonton and the surrounding area are booming and the boom is expected to last

for the next several years before it slows. Meanwhile, thousands of newcomers need information on their new city.

9. Other Initiatives

The consultant was asked to consider the possibilities for heritage-related themes in public art and in publications, and to look at how local histories and heritage themed events might be enhanced.

9.1 Historical Research

9.1.1 Historian-in-Residence Programme

The Edmonton Public Library (EPL) has had a writer-in-residence programme, off and on, since the 1980s. It languished with the cutbacks of the 1990s but in 2003 the library was awarded two grants that enabled it to support Linda Goyette's city centennial project, "Edmonton: A City Called Home". Once the project was completed, the library re-engaged Goyette to maintain the website (an outcome of the project), encouraging her to pursue her own writing projects.

Goyette will be leaving at the end the 2007 at which time the library is hoping to attract another writer who may be splitting time between the EPL and the University of Alberta. This writer, though, will not necessarily have the same interest in historical subject matters as Goyette has had. If the City wishes to encourage local historical scholarship, it might consider supporting a historian-in-residence programme.

Candidates would have to have an advanced degree in history or anthropology in order for the programme to have credibility and for it to produce outcomes of quality that would be useful to educators and students as well as to the general public. A selection process would have to be created to determine eligibility. Projects would have to have tangible outcomes.

Historical research is time-consuming. To research and write on historical topics demands a commitment of a minimum of one year. Two year appointments might result in a more in-depth work and/or more than one outcome – a book, a website, school programming etc.

Issue:

Reporting Structure: *There are several options to whom the historian would be reporting.*

The historian-in-residence has to be accountable to someone, some department. Perhaps, the programme could be run out of the City Archives. The City Archivist, a historian, would act as a mentor and as a facilitator for the writing projects. Or, the programme could be administered through a Heritage Council, reporting to and receiving ideas and advice from all sectors involved in the Council. It could conceivably be run through a partnership of the university and the City Archives.

9.1.2 Publications:

Part of the Edmonton & District Historical Society's mandate is to publish historical information and to otherwise preserve historical manuscripts. Over the years the Historical Society of Alberta (Edmonton and District Historical Society is a chapter of the provincial body) has published a

number of books beginning in 1978 with David Bercuson's *Alberta's Coal Industry, 1919*. The most recent publication was in 1999 with Dave Leonard's *On the North Trail – The Treaty 8 Diary of O.C. Edwards*. While the titles published by the Historical Society of Alberta reflect the broad scope of Alberta history, the local Edmonton chapter could be encouraged through direct grants or the historian-in-residence programme to publish suitable local histories. The Edmonton Historical Board recently published *Naming Edmonton: From Ada to Zoie*, a book that gives the history of place names – streets, parks – in Edmonton. It should be noted that the Alberta Historical Resources Foundation has modest grants for research, publication and general heritage awareness.

Issue

Partnerships: *The programme could partner with the Edmonton & District Historical Society and the Edmonton Historical Board to publish scholarly and popular books.*

Since Edmonton & District Historical Society and the Edmonton Historical Board are both involved to some extent in the publication of local histories and if the historian-in-residence programme were to be endorsed, a partnership of the three, along with a possible Heritage Council, could be proactive in the publication of various aspects of Edmonton's history.

9.1.3 Writing Awards

The Edmonton Historical Board has a Recognition Awards programme in place to “provide recognition for those individuals or groups who have contributed to the preservation of Edmonton's history and culture....”. Unfortunately, the Board's awards programme is not integrated into the larger body of city awards, but is largely ignored by city administration

Issue

The EHS' Awards: *The City needs to expand the mandate of the Board's Awards Committee.*

There is already an Awards Recognition programme in place; there is no need to duplicate it by forming another awards programme outside the Edmonton Historical Board. What is needed is for the City to integrate the EHB's awards programmes into the general city awards programme. This would embed heritage into the psyche of all citizens, including City administration.

9.2 Public Art

Many cities have a Percent for Art Policy that sees 1 percent of construction costs put aside for the support and creation of publicly accessible art. The art can be in the form of monuments, memorials, civic statuary, sculpture, murals, even graffiti. Edmonton has a Percent for Art Policy for all city buildings; it is administered by the Edmonton Arts Council. Emerging artists and established artists use public art to promote their ideas and their talents. Some public art is ephemeral; other works are permanent. In 1999, a community-based, multi-partner initiative called Art and Design in Public Places was launched to revitalize Edmonton's downtown. To date, 27 permanent public works of art can be found throughout the downtown core.

Issue

Integration of Heritage Themes: *Should the City encourage that a portion of public art to be sensitive of heritage places and themes?*

Some historically themed art has existed in the downtown core for a long time. Historic buildings, it is argued, are themselves works of art and should be treated as such. Some buildings have gone further. At least two historic buildings, CIBC on the corner of Jasper Avenue and 101 Street and the Bay building, have historically themed reliefs on their facades. A privately funded sculpture behind the library depicts John McDougall an early Edmonton entrepreneur.

The question becomes how further integration could occur. The Edmonton Historical Board could suggest personages of note for commissions. Sports teams and heroes could be reserved for 118th Avenue while new developments in older neighbourhoods could have commissioned pieces that root the community in its past.

9.3 Heritage Events

Edmonton is “festival city” between May and September. From street performers to jazz, the city is the place to be during the summer, and Edmonton Tourism markets the city as such. There are several festivals and events that are heritage related. Heritage Days that takes place during the 1 August long weekend celebrates Edmonton’s multicultural communities; some of those communities have their own festivals – the Caribbean Arts Festival and the Italian community’s Garlic Festival to name but two. Catching the wave, the Edmonton & District Historical Society launched its ambitious Historic Edmonton Week more than a decade ago. Positioned during the week leading into Heritage Days, Historic Edmonton Week, now expanded to Edmonton & Athabaska District Historic Festival, sees multi-partners coordinated by the Society offering walking tours, behind-the-scenes tours of facilities, bus tours and open houses, the Doors Open campaign. The Old Strathcona Foundation sponsors and organizes the 1 July Silly Parade which has proven to be wildly popular.

Issue

Level of Support: *Edmonton Tourism has not marketed the heritage-related festivals very well.*

Edmonton Tourism does market Heritage Days but visitors from surrounding municipalities and out-of-province who refer to Edmonton Tourism are unaware of other festivals.

10 Appendices

10.1 Contact Information

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Edmonton, AB, T6E 5W1
Contact: Leslie Latta-Guthrie, Provincial Archivist
Tel: 780-427-1750
FAX: 780-427-4646
E-mail: leslie.latta-guthrie@gov.ab.ca

Heritage Planners

Strategic Areas Services, Planning and Policy Services
Planning and Development Department
6th Floor, 10250 – 101 Street
Edmonton, AB, T5J 3P4
Contact: Robert Geldart, Principal Heritage Planner
Tel: 780-496 6123
E-mail: robert.geldart@edmonton.ca
David Holdsworth, Principal Heritage Planner
Tel: 780-496 5281
E-mail: david.holdsworth@edmonton.ca
Fax: 780-401 7052

Historical Societies

Edmonton & District Historical Society
Queen Alexandra School
3rd Floor, 7730 – 106 Street
Edmonton, AB, T6E 4W3
Contact: Lisa Maltby, President
Tel: 780-438-0855
E-mail: ejmaltby@shaw.ca

Old Strathcona Foundation
3rd Floor,
Queen Alexander School
106 St and 79 Avenue
Edmonton, AB, T6E 4W3
Contact: Henry Maisonneuve or Karen Tabor, Executive Director
Tel: 780-433-5866
FAX: 780-431-1938
E-mail: osf@telusplanet.net

Olde Towne Beverly Historical Society
12013 – 41 Street
Edmonton, AB, T5W 2M3
Contact: Lawrence Husieff
Tel: 780-479-1164
E-mail: lorcan@telus.net

Highlands Historical Foundation
11325 – 67 Street
Edmonton, AB,
Judith Hibbard, Past President
Tel: 780-474-1253
E-mail: jmhibberd@shaw.ca

Riverdale Community League History Committee
10144 – 89 Street
Edmonton, AB, T5H 1P7
Contact: Alan Shute
Tel: 780-429-1947
E-mail: treefrog@planet.eon.net

Museums

Alberta Museums Association
9829 – 103 Street
Edmonton, AB, T5K 0X9
Contact: Gerry Osmond, Executive Director
Tel: 780-424-2626
FAX: 780-425-1679
E-mail: gosmond@museumsalberta.ab.ca

Alberta Aviation Museum
11410 Kingsway Avenue
Edmonton, AB, T5G 0X4
Contact: Tom Hinderks, Executive Director
Tel: 780-453-1078
FAX: 780-453-1885
E-mail: eahs.execdir@interbaun.com

Alberta Railway Museum
24215-34 Street
Edmonton, AB, T5C 3R6
Contact: Herb Dixon, General Manager and President
Tel: 472-6229 or 718-0299 (cell)
E-mail: hdixon@incentre.net

City of Edmonton Artifact Centre
Fort Hill Road,
P.O. Box 2359,
Edmonton, AB, T5J 2R7
Contact: Dean Treichel, Operations Manager
Tel: 780-496-1490
E-mail: dean.treichel@edmonton.ca

Edmonton Power Historical Foundation
1302, 10015 – 103 Avenue
Edmonton, AB, T5J 0H1
Contact: George Knowles
Tel: 780-421-2572
E-mail: gknowles@shaw.ca

Fort Edmonton Park
Fox Drive and Whitemud Drive
Edmonton, AB, T5J 2R7
Contact: Tim Marriott, Public Programming

Tel: 780-496-8777
FAX: 780-496-8797
E-mail: timarr@telusplanet.net

Loyal Edmonton Regiment Museum
Prince of Wales Armouries
118-10440 108 Avenue
Edmonton, T5H 3Z9
Contact: Terry Allison
Tel: 421-9943
FAX: 780-421-9943
E-mail: lermus1@telus.net

Royal Alberta Museum
10245 – 102 Avenue
Edmonton, T5N 0M6
Contact: Bruce McGillivray, Director
Tel: 453-9172
FAX: 454-6629
E-mail: bruce.mcgillivray@gov.ab.ca

Telephone Historical Centre
Prince of Wales Armouries
114-10440-108 Avenue
Prince of Wales Heritage Centre
Edmonton, AB, T5H 3Z9
Contact: Bert Yeudall,
Tel: 780-433-1010
FAX: 780-426-1876
E-mail: bertyeudall@hotmail.com

Ukrainian Canadian Archives & Museum of Alberta
9543 – 110 Avenue
Edmonton, AB, T5H 1H3
Contact: Kahrystia Kohut, President
Tel: 492-2972
E-mail: kkohut@ualberta.ca

University of Alberta Museums
Contact: Janine Andrews

10.2 Advocates

Advocates

Barb Dacks *Legacy Magazine*

Legacy magazine is an anomaly in the Canadian publishing industry. While there are some very good history magazines such as *The Beaver* as well as arts magazines, *Legacy* is the only independent *heritage* magazine in Canada. While *Legacy* is a business and not a non-profit organization, Dacks feels that the magazine has a role to play in bringing voice to all segments of the heritage field.

Barb Dacks, publisher of *Legacy*, strongly believes that heritage is more than mere history; it is the current fabric that is woven onto and into our history. For example, the act of restoring a historic building creates a legacy, a heritage that adds to the fabric of the city. But historic buildings are not the only architecture that creates heritage; City Hall is a signature building that as soon as it was built became part of our architectural heritage. So, for *Legacy* the re-naming of 75 Street north of 101 Avenue to Wayne Gretzky Drive for example is not an issue as Gretzky continues to be an iconic symbol of the city.

Friends' organizations can play a vital advocacy role. If Friends' organizations exist to support projects and programmes of their institutions and organizations, one of the responsibilities of the Friends is to speak out on behalf of the institution.

Issues:

A. Museum Community:

Barb Dacks has served on various boards and friends organizations and it is her observation that heritage organizations tend to be insular and parochial perhaps because of the lack of stable funding and a tradition of a lack of government support.

B. Awareness:

Another issue facing heritage communities is the disconnect that younger people have with heritage issues. There is also a need to attract younger audiences/advocates. Heritage has to be contemporary to be appealing to a broad range of ages.

C. Heritage Network:

However, even when attempts are made to bring the heritage community together to work towards a common vision somehow this fails. For example, there has been no noticeable movement on the issues identified in the December 2005 Alberta Heritage Council Report "Value of Heritage". One of the more successful attempts at collaboration within the heritage community is Historic Edmonton Week, the brainchild of the Edmonton & District Historical Society, which sees a number of heritage organizations come together in a massive heritage awareness campaign. All organizations that participate have recognized the enormous benefit that is accrued back to them and to the community in general. Perhaps the HEW model can be used for other issues facing the heritage community.

D. Historical Board:

An issue that faces the Historical Board is to bring a gender balance to its naming programme. The ethnic and cultural diversity of this city should be reflected in the names that are brought forward by the Historical Board as well as who sits on the Board. This, at times, may not be easy but a balance that reflects the city will better serve the heritage community.

E. Admission Fees:

One issue facing the heritage consumer is that of fees. For public institutions to charge entrance fees is to reduce accessibility to our collective memory. It should be a public priority to have access to memory open and free to all Edmontonians. Might the city be brought in as a partner with various institutions to eliminate entrance fees so that low-income families have equal access to our heritage institutions?

Advocates

Edmonton Historical Board

Mandate:

The Edmonton Historical Board (EHB) is mandated under Bylaw 13601 to: advise Council on matters relating to City of Edmonton historical issues and civic heritage policies; and to encourage, promote, and advocate for the preservation and safeguarding of historical properties, resources, communities, and documentary heritage.

Governance:

The EHB reports to Council through the Community Services Department of City Council.

The relationship to city planning is with respect to the Historical Resources Review Panel (see below for description). Planning provides no resources or support to the EHB although the heritage planners are responsible for developing the inventories of buildings and generally provide information on buildings brought forward for review.

Staffing:

There is no paid staff. The Edmonton Historical Board is a volunteer board appointed by Council via Community Services. The City Clerk's office co-ordinated various aspects of recruitment and appointment of Board members and provides training for all of the City's Boards and commissions. The EHB is composed of 11 members, nine of whom are appointed by City Council. Nine members are from the public at large; there is one representative from the Northern Alberta Pioneers and Descendants' Association; and one representative from the Edmonton & District Historical Society. Members must demonstrate a strong interest in and an appreciation for the history of the city and have the ability to speak and write effectively. A significant commitment of time and effort is required for participation on various committees. Terms of appointment are for one year and can be renewed for a maximum of six years. The City Archives provides some administrative support and the City Archivist is *ex officio* to the Board. Other members of the City Archives serve on committees.

Programming:

The EHB operates five committees:

Recognition Awards Committee

This committee's purpose is to provide recognition for those individuals or groups who have contributed to the preservation of Edmonton's history and culture as well as having exerted significant influence on the understanding of our local heritage growth and development. The general public is invited to nominate individual candidates as well as the names of organizations that might fit within this mandate. The deadline for these nominations is the end of February each year. The Historical Board adjudicates the nominees and chooses six each year. The chosen nominees or their representatives are asked to provide the committee with a photo portrait of the individual, which will be placed on the Wall of Honour at the City of Edmonton Archives, Prince of Wales

Armouries Heritage Centre. The EHB celebrated the achievements of the award winners at a public ceremony

Historical Plaques Committee

Section 1.01 Each year the Historical Plaques Committee publicly recognizes building with plaques to bring greater awareness to Edmonton's structural heritage.

Heritage Outreach Committee

Section 1.02 The primary focus of this Committee is to assist the Board in promoting public awareness of heritage concerns. Among other responsibilities, the Committee is charged with bringing forward heritage concerns related to buildings, sites, and areas within the City of Edmonton to the Edmonton Historical Board; recommending positions on heritage advocacy to the Edmonton Historical Board; and liaising and collaborating with other heritage bodies where the Edmonton Historical Board or the Committee deems it appropriate.

Historical Resources Review Panel

This Committee reviews applications for buildings that may qualify for inclusion on the City's Register of Historic Resources. Committee members work very closely with the Heritage Planners. This is a volunteer committee with representative members of the community as well as members of the EHB. Since 2005, the Committee members have been trained to evaluate structures following new guidelines established by the National Register of Historic Places. The Committee has reported success in putting the new procedures into practice. The Committee was challenged to use the new criteria to evaluate a large number of structures such as those identified in the Oliver Inventory. The board's Historic Resources Review Panel works in association with the City's Planning and Development Department to oversee the Register of Historic Resources in Edmonton.

In addition, the EHB has representatives on the following groups who report pertinent matters back to the EHB:

A. Naming Committee of the City of Edmonton (see by-law attached) which is responsible for approving names for development areas, honorary roads, municipal facilities, parks and roads. The Naming Committee is to pay due regard to the historical significance of names and suitability in relation to the use and function of the Naming request under consideration and solicit, hear and consider representations from any person any matter relating to the function of the Committee.

B. Ad hoc Committee – Fort Edmonton Cemetery and Burial Site Commemoration Stakeholders Committee

The Edmonton Historical Board, through a decade of hard work by its Heritage Sites Committee, has produced the book *Naming Edmonton: From Ada to Zoie* which chronicles the background of the names given to the city's streets, communities and parks as part of Edmonton's 100th birthday celebration. It is an illustrated work using a wonderful selection of archival photographs and detailed maps of Edmonton.

Heritage Network:

The EHB welcomes the development of a heritage policy as part of the cultural policy and is very supportive of the notion that the heritage community is in need of a body such as the Arts Council to provide support, administer grants, etc. There certainly needs to be more communication and cooperation between the various museums throughout the city and a network of some sort would be a benefit to all.

In this city, perhaps following the model of the Province, there is little connection between the heritage and the museum communities and between the community and professional levels of these communities. History, genealogy, archives, museums, historic sites, heritage buildings, social and human history, and artifact collections need to be brought together much as the Arts Council has provided a common ground for theatre, music, dance, festivals, visual arts and writing at both the professional and community level and for organization of all sizes as well as individuals.

Other Issues:

Over the past few years, the Edmonton Historical Board's focus has been on the city's built heritage at the expense of all other aspects of history. However, without increased support of funding and staff, and changes in relationships to Council and city administration it will be difficult to be able to broaden its impact.

Advocates

Marianne Fedori

Marianne Fedori is a well-known heritage advocate in Edmonton having served as Chair of the Edmonton Historical Board from 2004 to 2006. She was the President of the Alberta Historical Society from 1999 to 2001 and has been active in raising awareness on heritage issues for many years.

Issues:

A. The Cultural Plan: Alberta is an economically risk-driven society for which heritage has not been part of the collective consciousness. Albertans seem to think that moving forward, as we must do, means “new”. Perhaps it is our tradition of a boom-bust culture that dissuades us from embracing our heritage. Our highly transient demographic means that it is harder for newcomers to understand what means to be Albertan, or an Edmontonian. Now, as the city matures and begins to comprehend its essence it is time to recapture the leadership that the city displayed in the 1950s in architecture, and in business. We should embrace, preserve and promote and educate Edmontonians about our history at every opportunity. The City should understand that heritage has economic value just like being a capital city as economic value. We have many areas in the city where people are drawn to heritage qualities and character. For example, Whyte Avenue is a cultural and economic space embodied in its architecture and history.

We have a huge connection with the north; we have a river that served aboriginals and the fur traders. History is all around us.

It is important that the City not treat Edmonton’s cultural plan in isolation but look at what is happening around the province, country and within its own civic strategic planning. This is far too frequently a challenge for the current and past City Councils and administration. The Cultural Plan must accept heritage as integral to Edmonton’s identity and be in the consciousness of decision-makers at the highest level of strategic thinking from the mayor on down into the city administration. The Cultural Plan needs to identify who its core partners are – education, academic institutions, libraries, the arts and the heritage industries.

The city’s core philosophy towards heritage had to radically change and heritage has to register at every level of the planning consciousness. Edmonton allows developers to control development through zoning changes. Too, heritage saving is owner driven. The city’s heritage management plan is excellent but unfortunately, the city does not follow its own rules. While advisory agencies like the Historical Board can advocate they do not make decisions. There is a disconnect between the need to address historic preservation and the need to fulfill economic mandates. Hence tough decisions and great political activity arises when preservation is at the forefront. (For example, the Lessard house, Rosedale and Central Pentecostal Tabernacle). The Hudson’s Bay store site is another example; compromise after compromise was made to keep this building and today it can be argued that its historical value is highly diminished. We need to de-politicize heritage issues.

Due to earlier developments, Edmonton does not have large clusters of historic buildings such as Calgary has with its Stephen Avenue which is recognized as a national historic district. The remaining clusters have to be protected at all cost, areas such as Jasper East, residential neighbourhoods, Strathcona.

Focus Edmonton plan and the cultural plan need to have the same message and the cultural plan should be integrated into Edmonton's long-range strategic initiatives.

Other pressing urban issues need to be solved with immediate action. High-density development plans are being overlaid onto mature neighbourhoods. There are no architectural criteria, size criteria for these new developments. Examples are Glenora, Highlands, Strathearn all older neighbourhoods, under threat of high-density developments that will destroy these neighbourhoods. There needs to be a balance. Edmonton's Smart Choices Initiatives need to address cultural landscapes and potential heritage areas.

Development issue cannot continue to compromise heritage. Is façadism enough? Can we continue to accept the solution of keeping facades of heritage buildings and allowing maximum density development as a "half solution" to preservation of buildings?

The Edmonton Historical Board is concerned that too little emphasis is being placed on the needs of history and heritage in the cultural plan. There are many areas being overlooked including the structural heritage, heritage landscapes and areas and natural heritage. A civic museum is only one need for the cultural plan.

B. Edmonton Historical Board: While the Board works closely with city planning department and council, there are many decisions made by the city which are never brought forward to the Board for input. An example is the redevelopment of the Legislative grounds. The province and the city and the Board should be working together on this. We are the capital city and the city should be working more closely with the province on issues that affect the quality of life in Edmonton.

Too, the city does not use the Historical Board to its full potential as an advisory agency. The Board has an awards programme, which is not integrated into the larger body of city awards. The Board's advice on structural heritage is sometimes disregarded. The EHB was not in the beginning considered important to the Cultural Plan. Heritage was not equated with culture.

C. Heritage Network: It will not work. There was a network in the 1980s but it died from the practical difficulties in maintaining such a network. If there were a group it would have to be inclusive with leaders who are knowledgeable and understand history and heritage. The Historical Board should take the lead in any network that might be brought together.

Linda Goyette

Linda Goyette is a well-known Edmonton community writer. Currently, she is writer-in-residence at the Edmonton Public Library, a position she will be relinquishing at the end of the 2007 calendar year.

Her programme and the history behind it are unique in Canada. She is not the first writer-in-residence. The library had a short-term matching grant programme funded through Canada Council in the 1980s but this programme was cut in the early 1990s. Then, in 2003, the library got a Canadian Heritage grant and a Canada Council grant to support the *Edmonton: A City Called Home* project, a project Goyette had pitched as a city centennial project for the 2004 centenary. The result was two books, *Edmonton In Our Own Words* and *Kidmonton: True Stories of River City Kids*, plus a local history website. Goyette and her research colleague Carolina Roemmich gathered 300 stories and about 400 photographs at storytelling workshops and through long, in-depth interviews held between 2002 and 2004. The stories and interview information are housed in five ARC boxes at the library, and many are digitized on the EPL website.

Once this project was completed in the fall of 2004, the library contracted Goyette to keep the project going. (The City of Edmonton had set aside \$30,000 a year for the maintenance of the website). The library encouraged a writer-in-residence programme that sees Goyette feeding new information into the library's website and meeting with and mentoring published and unpublished writers in the city. New writers in Edmonton need free advice because writers' programmes are often too expensive for them. Goyette offers a liaison service between unpublished writers and published authors, and also directs newcomers to the Writers Guild of Alberta and creative writing courses across the city. She coordinates "Writer's Corner", a monthly gathering of unpublished writers who have an opportunity to meet with a published author who fields questions. There are usually 30 to 40 new people every month. Edmonton is home to a large number of unpublished writers, many of whom are newcomers to the city; young, working people outside the educational institutions; or older people who in retirement are returning to their passion for writing.

At the library, Goyette is working on two book manuscripts of her own: *Rocky Mountain Kids*, a collection of true stories about children who grew up in the Canadian Rockies; and *The Story That Brought Me Here*, a collection of oral and written stories prepared by new immigrants to Alberta. With the latter project, she is soliciting stories in the first languages of the authors to create a new collection of local Edmonton writing in the Other Language Collection of the Stanley Milner Library.

When she leaves the EPL at the end of December 2007, Goyette has suggested to the library that it use the \$30,000, set aside for maintenance of the centennial project, to establish a permanent, locally funded, writer-in-residence programme for the EPL.

Issues:

A. Writer-in-Residence Programme: Rather than be tied to either provincial or federal granting agencies, Goyette feels that any future writer –in- residence programme at the Edmonton Public Library be funded locally. Cultural programmes work best if home grown; money can be raised in half the time to support local culture because the city’s citizens strongly support the work. For example, funds of a Writer-in-Exile programme were raised in a few months through an ad hoc committee that will see the programme start up in September 2007. The working committee has also applied to Canada Council for a grant so that the Writer-in-Exile can split his/her time between the EPL and the University of Alberta.

Any new Writer-In-Residence at the EPL would not necessarily write on historical or local themes, or collect local stories. Goyette suggests that a second programme at the City of Edmonton Archives could be established. A “heritage” writer or researcher working solely on heritage-related research could be appointed for a short-term residency. The City Archivist could coordinate the programme to promote local historical research, writing and publication. A different writer/researcher could be appointed every year.

B. City Archivist: Goyette suggests that the City of Edmonton needs to review and improve the terms of reference for the City Archivist, who has many administrative responsibilities unrelated to his expertise as a professional historian. In her view, the position should not be an administrative job, hidden within city government, as it now configured. Instead, it should be a senior cultural appointment. The City Archivist could be encouraged to take a more active and direct role as a spokesperson for heritage-related issues in Edmonton, with a degree of independence that might be compared to the role of Edmonton’s first poet laureate, Alice Major. The City Archivist could report directly to the Mayor and City Council and submit an independent annual report on heritage issues confronting the city. This could be a vital leadership role in the cultural life of the city.

C. Heritage Network: Networks are useful to support individuals who are working on local heritage projects, alone and often under funded. Membership in a new Edmonton Heritage Network could include not just museum curators and archivists, but filmmakers, academic historians, community historians, historical novelists, artists, heritage librarians and poets who focus on the life of the city. There is duplication of work in the heritage community in Edmonton; yet many unidentified areas of local historical research go begging for investigation. A network might encourage a more collaborative approach, and encourage new research and writing on fresh topics.

D. Civic Museum/Fort Edmonton Park: Goyette would like to see a civic museum because Fort Edmonton Park does not fulfill that role. She believes the historical park contributes to public understanding about Edmonton’s history, and she admires the hard work of the staff, but she believes the park is a creation of another time, and can’t be more than it is. Any civic museum would need local scholarship by museum professionals who can relate the rich, complex nature of the city to the public in an evolving way. Goyette suggests that Fort Edmonton Park and the Royal Alberta Museum, because they are well known and established institutions, stand in the way of the establishment of a civic museum. There is a need to educate City Council on the differences in mandates among the Royal Alberta Museum, Fort Edmonton Park and a civic

museum. The City Archivist could be responsible for the Edmonton civic museum. It would be preferable to house the City of Edmonton Archives and the civic museum in the same building, or in adjacent buildings, to promote local historical research and public education in a bold and dramatic way. An ideal future site for a stand-alone, interpretive civic museum would be the Rosedale Power Plant, located at the city's birthplace in the river valley.

E. The Rosedale memorial: After years of painful controversy and difficult negotiations, the City of Edmonton is developing a heritage site at the old Fort Edmonton cemetery in Rosedale. This important work holds the promise of reconciling old wounds between First Nations and Métis citizens and non-aboriginal citizens of Edmonton. The memorial is important to the city's wellbeing. Goyette believes the construction is taking far too long, even with challenging consultation issues considered. She hopes Edmonton's new Cultural Plan will promote this project as a high priority, with improved public funding and outspoken support from senior civic administrators and the members of City Council.

F. Aboriginal Elder for Edmonton: Goyette would like to see the City of Edmonton appoint a qualified and respected individual as Aboriginal Elder in an annual appointment. This elder could perform an important role as a cultural leader with ceremonial duties and considerable public recognition. The appointment would help all citizens to recognize the contributions of the founding families of this city, and the cultural origins of Edmonton.

G. The Edmonton Artifacts Centre: The City of Edmonton locks away a rich collection of Edmonton's material culture in a former brewery warehouse in the river valley. On occasion, a few intriguing items are pulled out of storage for public display. Find a way to introduce the complete collection to the citizens of Edmonton. They own it. They should have a chance to see it.

H. Encouraging local research: A small percentage of the professional historians in local post-secondary institutions are investigating aspects of this city's history and culture. The City of Edmonton could do a great deal to change the situation. It could work with the University of Alberta, Athabasca University, MacEwan College or another willing post-secondary institution in the city to establish an academic research appointment, or a research fund, to support new investigation and scholarship about Edmonton's history and urban culture. One worthy project would be the digitization and indexing of the original Fort Edmonton records of the Hudson's Bay Company, which now exist in microfiche format at the University of Alberta Libraries and at the HBC Archives in Winnipeg. Another overdue project could be the digitization and indexing of local Métis scrip records and homesteaders' records in the Edmonton and St. Albert districts. Many other projects could be identified and explored, including oral history interviews on new topics. The universities and colleges, as well as the public and separate schools in Edmonton, could also be encouraged to develop more specific courses in Edmonton's history and culture, [beyond the new Alberta social studies curriculum], along with practicum placements for student researchers and writers in the community.

Bob Hesketh

Bob Hesketh is a co-founder of Chinook Multimedia, an Edmonton company that is one of Canada's leading producers of digital educational courseware and the creator of *coole* online software. Hesketh, who is also a historian, served on the executive of the Edmonton & District Historical Society in the mid-1990s. He co-edited *Three Northern Wartime Projects: the Alaska Highway, the Northwest Staging Route and Canol* (1996) and *Edmonton, Life of a City* (1995), both publications of the Edmonton & District Historical Society.

Issues:

A. Heritage Network: Hesketh's initial thoughts on a potential heritage network were positive as it could act as an advocate for the heritage community and help provide support for all members, especially smaller, less professional organizations. If such a network is organized properly, it will be well funded with permanent, paid staff.

Volunteer-run organizations suffer from the ebb and flow of membership and those willing to serve on their boards. A funded heritage network with professional, paid staff is the better alternative.

Funding for non-profits has always been an issue. Most grants are project based which is problematic for three reasons. Firstly, it does not allow for long-term planning, which for any organization is crucial. Projects usually require more than a one-year time frame to assess and current funding structures do not allow for this. Secondly, project funding can skew the mandate/direction of not-for-profits as they "become" the project for its duration and then return to normal to find that they have this anomaly attached to their operations. Thirdly, project-based funding does not address the need for operational funding. What is needed is sustained operational funding. A heritage network could help to allocate grants to cover operational costs. An adjudication process would have to be put into place to handle the grants. Established funding practices, though, cannot be overruled or dismissed by a network organization; each not-for-profit heritage organization ought to be able to pursue funding over and above any funds channeled through a network.

Part of the issue is the need for the heritage community to have a public face. There is no place that the public associates with the network of heritage organizations in Edmonton. Admittedly, this hasn't always worked. A number of years ago, the Alberta Historical Society set up shop on Stephen Avenue in Calgary. There was considerable criticism of the unsustainable costs for the storefront operation, not a positive image for the public. It takes time to build a reputation and to become embedded in the public consciousness.

An observation: In Calgary, there seem to be more prominent citizens who are willing to align themselves with heritage-based initiatives while that is not the case in Edmonton. The corporate ethos of the cities is very different; however, prominent Edmontonians should be encouraged to play more prominent roles in Edmonton's not-for-profit heritage organizations.

10.3 Facility and Organizational Details

Archives

City of Edmonton Archives

Mandate:

The mandate is to: provide a planned programme for the acquisition, preservation and provision of access to historical records of the corporation, of city officials, of city-sponsored organizations and events; of organizations connected with the city from public and private collections relating to the history of the city when deposited by the owners.

Governance:

The document that sets up and governs the archives is City Policy C448. It was passed in 1988. The City of Edmonton Archives is administered as part of Community Services Department, Recreation Facilities Branch. The archives program is managed as part of a larger program under the Director of Programs and Events that also includes adult and child/youth education programs, historical research, and the operations of the Edmonton Historical Board. The City Archivist also has some responsibilities for the management of the Prince of Wales Armouries Heritage Centre, the building within which the archives are housed.

Funding:

Documentary heritage is the most poorly funded sector of the heritage field. There are large programmes at the federal, provincial and municipal government levels to support museums and historical sites, but relatively few programs are in place to support archives programmes, beyond the core operational funds given to archives to preserve the records of their parent organizations. Even there total expenditures on archives are dwarfed by museum, historic site and building preservation expenditures. The expenditures of the Alberta Historical Resources Foundation according to its 2006 annual report are instructive in this regard. The total budget of the Foundation was \$7.273 million. Of this figure almost 40 percent of available funds (just under \$2.9 m) is given to the Glenbow Museum to manage provincially owned collections. Preservation of heritage buildings and the Main Street Program (a program intended to help smaller communities preserve *in situ* heritage buildings) receive \$1.36 m and \$.731 m respectively. The Alberta Museums Association is given \$1.4 m to support its operations and grant programs. By contrast, the Archives Society of Alberta receives \$.16 m, or just 2 percent of available funds to support its operations and a modest grant program.

The Archives Society of Alberta uses a portion of this modest sum, along with some federal funding, to offer a limited range of project grants to Alberta archives. These projects funds are appreciated, but they work better for smaller archives with privately donated manuscript collections. The bulk of the work for the City Archives is dealing with scheduled material, (that is record series and types which come to the archives on a regularly scheduled basis for permanent deposit from the city's records centre). Approximately 5 percent of all city records managed by the Records Management Program of the City Clerk's office will come to the archives at the end of their operational life cycle. As a result, these project-based grants are not as effective in dealing with the main operational needs of the City Archives. This is also true for

the Provincial Archives, other large municipal archives and the archives/records management programs of other large corporate bodies such as health authorities and universities.

Other revenue streams present specific issues. The City of Edmonton Archives is actively involved in providing adult and child/youth programmes of various types, including school programming. These are expected to be self-financing whenever possible, although some are offered at no cost in order to encourage public use and awareness of the archives and its services. These programmes are offered by both archives staff and other education program staff from Community Services. In the case of programmes, which are subject to fees, the more revenue that is generated the more programming that can be offered on a cost recovery basis. For programmes offered as a public service with no fees, the more programmes that are offered the more time archives staff may be committing to these activities and diverting from other job functions. The City of Edmonton Archives believes that public programming is an important aspect of municipal archives responsibilities, but historically staffing levels at the archives have not been set to reflect these public-programming initiatives.

The City of Edmonton Archives also generated about \$27,500 in 2006 through photocopying, photo reproduction and other usage charges. This revenue is largely a matter of cost recovery for photocopier rental and use charges and costs associated with the creation of photographic images for archives patrons. It is not a significant source of revenue to fund program operations. Moreover, while charges for reproduction services are common and generally accepted as a necessary part of archival operations, charging admission to use the archives is not. As a publicly funded facility, the City of Edmonton Archives needs to be publicly accessible.

Issues:

A. Funding Gap: In general, archives have far fewer revenue-generation options than museums or historic sites where admission and other fees are now widely accepted as reasonable alternatives to increasing direct tax levy funding. The relative lack of alternative revenue streams exacerbates the growing gap in support between archives and other heritage organizations such as museums and historic sites. Heritage building preservation programmes are also often significantly better funded than archives programs, even though neither has significant revenue generation prospects.

Facility:

Public concern over the growing loss of historically significant information led to creation of an Archives Committee by the City of Edmonton in 1938. In cooperation with the Northern Alberta Pioneers and Old Timers Association, the Committee acquired and preserved documents and photographs detailing Edmonton's early history. This material was made available to city residents and formed the basis of the later civic archives program. The origins of the City's archives program also helps to explain its strong public focus and emphasis on developing collections that extend far beyond just corporate records.

By 1971, this collection of archival materials had grown large enough that the City of Edmonton Archives was established as the official repository for civic government records. In 1992, the City of Edmonton Archives moved to the Prince of Wales Armouries Heritage Centre into a purpose-built archives structure combining public research and reference areas with storage vaults. This structure was built as a building within a building and has won awards and some

acclaim as an excellent example of adaptive reuse of heritage structures. The main archives space, including the public areas, offices, meeting space, and storage vaults, are well constructed and maintained. The City of Edmonton Archives is generally considered to be one of the best-housed municipal archives in Canada. There are some building issues enumerated here, but overall the facility is an excellent one and the decision to locate the archives within the Prince of Wales Armouries has been a very successful choice.

Issues:

A. Structure: Currently, the older portions of the building (outside of the new building within a building areas) are facing some structural concerns of which the city is fully aware and in the process of redressing.

B. Space: The major building issue is one of long-term storage space. It was initially believed that the storage areas of the archives would be sufficient until well into the 21st century. The rapid growth of the city and thus of civic records has challenged these initial assumptions. At current levels of intake, it is felt that the present on-site storage capacity of the City Archives may become strained within five to six years and that it may be necessary to look at off-site storage or delaying the receipt of scheduled records. This has, in fact, already been done with building permits and blueprints which have been scheduled for transfer to the archives but never actually transferred due to lack of space and staff time to undertake arrangement and description of these records. To maximize current vault storage the archives can stop the practice of leaving growth room in large collections, which receive regular additions, and simply store new material by accession order. There is also some ability to purchase additional mobile shelving units, but these are just stopgap measures.

It was always anticipated that the archives would need additional space in the Prince of Wales Armouries and that space not needed initially would be leased to other tenants only until the archives needed those areas. However, structural studies indicate that retrofitting new areas of the building for archival storage may not be cost effective. This throws into question the idea of continued expansion of archives storage space within the Armouries building. As a result, previous calculations as to how archives storage can be managed within the building will need to be re-evaluated, and current leased space in the building may remain available to suitable tenants for longer than anticipated

But even with these measures, the issue of off-site storage should be addressed. There are some options. For example, the Records Centre may build a third tier of storage, a portion of which could be designated for the City Archives. Digital records may in the future shift the storage space issue into an IT concern as much a physical warehousing problem. Some portions of the current archives collection could also be moved off-site, such as the collection of historic newspapers, which the public accesses through microfilm copies anyhow. Aside, however, from securing additional storage space, these approaches are probably no more than temporary measures.

Staffing:

The current staffing level at the City Archives is as follows: City Archivist (also responsible for education programs, historical research, Edmonton Historical Board and some building functions), 3.6 permanent professional archivists, and a .6 archives assistant position to help with

programming and exhibits. There are other city employees who work at the archives/armouries taking bookings, handling sales, and providing other services who are not covered by the archives budget. Education programme staff, particularly those charged with adult education programs, is also central to the provision of programs at the archives.

Issues:

A. Backlogs: Current staffing levels mean that significant inroads cannot be made into a large backlog of material accepted into the archives collection but still awaiting arrangement, description and, in some cases, conservation. Archives staff estimates that, even if no new material were to be accepted, there is a backlog of as much as 40 years for full arrangement and description of paper records and 20 years of work to be done on audio-visual materials. This backlog does not begin to address the looming issue of digital records. It is estimated, however, that the addition of one or two new staff positions could reduce this backlog dramatically. The reason for the slow processing of new collections is that at current staffing levels approximately 50-60 percent of archivists' time is allocated to reference work, follow-up on reference requests, public donations and archives programming such as school programs, public tours, lectures and other similar activities.

B. Accessibility to Records: Due to its mandate, the archives must continually take in new city records – it doesn't have a choice - but the lack of staff means that these corporate records and donated private materials are not always fully accessible to the public – at least not immediately. Public accessibility to records is dependent on full arrangement and description of collections, preparation of finding aids, and assessment of collections for Freedom of Information and Privacy Protection, copyright and other legal issues. Without this work archival records are stored and protected, but they cannot be considered truly accessible. This accessibility is crucial both in order for the archives to be able to follow its mandate and to serve the public. Backlogs in collection processing create a serious, and growing, access-to-information deficit. When the archives started up, the intake was much lower and staff was able to provide more descriptive inventories and finding aids to collections. Attempts to standardize descriptions of archival collections across Canada such as the new Rules for Arrangement and Description have also had an impact on this process. In general, new collections, even when arranged and described, are not described in the same detail as older collections and archives users, including those seeking information on collections on-line, need more reference help as a result.

Increasing the number of professional archivists to six full time positions would allow for significant improvements in public service, collections access, and perhaps management of digital records. If the .6 position archives assistant position could be increased to full time, the archives would be able to expand its programming. Some comparison with other city archives may help illustrate the range of staffing levels at municipal archives. The City of Vancouver Archives has a similar sized collection to Edmonton, but has eight professional staff. Winnipeg has a slightly larger collection (about 7000 metres) and a staff of 10, although some work primarily as records managers. Calgary's archives program is very similar to Edmonton's in terms of collection size and staffing. It is less publicly accessible however, and undertakes less public programming. These admittedly very preliminary figures suggest that the current staffing level of the City of Edmonton Archives is not out of line with other Canadian cities of roughly the same size or with similarly sized archives collections. However, this staffing level is not ideal

as it hinders potential public access to materials and limits the programming the archives could provide.

Collections:

The City Archives collection includes over 250,000 photos, 100,000 slides, 500 maps, 19,000 plans and architectural drawings, oral histories, microfilm and hard copies of major Edmonton newspapers (including clippings), over 750 private manuscript collections, film, video and CDs, a reference library (for which there is a small budget to purchase relevant books), documentary art, posters, trophies and mayor and councilor gifts. The core of the collection is the corporate records of the City of Edmonton. The last full survey of our holdings was done in 1999 when it was estimated at over 3600 metres of material. The growth rate since has been about 150-200 metres of new material per annum so our current holdings are probably closer to 4500- 5000 metres.

These collections are managed using a database program common to most Alberta archives called Inmagic. This program has proven to be very effective for the City of Edmonton Archives. It is relatively easy to use and has improved reference service by giving archivists quick access to collection information.

Issue:

A. Digital Records: Archives of the near future will look very different from an archives today. An issue that is lurking with huge repercussions is digital records – databases, e-mails, workplace documents. This is of huge concern and one that no one has fully addressed. A staggering number of digital records is being created every day in every city office, often not printed out and therefore not getting into the records management stream that sees documents eventually deposited at the archives. The City of Edmonton has taken some significant initial steps in addressing these problems through the creation of an E-records Steering Committee and commissioning a major research and implementation study to address records management issues associated with digital records. The Archives has also completed a study that recommends a number of measures to begin to address the issues of long-term storage and access to archivally significant digital records. These reports indicate that there is a need for specific policies that address retention and disposition schedules for digital records, that ensure authenticity of digital materials, and standardized processes for classification of all digital records. As new software replaces older software, a significant question for archives will be one of accessibility. It is also anticipated that new archival staff will need training beyond that of traditional archivists to include a detailed understanding of the IT implications of long-term storage and access issues for digital materials.

Collection Policies:

The City Archives has a collections policy. It practices standard archival methods for the storage of hard-copy material. These include ensuring new accessions are re-boxed and re-filed in acid-free boxes and folders, collections are cleaned to remove surface dust and other contaminants when needed, and other basic conservation work is done as needed. Archival collections are never deaccessioned, although most collections are evaluated on the basis of a policy of selective retention before being taken into the collection. This means that some materials may not be chosen for inclusion in the collection, duplicate materials can be pruned and collections

occasionally re-organized and re-housed. Materials that are not accepted into the collection as a result of this process of selective retention are usually offered back to the donor in the case of private manuscripts. City records that are not taken in to the archives collections are destroyed under secure conditions. On occasion, the City of Edmonton Archives has transferred material to other archival institutions when collections seem to fit other institutions' mandates or to avoid separating collections between institutions. The City Of Edmonton Archives has also received collections in this way as well.

Visitorship:

In 2006, the City Archives received 5,125 research requests. All required some direct reference activity by staff archivists. While some requests were sent via e-mail or by telephone, the majority of requests came from in-person visits to the Archives. In addition, 1,621 people visited the Archives to participate in school, adult and other registered programmes. The Archives also track its facility rental totals.

Heritage Network:

The City Archives is a member of the Archives Society of Alberta, which supports archives in the province. There is a strong informal and interpersonal working relationship amongst the City Archives, the University of Alberta Archives and the Provincial Archives of Alberta. So, there is some question how another cultural network could benefit the archives. There would be a need to examine closely why the first Edmonton museum network floundered. Monies put into supporting a cultural network could better serve the City Archives if it were used for increasing staff, developing programmes or increasing web access to archives' collections.

Role of Provincial Government Bodies:

The City Archives and the Provincial Archives have two different mandates. The two institutions have cooperated on joint exhibit projects in the past and other initiatives. Both institutions work to ensure that significant collections find homes in an appropriate archival institution and to reduce the chance of competition between collecting institutions.

Edmonton Tourism:

The City of Edmonton Archives and Prince of Wales Heritage Centre are both considered part of a larger network of city attractions that includes Fort Edmonton Park, the Valley Zoo and Muttart Conservatory. The city archives and archives staff work closely with other programme areas in this network of sites. In a larger sense, however, archives – perhaps with good reason – are not really promoted Edmonton Tourism or other agencies as heritage destinations. Instead, the value of archives to heritage tourism is that they can, and should, play a vital support role in developing heritage attractions and dynamic site programming. The wealth of historical information found in archival institutions is crucial to effective development of attractions such as Fort Edmonton Park and John Walter Museum. The archives can also assist with some programming initiatives at natural history sites where these programs have a historical component.

Archives

College and Association of Registered Nurses of Alberta Museum and Archives

Mandate:

The mandate of the CARNA Museum and Archives is to document the history, functions and development of the provincial Association and professional nursing in Alberta. In addition, the collection includes archival materials of closely associated organizations such as schools of nursing, alumni chapters, District and Interest Group records and the records of individuals closely connected with the work of CARNA.

Governance:

The College and Association of Registered Nurses of Alberta has a board one-third of which is elected each year from nurses around the province. The museum and archives, which was pulled together by a group of retired nurses about 35 years ago because a number of the hospital schools were closing, is part of this organization. Day to day operations are left to the Executive Director, Lorraine Mychajlunow. New governing policies were adopted in 1991. CARNA is a non-profit organization but the museum and archives does not have a charitable number.

Funding:

Salary and capital costs are covered by annual College budgets; the museum and archives has a modest operations budget of \$1500 a year. Specific projects such as storage upgrades are usually funded through either AMA or ASA grants.

Facility:

Museum: there is 500 sq ft of exhibit area with secured display cases. As the exhibit space is part of the overall College building, it does not have special environmental controls. However, lighting is filtered, with a computerized system, which controls the lux level. The building security system allows for a higher level of security on the museum and archives.

Storage: archival materials share a full environmentally controlled storage area with the artifacts. The storage also has its own independent sprinkler system.

There is also a library connected with the museum and archives where researchers can work.

Issue:

A. Storage: The storage area is filling up. The Executive Director will be looking closely at the collection to determine what might be eligible for deaccessioning; this will free some environmental storage room. The College building also has a large storage room where unprocessed material is stored temporarily which may have to be pressed into regular storage in a few years when the regular store room is full

Staffing:

What began 15 years ago as a three-month 75-anniversary position to organize the material has become a full time, salaried position for the Executive Director. There is also a full time library technician. There is one volunteer who does data entry. Staffing levels are sufficient at this time.

Collections:

Museum has 2500 artifacts – textiles, medical instruments. The archives have approximately 124 metres of corporate records, personal papers from prominent nurses and those who have worked in interesting areas, minute books, letters, and schoolbooks. Union records were split off in the late 1970s.

Collection Policies:

There is a collections policy with deaccessioning as part of the overall policy. All materials are inventoried, catalogued and entered into its INMAGIC database. There was a disaster preparedness policy is part of a policy developed for the whole organization. By the autumn of 2007, the Executive Director hopes to have the database moved to a web-based version.

Visitorship:

About 100 researchers use the archives in a year. The museum and archives is located in a provincial building so there is walk-in traffic to the exhibit area (approximately 1500 a year). The website has made a large impact on the number of requests for photographs. The archival, including photo, collection is linked to the ASA website.

Heritage Network:

A network will not be do-able without a guiding organization. Given the nature of the museum community, which is in flux as people come and go, it would be difficult to maintain continuity. Also, the museums, although committed to their own cause, are too insular and focused on own world. It would only work if paid employees staffed it.

Edmonton Tourism:

The museum and archives hasn't used Edmonton Tourism to distribute brochures, but it is a good idea. The website has done much to advertise the facility.

Archives

Edmonton Public Schools Archives and Museum

Mandate:

Edmonton Public Schools Archives and Museum will collect and preserve records and objects of historical significance to Edmonton Public Schools. These items will be made accessible to staff, students and the general public for research, and used to increase public knowledge of Edmonton Public Schools through school programs and interpretive displays.

Governance:

Edmonton Public Schools Archives and Museum is wholly owned and operated by Edmonton Public Schools.

Funding:

EPS Archives and Museum receives an operating budget as part of the general allocation system of Edmonton Public Schools. Admission to the archives and museum is free, but some out-of-district revenue is realized through the use of several classrooms, now furnished as meeting rooms, and of the 3rd Floor Assembly Hall, which is suitable for weddings and larger meetings. At the time of the major restoration of historic McKay Avenue School in 1987, funding was received from all three levels of government and several private foundations. AMA grants are occasionally applied for. A one-time grant of \$7000 was received from Alberta Community Development in late 2003; all museums in Alberta received a similar grant.

Facility:

EPS Archives and Museum is located in the historic McKay Avenue School which was designated a Provincial Historic Resource in 1976. It is historically important as the site of the first session of the Alberta Legislature. The displays feature the Restored Legislative Chamber of 1906, located in the Third Floor Assembly Hall. Researchers can view material in a Reading Room. Located on the same grounds is the 1881 Schoolhouse, it was declared a Provincial Historic Resource in 1983; it is historically important as the first public school in the Alberta district of the North-West Territories.

Staffing:

There are 5.5 staff, an administrative assistant, two archival technicians, a manager, and two custodians, and hourly staff including school programme teachers, a security person for after hour events and when the museum is open on weekends, plus two seasonal interpretive staff.

Collections:

The extent of the archival holdings is 478.2 metres. Records include board minutes, administration records, school registers, individual school records, yearbooks, curriculum material, authorized Alberta textbooks, personnel files, early student records, and 492 rolls of microfilm, which represent 228,893 cumulative record files. The holdings also include a collection of maps, and approx. 4,000 photographs.

The museum collection of approximately 1400 artifacts includes trophies, sports equipment, school furniture and other school cultural material.

Collections Policies:

EPS Archives and Museum follows all standard practices for conservation, storage, and display. A collection policy was drafted at its inception (1983) but was never formalized as the archives and museum abides by and is itemized in the policies and regulations, which govern all of Edmonton Public Schools. Nevertheless, EPS Archives and Museum has always followed the informal but more specific collections policy. A disaster preparedness policy is being drafted, and a school district records retention schedule is in the developmental stage.

Programmes:

EPS Archives and Museum offer three curriculum-based educational programmes for grades 2 to 6 and two programmes in published format for junior and senior high school.

Visitorship:

Approximately 12,000 visitors, including up to 5000 school children visit the facility each year.

Heritage Network:

It would be a good clearinghouse of information for teachers regarding choices in educational programmes.

Archives

Provincial Archives of Alberta

Mandate:

By 2025, the Provincial Archives of Alberta's vision is to be *the source of enduring knowledge that fully documents the Alberta experience, accessible to all and integral to the historical foundation and cultural, social and economic advancement of the province.*

The mission (or mandate) of the Provincial Archives is: *To preserve the collective memory of Alberta, and to contribute to the protection of Albertans' rights and the sense of the Alberta identity.* This mandate is being followed and remains current in its content.

The Provincial Archives acquires, preserves and makes available for research private and government records of provincial significance. The Provincial Archives also serves as the permanent repository of records of enduring value of the Government of Alberta.

Governance:

The Provincial Archives of Alberta is a branch within the Tourism, Marketing and Heritage division of the Tourism, Parks, Recreation and Culture ministry of the Government of Alberta.

The Provincial Archives operates according to the *Historical Resources Act* which provides for "the operation, maintenance, and development of the Provincial Archives of Alberta," as well as for "the acquisition, preservation, publication and public exhibition of documents, parchments, manuscripts, records, books, maps, plans, photographs, magnetic tapes, or other materials regardless of physical form, the preservation of which is in the public's interest."

The Provincial Archives also has responsibilities under the authority of the *Government Organization Act, Records Management Regulation* that provide for archival appraisals as part of the records management process within the Government of Alberta.

The drafting of legislation specific to the Provincial Archives is under informal investigation.

Funding:

The Provincial Archives of Alberta's funding is stable. It could always use new resources, but did receive 3.5 FTE positions and additional core operational funding in the 2007/08 fiscal year.

Facility:

The Provincial Archives of Alberta moved into a purpose retrofitted building in 2003. The doors to its new location at 8555 Roper Road in Edmonton were officially opened on October 5, 2003. The 11,000 square meter building is situated on a six-hectare (14.8 acres) site in southeast Edmonton. Funding for the construction of the new building was made possible through grants from the Alberta Centennial Legacy Project program. The new facility has 20 storage vaults located on two floors with specialized state-of-the-art environmental controls, as well as a wonderful reading room for archival researchers.

Staffing:

The Provincial Archives of Alberta has 26.5 FTE positions. The incumbents in the professional positions (3 managers, 11 archivists) mostly have master's degrees in archival and/or library and information studies. The Archives hires contract archivists through various partnership agreements with the University of Calgary, the Francophone Secretariat and the Friends of the Provincial Archives of Alberta Society. One Archives Technician higher through the U. of C. agreement has formal archival technician training. The Archives has a healthy roster of approximately 50 volunteers (e.g., members of the Alberta Genealogical Society and the Alberta Railway Museum, students, etc.).

Collections:

The Provincial Archives of Alberta holds approximately 41,700 linear metres of government textual record; 4,800 linear metres of private textual records; 61,800 maps; 27,600 architectural drawings; 2,174,800 photographic images; 46,900 hours of sound recordings; 67,560 hours of film and video materials; and 12,547 volumes of library holdings.

Collection Policies:

The Provincial Archives of Alberta acquires archival records according to the Historical Resources Act. The branch has formal policies for the Acquisition, Preservation and Access. The Branch also uses best practice documents to guide its work in the following areas: Appraisal for Selection; Arrangement & Description; Accessioning; Reference; Loans; Location Symbols; Discrete Items; Public Space/Tour Bookings; Library Collection Development; and Incoming/Traveling Exhibits.

The Archives follows the Ministry's Disposition of Museum Collections and Objects policy as approved in 1996.

All of these policy and best practice documents are adequate in their guidance of our current operations.

The Provincial Archives electronically manages and provides online access to its collection holdings via the Government of Alberta's Heritage Resource Management Information System (HeRMIS). Through this application, clients will be able to search the Archives' described records, browse selected photographs, watch archival films, and search the library database. While clients are encouraged to use the web application for their research needs, data is being continually added and amended and presently reflects only a portion of its holdings.

Heritage Network:

The Archives believes that an Edmonton Heritage Network is important. And even more important, the City of Edmonton should work towards ensuring that its "heritage" resources do not get lost under the term "culture". The Provincial Archivist is not totally sure of the specific advantages although she is sure they are manifold. Having a strong committed voice that has the City's full support has to be one main advantage. How the Province's heritage assets that are located in Edmonton fit into this culture network, is a question. This would need further exploration. Thus, having a provincial heritage branch representation at the next step of

Edmonton's Cultural Plan development (i.e., the bringing together of various player representatives to discuss common issues, etc.) would be very important.

The Alberta Museums Association could play a facilitation role in a network. The City of Edmonton's Recreation Facility Services branch under the Community Services department has a wealth of expertise (human, capital assets and content) to lead any City museums network initiative! The City should capitalize on this investment.

Role of Provincial Government Bodies:

The Provincial Archives of Alberta and the City of Edmonton Archives have a good working relationship that is strongly supported via the Archives Society of Alberta. The archival community in Alberta is not huge, but it is strong. The Archives Society received a very recent boost in their funding from the Alberta Historical Resources Board (\$160,000/yr in the past; now, \$250,000/yr). This is still not as strong as the financial support to museums in the province; however, it is a great step in the right direction. The Provincial Archives can help to provide a strong voice to the archival treasure that the City of Edmonton holds, as it sometimes gets lost under the overall focus on recreation facilities. It should be seen in the same light as the Edmonton Public Library.

Edmonton Tourism:

Edmonton Tourism should definitely play a role in the network, as these folks know best how to market Edmonton's cultural and heritage resources. The PAA has seen this shift at the provincial level with its recent reorganization. It can be a really good move in terms of raising awareness and potential. One thing not to forget though, don't let the "heritage" assets become watered down under the "tourism" banner!

Heritage Planners

City Planning Department

The City of Edmonton's Planning and Development Department designed the Historic Resource Management Program to identify, facilitate and manage the conservation of Edmonton's historic resources for the benefit of the residents of the city. Fundamental to the Program are provisions for the highest standards of professional service and strong partnerships with the community, the private sector and other levels of government. The multi-faceted approach of the Program includes the following: a) maintenance and review of The Register of Historic Resources in Edmonton and a historical resources designation programme; b) advice and assistance relating to the management of Edmonton's historic resources and public awareness activities; and c) review of development applications.

The Planning and Development Department has played a minimal role in Focus Edmonton: City Plan, the city's new municipal development plan. It hopes that the new plan will incorporate some heritage policies, but the Department is in a reactive position on this matter.

Designation of Historic Properties:

Municipalities in Alberta are empowered by the Historical Resources Act to designate historic places through the passage of a local bylaw that legally protects designated resources from demolition or alterations, which takes away from its heritage value. There are two policies that guide the city's designation programme: Policy A1426, A Policy to Maintain and Amend the Register of Historic Resources in Edmonton, and Policy C-450A – A Policy to Encourage the Designation and Rehabilitation of Historic Resources in Edmonton. The Planning Department

The Register of Historic Buildings

Building and maintaining the *Register of Historic Resources in Edmonton* is one of the prime functions of the heritage planners of the Planning Department. The *Register* is an inventory of buildings or structures within Edmonton that merit conservation and may be eligible for designation as *Municipal Historic Resources*. The first Register of Historic Buildings was developed in 1984 in response to City Council's request that the Heritage Planner notify Council should any heritage buildings be threatened by demolition. Initially, only downtown buildings were inventoried. This list gradually expanded to include the inner city residential communities surrounding downtown Edmonton and Strathcona. However, in the absence of consistent criteria and staff resources, a citywide inventory project was not sought until 1988 when City Council directed the Administration to "conduct a comprehensive inventory of all historic and/or architecturally significant buildings in Edmonton."

In 1992, the City of Edmonton Planning and Development Department selected an architectural and historical resource register project team to identify not only buildings and bridges of significance but also landscapes, cemeteries, trees, architectural fragments, street furnishings and monuments. Historic resources of all types and uses were evaluated using nationally recognized criteria. The public was also invited to nominate their favourite buildings and landscapes. The result was the Register of Historic Resources in Edmonton- a list of 437 resources that merited

conservation at the time. The remaining natural resources, monuments, cemeteries and fragments are listed separately as Appendices to The *Register*.

The *Register* continues to expand as and when other significant resources have been identified. The City of Edmonton is also carrying out a study to assess those buildings built up to 1959 in recognition of Edmonton's significant collection of modern structures. The *Register* currently identifies 396 resources, as well as 16 buildings at Fort Edmonton, 28 landscapes, 12 cemeteries and monuments, two street furnishings, and 13 architectural fragments. Register of archaeological sites and trails are not part of the Department's mandate.

The Planning Department is working with several community groups to update its *Register*. Accessing Municipal Heritage Partnership Programme grants, the Department is working with the Oliver and Highlands communities to update the inventory of structures in those neighbourhoods. Strathcona also is reviewing and updating the inventory for its neighbourhood.

The Planning and Development Department works with the Edmonton Historical Board to review nominations/amendments to add or delete properties to or from the *Register*. The Board acts in an advisory role, supplying the Planning Department with historical information, and act as keepers of the *Register*. Representatives of the Planning Department attend all the Board meetings.

In re-development issues, the heritage planners only get involved if properties in the area have been flagged. With the redevelopment of 118th Avenue, there has been an interest from the beginning to involve the Planning Department even though it only plays an advisory role in the plans.

Issues:

A. Expanding the *Register*: As pressure to redevelop mount during the current boom, the *Register* needs to be expanded to include 1960s and 1970s buildings some of which may be at risk.

B. Edmonton's Boom: The Planning Department wants to make older, mature neighbourhoods such as Inglewood that are facing development pressures a priority. The Department knows that it must be proactive to stay on top of re-development schemes.

C. The Lists: The properties on the *Register* are split between A and B lists, the A-listed properties being identified as the most important and worthy of potential designation. The Edmonton Historical Board would like to see just one list with all the properties from the current A and B lists. The Planning Department though favours retaining the two lists. Owners fighting designation can go to a land compensation board. The board typically favours the owners and can compensate the owner for the loss of market value and market potential. The Planning Department, then, has to decide which properties are worth the fight to designate.

The Historic Resource Management Program

The Historic Resource Management Program describes how the resources listed on the *Register* will be monitored and managed by the Planning and Development Department.

Once a structure is on the *Register*, it is potentially eligible for designation as a historic resource. Demolition is still possible but there are more bureaucratic layers that need to be dealt with before a demolition permit can be issued. In determining whether or not a property is worthy of designation, the Planning Department follows criteria established by the Province. Once designated, the property becomes a Municipal Historic Resource. To date, the City has 70 designated sites.

To encourage owner cooperation and participation in the programme the City's Heritage Policy C-450 (A Policy to Encourage the Designation and Rehabilitation of Historic Resources in Edmonton) may provide financial assistance to property owners for the rehabilitation and maintenance of designated Municipal Historic Resources buildings. For commercial units, the grant is based on 50 percent of the restoration costs; for private residences there is a \$25,000 grant.

The City enjoys a 60-70 percent success rate in working with owners to designated properties. The policies are working well; only a handful of buildings – the Lessard house and the Central Tabernacle aside – have been lost in the last decade. Council has been very supportive of properties brought forward for designation and all applications for designations have gone through.

During the winter of 2007, workshops were held with stakeholders with interests in the built environment. By June 2007, there will be a vision statement, objectives and directives that will inform the City on how to amend the Historic Resource Management Plan.

Issue:

A. Maintenance: Property owners have been pressuring the Planning Department for on-going maintenance grants. This needs to be addressed.

Advice, Assistance, Awareness:

The Planning Department participates in the Province's Historic Resources Management Program. It promotes historic resources through public displays, talks, workshops/seminars, walking tours, newsletters, Open House partnership, media coverage, etc. The Planning Department is a sponsor of Edmonton and Athabaska District Historical Festival; it has assumed responsibility for updating a downtown walking tour with the help of a grant from the Alberta Historical Resources Foundation. Once the Highlands' inventory is done, the Planning Department will update the Highland's walking tour. They are distributed to hotels, Edmonton Tourism and tour operators. Some monies are used for the Edmonton Historical Board newsletter and workshops on home restoration, and the Historical Festival.

Issue:

A. Mandate: There is some confusion regarding the mandate of the Planning Department. Some heritage groups and advocates think that the Department oversees all things related to heritage in the City, but in reality, the Department deals strictly with bricks and mortar

issues. One advantage of a City Cultural Plan may be to direct the public on resources throughout the city and responsibilities of various groups. There is a need to clarify the City's planning role in heritage issues.

Heritage Network:

The Edmonton Historical Board is in the strongest position of any in the city to speak and advocate on behalf of heritage issues. It is very conscious of the need to include archaeological sites, and ethnic and aboriginal claims. (Because all archaeological sites fall under the Province's Historical Resources Act, the City defers all such matters to the Province). Certainly the Historical Board should be part of any larger Heritage Council where it could play an even larger advocacy role and work with local historical societies and museums. The Planning Department would like to see Heritage Council alongside the Arts Council. Players in the Heritage Council could be the Historical Board, archives, museums, and historical societies. Requests for funding and programmes from both the Heritage and Arts Council would be funneled through a committee to City Council.

Historical Societies

Edmonton & District Historical Society

The Historical Society of Alberta was formed in 1907 in Edmonton. When the Historical Society was re-organized in 1958, the Amisk Waskahegan Chapter was formed in Edmonton. It was renamed the Edmonton and District Historical Society and incorporated as an independent society on October 1, 1991, and serves the area north of Ponoka. The Red Deer (Central Alberta) chapter formed subsequent to 1991.

Mandate:

The objectives of the Edmonton and District Historical Society are: to encourage the study of the history of Edmonton and district and of the Province of Alberta; to rescue from oblivion the reminiscences of Old Timers; to obtain and preserve historical manuscripts; to support local Museums and Archives; to publish and disseminate historical information; to achieve the foregoing objectives, funds may be raised and donation, gifts, legacies and bequests accepted.

Governance:

The E&DHS is a volunteer-run organization with a 12-member Board.

Funding:

Most funding comes from casinos, which it runs once every 18-24 months. Membership dues bring in some money. The biggest single cost to the Society is the part-time marketing position which costs the Society \$18,000. This is paid for from the casino monies. The Society receives a \$4000 grant from the City to help offset costs for the Historical Festival each summer. Last year, the Society ran a small loss on the Festival. The Society charges for the AGM dinner but it is not a fundraiser. The Society applies for and receives an operations grant of \$25,000 from AHRF. The Society received a Community Initiative Program grant in February 2007 to cover furnishings and equipment for the History Centre. No monies are accrued back to the Society for its role in school programming at the Queen Alexandra School. This does not appear to be an issue with the Society.

Four years ago, the Society received a grant to pay a web designer. Annual maintenance and updating are budgeted for each year.

Issue:

A. The Arts Council: Edmonton and Athabaska Historical Festival is not supported by The Edmonton Arts Council, one of the reasons being that the Festival is held in more than one location. The E &DHS feels the Council does not understand what its Festival is.

Facility:

After years of being homeless, in June 2006 the Edmonton & District Historical Society moved into the Queen Alexandra School History Centre, sharing space with the Old Strathcona Foundation on the third floor. Both organizations are happy with the arrangement as they share

common purposes. The Old Strathcona Foundation pays two-thirds of the rent and in other ways has been very helpful to the E & DHS. The office offers limited space for researchers.

The Society does not have to pay for the use of the ground floor meeting room for its winter speaker series.

Issue:

A. Volunteers: The Society is located on the third floor of the Queen Alexandra History Centre. There is no elevator and a number of the elderly volunteers cannot climb the three flights of steps to help with school programming.

Staffing:

A volunteer-run organization, the Society has no permanent staff. For the Historical Festival, the Society hires a coordinator. The same person has been taken on to do some marketing for its school programming. It has a membership of 374 paid-up members. A couple of years ago, it was difficult to attract new Board members. However, this past April, with new elections, four new members to the Society have been recruited to the Board so the organization is experiencing rejuvenation.

Issue:

A. Volunteers: While the Board is experiencing a renewal, the Society needs volunteers to work with the Public School Board on school programming. It is almost impossible for the Society to supply volunteers for the two or three days a week programming. The Society has noticed that younger people in their 30s and 40s are not volunteer-oriented and this is a concern for the future of all not-for-profits.

Programming:

For many years, the Edmonton & District Historical Society has offered a winter lecture series, which is free to the public. Over the years, it has been held at different venues. Since moving into the Queen Alexandra School, its speaker series is held on ground floor of school. While the Society does not offer school programming, it has partnered with the Public School Board, which does offer history programming, by supplying books, artifacts from the City Artifact Centre and some source material. The Society also teaches school children research techniques. The School Board provides the funding and a .6 FTE for the school programmes. The school programming has been very successful and is expected to get bigger. As a spin-off from the successful networking of its Historical Festival, the Society is planning a brochure/calendar that features museums etc. for northern Alberta.

The most ambitious and most successful heritage awareness campaign in the city was begun in 1996 when the Society started up Historic Edmonton Week with 11 partners leading into Heritage Days weekend at the end of July. The Society invited all heritage organizations in the city to offer tours, open houses, lectures etc. that are, then, coordinated and advertised by the Society. So, for example, the Highlands Historical Society offers guided walking tours, RAM offers a behind-the-scenes peek into the collections. The City Archives has an open house etc. Historic Edmonton Week has been so successful that the E & DHS decided to expand into the surrounding area, encouraging heritage organizations as far west as Jasper and as far north as

Athabasca to get involved in the Edmonton and Athabaska District Historical Festival. Last year, 377 organizations became involved in the Festival. While most of the week's activities are free to the public or by donation only, the Society does have to charge for its out-of-town bus tours.

Heritage Network:

The Society would be in favour of any type of network, formal or informal, although a committee, rather than a formal network, might work better. Nevertheless, the Society realizes that some form of organization is required if the network is to function. Communication among the heritage organizations has to be improved and that should be the main function of the network. If a network is to work, it needs to market its members; collections are being lost because Edmontonians do not know where to go to donate their material.

Role of Provincial Government Bodies:

The Royal Alberta Museum and the Provincial Archives should be included in any network that might be formed.

Edmonton Tourism:

Edmonton Tourism is not doing enough to promote Edmonton's heritage or Edmonton's heritage organizations. It should certainly promote city-run heritage facilities more.

Historical Societies

Highlands Historical Foundation

A number of years ago a group of interested citizens wished to purchase historic buildings in the Highlands area that were under threat in an effort to preserve them. Their attempts to raise money toward this cause failed and it wasn't until 1988 that the Highlands Historical Foundation was established.

Mandate:

The Foundation's by-laws are currently under review to reflect changing priorities of the group; the Foundation had been involved in art shows and Christmas light competition (community league functions) but the new Board has decided that there should be a return to heritage issues.

Governance:

The Highland Historical Foundation has an all-volunteer board with no paid staff. A President, Vice-President, Treasurer and a Public Relations person constitute the Board. Most are professionals and are, therefore, very busy. Four years ago the Board nearly folded. A shrinking volunteer base and burn out of active members meant that no one wanted to serve any longer on the Board. A "Thanks for 13 Years ..." headline in the Foundation's newsletter underlined the critical situation facing the Foundation and a core of six people were determined not to let the Highlands Historical Foundation die. It took two years for the Foundation to recuperate and to attract new people. Then, last year the owners of the MacGrath Mansion agreed to participate in Open Doors during Historic Edmonton Week. The interest shown by the 690 people who signed up for the tours excited the Board and there is now a positive outlook and energy. There are currently 13 Board members.

Funding:

Nearly all monies are raised through membership fees, which remain stable at \$10/individual, \$15/family. The Foundation has always run on a shoestring, \$1500.00 being as much as the Foundation normally has in the bank. In 2005, the Foundation raised \$800.00 when it sponsored an open house for members only at the Mitchell House. Other monies are raised through the sale of walking tour booklets and back issues of the Foundation's newsletter, which are sold at the occasional Artfest held in the community, or at the Open House events. The Annual General Meeting also raises some funds for the Foundation. Paid up memberships currently stand at 40 which, while an improvement over several years ago, is still only half of the membership at the height of the Foundation's life.

Facility:

The Highlands Historical Foundation has no office. Archival and office materials are held in the homes of various Board members.

Staffing:

There is no paid staff.

Programming:

A newsletter once a year keeps everyone in Highlands, member or not, informed on the Foundation's activities. A main feature in the current newsletter is extracts from oral histories that the public relations Board member conducts. The Foundation hopes to deposit its oral history tapes with transcriptions eventually with the City Archives. Some organizational materials such as past newsletters have already been donated to the archives. Other publications include: *Eva, The Weatherlady*, a book on Eva Owen, was published by the Foundation in 1994; *The Highlands: Edmonton Historical Walking and Driving Tour* which was produced with the help of the Heritage Resource Management Branch of what was then Community Development, Province of Alberta; and four years ago, a website.

Over the next few years, the Foundation hopes to: have an Open Doors tour of the MacGrath Mansion as a fund raiser; have a history of Highlands published and an inventory of archival materials completed. An updated inventory of historic buildings coordinated by the City Planning Department is underway that saw direct input from the Board which drew up an initial list of some 40 buildings for the city's consideration. The consultant's draft report is due at the end of May 2007.

Collections:

The Foundations has no collections.

Heritage Network:

While it was felt that a loose group of interested parties could learn a great deal from each other, time restraints on Board members' time are a major concern on how such a network would actually function. Too, some structure is needed to ensure that meetings are organized.

Edmonton Tourism:

Edmonton Tourism disseminated the Foundation's walking/driving tours, which is appreciated. There is an opportunity for Edmonton Tourism to market Edmonton's neighbourhoods such as the one that is developing around the bed and breakfast, La Boheme. A bookshop, art shop, restaurants, craft shops have moved in to create a core of funky, unique businesses. A now defunct city plan to see landscaped medians, a reduction of traffic lanes and a bike path would have helped to cement the neighbourhood feel to this nucleus.

Other Issues:

A. Development: Concordia University College is undergoing a major expansion. There is some concern that the expansion will lead to a demand for student residences that might impact on the Highlands' neighbourhood with the possible expansion of the campus.

Historical Societies

Old Strathcona Foundation

The Old Strathcona Foundation was founded in 1974 in response to public concerns around a planned freeway through the area.

The Foundation received a 10-year grant from the city for staff to work with architects to help preserve the character of the area. In recognition of the architectural significance of Old Strathcona, the Province designated the area a Provincial Historic District, only the second such designation in the province.

Mandate:

The mandate of the Old Strathcona Foundation has always been the preservation and restoration of the historical assets of the area, complimented by programmes to revive cultural amenities to make Old Strathcona a place where people would want to live, visit, and where businesses would prosper.

Governance:

The OSF has a volunteer board. Currently there are a couple of vacancies.

Funding:

All city funding ceased in 1994. Since then, the Foundation has existed on a shoestring despite some public perception that the Foundation is doing well financially. The Foundation sold the Princess Theatre and is carrying the mortgage, the monies from which have carried the Foundation for a number of years. However, that source of revenue is eroding quickly. Most money for operations is raised through a casino once every 18-24 months. Project monies come from a variety of sources: for example, the Silly Parade is funded through an Arts Council grant and a Canada Heritage grant through the Celebrate Canada! Programme.

Issues:

A. Legacy Fund: The Foundation needs a legacy fund. The money accrued from the mortgage of the Princess Theatre is being eroded. Once it is gone, there will be no seed money for a legacy fund.

B. Operations Funding: Special projects such as the Silly Parade are funded through various grant programmes. There is, though, no grant for administration/operations and non-profits cannot use project money for administration costs. The Foundation needs stable operations funding to carry out its mandate and to move heritage issues in the area forward.

C. The Arts Council: The Arts Council has not been supportive of the Art Walk because it is not deemed to be a festival. What constitutes a festival? The City, though, has been more supportive by waiving the sidewalk regulations.

Facility:

The Foundation shares office space with the Edmonton & District Historical Society in the Queen Alexandra School History Centre.

Staffing:

The Foundation senses that it is on the cusp of growth. Currently, there is a full-time Executive Director and part-time bookkeeper (three hours a week) and a contract marketing/promotions position for the Silly Summer Parade for two and one-half months.

All others are volunteers. The Foundation has been proactive is trying to recruit new members; it has a booth at the Old Strathcona Farmer's Market to disseminate information and the Foundation has plans to partner with the Alberta Association of Architects which has a representative on the Foundation's Board. These initiatives have led to a minor rejuvenation in the Foundation. Too, provincial area designation has fostered interest in Old Strathcona across the city, which is helping to refuel the Foundation's membership drive. The Foundation wants Edmontonians to understand that they do not have to live in Old Strathcona to be a member or to volunteer with the Foundation.

Issues:

A. Volunteers: Volunteers for the Foundation's cultural events go wanting. The Silly Parade requires 70 volunteers; the Foundation can only attract about 40. And the volunteers who do sign up for events such as the Silly Parade do not come from the local community but are drawn from family networks across the city. Burn out, then, is a real issue. With the current boom, the city is in a state of flux. The sense of a lack of community that newcomers feel can be addressed by volunteerism. The newcomers to the city are an untapped potential source of volunteers. The Foundation needs to tap into the influx of new, young people moving into the area's affordable housing. But, for newcomers it is hard to get information on smaller organizations that require volunteers. The biggest loss was the closure of the Volunteer Information Centre in ca. 2001. And it is foolish to think that everyone has Internet access.

Programming:

The Foundation realizes that programming builds awareness and build on a critical mass to activities. So, despite city funding cuts in 1994, the Old Strathcona Foundation was proactive in fostering a number of attractions in the district. The Old Strathcona Farmer's Market, the Art Walk, the McIntyre Fountain, street signage (adopted now by City Planning and Development Department), the gateway arch on Calgary Trail and the Fringe Festival have all been either initiated or sponsored by the Foundation. The festivals are celebrations of community and should be supported by all parties, the residents, the Foundation, the City.

Heritage Network:

A heritage network would be a good idea especially if there was a mix of representatives from the culture, arts and heritage communities in the city. Use the synergy among these communities. The network also would need to establish long-term objectives. The question would be how such a network would be administered. Where does the funding come for it? Who would be responsible?

Edmonton Tourism:

Edmonton Tourism needs to appreciate the fact that festivals can only attract tourists during the summer months. Heritage districts, though, are there year-round. Edmonton Tourism needs to

sell Old Strathcona's eclectic mixed use of heritage buildings, funky shops, hospitality venues, residential and the fact that it is a designated Historic District. It should be selling the city's hidden gems, such as the Old Strathcona Farmer's Market. Edmonton Tourism also thinks that visitors come to Edmonton only for one or two days and therefore gives visitors only enough information to keep visitors here for that length of time. Alberta Tourism is equally bad, selling only the Rockies and the Calgary Stampede. Edmonton Tourism needs to make the city a tourist destination point and use its heritage as a selling point.

Other Issues:

A. Register of Historic Properties: The City needs to appreciate the fact that bricks and mortar are the foundation on which arts and culture thrive. The City needs to protect and foster areas where arts and culture can be celebrated. The Foundation wants the *Register* updated to include more buildings, green spaces such as the End of Steel Park and multi-use trails. The Foundation realizes that local communities need to help the city's planning department make informed decisions on matters that affect their neighbourhood.

B. City Planning: Ten years ago the city approved, with input from the Foundation, a redevelopment plan with architectural guidelines for Old Strathcona. Now that the area is a designated district, the Foundation wants to have more input in the planning for the district. This includes the five square block area east of the tracks and south of Whyte Avenue. There needs to be more incentives for property owners to stay small. Too, more affordable housing is needed in the area. The sense of place and community needs to be fostered. The City needs to work with the Foundation and the Community Leagues of Garneau, Ritchie, Alexandra and McKernan. The silent respect that owners once had for the Foundation and the district is no longer there; signage guidelines are overlooked and enforcement is reactive. There needs to be zero tolerance for infractions of the development plan. The City needs a policy to deal with the historic district designation.

C. The Cultural Plan: Edmontonians need to understand the distinction between heritage and culture. The Cultural Plan needs to make Edmontonians aware of the distinction between heritage and culture and that heritage provides the base infrastructure for the arts and culture. The Plan needs to evaluate the return that heritage brings to investments. Edmonton's new neighbourhoods have no sense of community unlike Old Strathcona.

D. Hospitality Industry: Old Strathcona has become a victim of its own success. The preservation of the area resulted in a mixed-use area that has become a focal point for the entire city. One of the results of this was that the hospitality industry along Whyte and surrounding streets to the south has taken off threatening the infrastructure that attracted young people to the district in the first place.

Historical Societies

Olde Towne Beverly

Mandate:

The Olde Towne Beverly Historical Society was registered as a non-profit society in 2005; for 10 years it was a history committee. The Society was formed after Lawrence Husieff and two other members lobbied the Beverly History Committee to form a heritage/historical group. The society has a constitution and by-laws, which give the society the ability to collect artifacts, and information and stories, with a final objective being a Beverly museum. The historical society does not restrict its information-gathering activities to the “olde towne” but includes old communities such as Beacon Heights and newer communities such as Abbottsfield.

Governance:

The Olde Towne Beverly Historical Society is run entirely by a volunteer board.

Funding:

The Society runs strictly on donations and money brought in through programming. The Beverly Business Association has given small amounts of money in the past for special projects.

Facility:

The historical society does not have a “home”. For a rent of \$500/year, the Beverly Business Association stores the society’s artifacts in its basement. Larger artifacts are stored in the backyard of the past President, Lawrence Husieff.

Staffing:

There is no paid staff.

Issue:

A. Volunteer Roster: Almost all the members are in their 70s and 80s, and there is an acute need for more and younger volunteers. While the current board members have an interest in seeing the community’s history saved they have neither the energy nor vision to make the society a dynamic one. Too, the older members are resistant to new ideas and to change.

Collections:

The Society has collected approximately 50 artifacts as well as some archival material. All the photographs are stored in one place and Husieff has scanned and burned a CD of all the photographs.

Collection Policies:

The society has neither a collections policy nor a disaster preparedness policy.

Issue:

A. Cataloguing: The society has not been able to inventory or catalogue its artifacts and archival material

Programming:

Once a year for two days during Historic Edmonton Week, the Beverly Historical Society gives historical tours to educate the public on the history of Beverly when it was an independent town (1906-1961). The Beverly Business Association donates the horse-drawn wagon. A guide booklet is for sale during Historic Edmonton Week and at the Beverly Business Association's offices. Arguably, the society's biggest accomplishment has been the publication of its history book *Built on Coal: A history of Beverly, Edmonton's working class town*. Other plans include plaquing the mine sites and the location of some of the early civic buildings. The Beverly Business Association voted against a city planning initiative that would have seen a reduction of traffic lanes on 112 Avenue, landscaped medians and turning lanes.

Issue:

A. Reprint of History Book: book *Built on Coal: A history of Beverly, Edmonton's working class town* is now out-of-print and the society wishes to reprint. An AHRF grant of \$5000 will cover only half the costs of reprinting since the original printing company destroyed the templates.

Heritage Network:

A possible benefit of such a network would be the exchange and sharing of information several times a year. Husieff would be reluctant to be involved in a museum's network that was dominated or organized by any one party. He felt that an informal unstructured group would be best at first. The Olde Towne Beverly Historical Society has cooperated with the Alberta Railway Museum in the past for a coal car display at the Abbottsfield Mall. A newsletter to exchange queries and information might be another idea. The Society sees any network acting as a clearinghouse for information.

Role of Provincial Government Bodies:

The Historical Society sees the Royal Alberta Museum and the City Artifact Centre as possible sources of artifacts for displays.

Historical Societies

Riverdale Community League

There is no museum, archives or historical society in Riverdale. However, Allan Shute has been collecting historical information, photographs, interviews and some memorabilia of Riverdale in his role of local historian for the past 34 years. In 1992, Tree Frog Press Limited, the small book publishing firm which belongs to his wife Katherine and him, brought out Riverdale: *From Fraser Flats to Edmonton Oasis*, a book on the history of their community, the result of 19 years of preparation. Over the course of his involvement in newsletter of the area – “Riverdale Community News”, “Riverdale Police Gazette”, “Valley Voice”, “Riverdale Historian” and “The Riverdalian”, he acquired a wealth of material. As the community league was and still is the only organization in Riverdale, the Shutes worked in co-operation with the community league to see their book published, and since then Allan Shute acts as the official historian of the Riverdale Community League. He still publishes stories, obituaries of old-timers and photos in the community league newsletter to acquaint residents with their past.

Governance:

The Riverdale Community League has a constitution and by-laws. Neither, though, reflects a heritage component as community leagues almost by definition focus on recreation, leisure and neighbourhood improvement. The Riverdale Community League was established in 1920 and was amongst the first in the city.

Funding:

Allan and Katherine Shute have sponsored most of the sponsorship of Riverdale’s historical and archival attention. Some funding was garnered through a Neighbourhood Improvement grant that saw signage and plaques erected in three locations in Riverdale. The League received some funding through the Wild Rose Antique Collectors Society to have photographs that Shute had collected for a history book copied onto internegs before he returned the originals to their owners. Towards a small portion of the editorial preparation of the Riverdale history book, Shute received help in the form of employment programs and volunteer assistance. He also received from AHRF a small sum towards its printing, and some assistance from the Riverdale Community League, the Film and Literary Arts Branch and the Alberta Foundation for the Literary Arts, but the total of this assistance was a minor percentage of the total budget required for publication, the lion’s share being provided by the Shutes.

Issue:

A. New Edition: Shute is acutely aware of the need to update the history book in time for the district’s centenary in 2010, but a project of this scope would be impossible without substantial support from two levels of government, private funding, full co-operation of the League and significant volunteer help.

Facility:

All archival material is kept at Tree Frog Press. Shute is considering donating all of the material to the City Archives at some future date. This location would be most appropriate because he has already donated material from his press to the archives and “Riverdalian” to the City of Edmonton Artifacts Centre.

Staffing:

See #1 above.

Collections:

The History of Riverdale boasted some 500 images – diagrams, maps, and photographs –which was only a portion of the 1500+ visuals that Shute had collected at that time. In the 15 years since publication, he has acquired at least another 1,000 photographs and countless stories, anecdotes and a massive collection of documented history concerning the two Area Redevelopment Plans that ushered in the development of the J.B. Little Brickyard, as he was involved in the planning and negotiation process.

Collection Policies:

The Riverdale Community League has no collection management policies. Shute recognizes that he needs to continue to organize and catalogue the material he has gathered.

Issue:

A. Funding: Without funding Shute and/or the Community League needs to catalogue the photographs.

Programming:

Allan Shute researched, co-wrote, edited and published the Riverdale history book in 1992. Then, to help celebrate the city’s 200th anniversary, the then Provincial Museum of Alberta and Shute collaborated to present “Historic Edmonton: Faces of Riverdale,” a photographic exhibit that ran at the Museum from 22 May to 4 July 1995. Shute then was awarded grant monies to mount and frame 70 historic photographs, which hang permanently in the community hall. A Neighbourhood Improvement Project in 1997-98 saw Shute, through the Riverdale Community League, erect an outdoor interpretive panel overlooking the district, a colour-coded flood pole attached to the Dawson Bridge with explanatory signage, a plaque and cairn at the Riverdale school and four historical panels inside the school.

Heritage Network:

Shute is skeptical about the ability of a network, either formal or informal, to actually work. In order to be effective, strong leadership and commitment from members would be essential. Given this rare combination, overall benefits are possible, though he feels that with such a large number of heritage groups and organizations in the city, any funding would be so diluted as to be only a token and not to be able to address any issues that organizations might have.

Role of Provincial Government Bodies:

Shute sees a role of provincial government bodies in Edmonton's heritage community. Partnerships such as that which produced "Faces of Riverdale" would benefit everyone. The Province, though, does not seem to understand the role of arts and culture in the creation of a dynamic society, he says, given its record for the past 16 years.

Edmonton Tourism:

A partnership with Edmonton Tourism is a natural fit. Visible and easily accessible historical interpretation is a key component to visitor enjoyment as most tourists have a natural curiosity to discover the story behind the city they are visiting.

Other Issues:

A. Newcomers: The development of the brickyard has seen a large influx of newcomers into Riverdale, some of whom have become involved in the community league. Their integration into an older, stable community has not always been smooth and this may impact on the sense of community. An ongoing program to acquaint new Riverdalians with their past would be a step in the right direction.

B. Public Art: Public art that includes story plaques downtown, throughout the river valley and in malls would help make the most of and tell Edmonton's many stories. Such a programme, though, needs strong organization and long-term, stable funding

Museums

Alberta Aviation Museum

Mandate:

There are two organizations, the Alberta Aviation Museum and the Edmonton Aviation Heritage Society. The former is the museum and is one tenant in the hangar. The heritage society is the landlord for the site.

The museum's mandate is to collect, preserve and present the history of Edmonton, Northern Canada and the rest of world as it relates to Edmonton. The Edmonton Aviation Heritage Society's mandate is to operate the facility as a historic site to the benefit of member organizations, and to provide a home for the past, present, and future of aviation in Edmonton.

Governance:

Edmonton Aviation Heritage Society operates the facility. Fifteen organizations, the Alberta Aviation Museum being only one tenant, pay a portion of the overhead costs on a per square foot basis - \$.80 per square foot for a year! There are three boards, one for the museum, one for the heritage society and the third being a focal point to represent the complete operations and facility.

When the city agreed to lease the hangar to the heritage society it insisted that a larger community than just the museum use the facility. Hence the large number of organizations – cadets, search and rescue, six veterans organizations etc. – that use the hangar. The arrangement has worked remarkably well.

Funding:

Up until last year the museum had been self sufficient through admissions, donations, and casinos. Facility rentals and educational programming help. Now, the museum has reached a point where it is too big to be a small museum and too small to be a big museum. The Director is aggressively working towards self-sufficiency because he recognizes that the museum and society both have to wean themselves off outside funding. Now, though, the Society and museum require bridge financing for the next three years. He was able to get a one-time grant from the city. Until new programmes kick in which are aimed at self-sufficiency, the museum's funding is not stable.

Issues:

A. Operational Costs: Grants are useful, but are almost always for capital costs related to restoration of artifacts, for example; there are no grants to cover operational costs such as salaries.

Facility:

The Alberta Aviation Museum is the only aviation museum that is specific to the Edmonton region. The hangar in which the museum is located is the last doublewide, double long British

Canadian Air Training Programme hangar left. The hangar is designated both provincially and municipally. It has 84,000 sq. ft. of space.

Issues:

A. Space: Both the Society and museum need to grow by 25,000 sq ft over the next five years, or 60-75,0000 sq. ft over the next 10 years. If the educational programmes are as successful as they hope, there may be a need to shorten the timelines. Total expansion plans may be difficult to achieve as current airport policy and the Society's economics don't allow the museum to expand in direction it wants to.

B. Environmental Controls: The hangar has no environmental controls. The HVAC system needs upgrading within five years.

Staffing:

The museum has a staff of 3.5 person years, a gift shop manager, an archivist/office assistant, and as of 1 July a half time position for the education director, a half time Executive Director and a half time executive assistant. The Society has 1.5 person years, .5 for the Executive Director, .5 for the executive assistant and .5 for the Education Director. There is a healthy volunteer corps of 80 that undertake a variety of jobs from front end, to working in the archives, display and restoration. In addition, the facility can call on several hundred less committed volunteers, on as required basis.

Issues:

A. Volunteers: The volunteers are aging, so while many come in three to five days a week, they cannot do physically some things any more. It is hoped that the new programmes will attract recently retired, younger people. Some of this concern is alleviated because the Society has brought in other organizations some of which have much younger people.

B. New Staff: If expansion goes ahead, the museum will need a curator, a volunteer coordinator, and a maintenance director for a total complement of eight museum and Society staff combined.

Collections:

Currently, there are 34 aircraft on display with an acquisition list of 26 aircraft, some of which will have to be represented by models and replicas as no originals remain in existence. The approximate number of artifacts is 20,000; the reference library has 25,000 volumes; there are 25,000 images. The museum has the fifth largest aviation-related collection in Canada. The collection is inventoried and catalogued and on-line with the Heritage Network (ASA).

Issues:

A. Environmental Controls: The archives and library need full environmental controls.

B. Backlog: There is a backlog of archival/library material requiring cataloguing.

Collection Policies:

The Museum has a collection, deaccessioning and disaster preparedness policies as well as contingency funding which is untouchable except in the case of an emergency.

Programming:

In July 2007, the museum will launch its corporate membership programme and its new educational programming. By 1 September, all new elementary, junior and senior high school programmes will be in place. The Society is also assuming the NAIT continuing Ed series of summer camps and other programming the fall. Both organizations have web sites linked to the Virtual Museum of Canada.

Heritage Network:

Edmonton museums have to get together because currently the city is approached by too many individual organizations so there has to be unified voice. One meeting has been held with another planned for 28 May 2007. Disappointment was expressed in the museum community generally in its inability to work together on collaborative issues that would benefit all. There is a need for a committee to form a consensus quickly and implement recommendations.

Edmonton Tourism:

Edmonton Tourism has been very helpful, by upgrading the listings for the museum, and has been instrumental in making new contacts in the movie industry, for example. Edmonton Tourism should continue in its support role but it is not its mandate to do the museums' job.

Other Issues:

A. Corporate Support: Frustration was expressed at the absolute apathy of Edmonton's business community towards anything heritage-related.

Museums

Alberta Museums Association

The Alberta Museums Association was incorporated in 1971 as a non-profit society by individuals, both museum staff and volunteers, who wanted to promote the development of Alberta's Museums. Today, the Association is a member-driven organization that serves the needs of its membership. It consists of an elected, volunteer Board, an Executive Director and a secretariat, each providing assistance, advice, information and counseling as needed by the membership.

Issues:

A. Governance: Most of the city's museums are either volunteer-run or have one staff member with a heavy dependence on volunteers and this dependency on volunteers is becoming a major problem. Over the years, volunteerism has changed a great deal. There are more and more demands on volunteers' time. Those who have the time to volunteer are less and less active in the volunteer sector. Ten years ago, those volunteering 10 hours a week were not uncommon; now it is hard to find those willing to put in more than two or three hours *a month*. What this means for the city's museums is that within five or, at the outside, eight years the volunteer well will have run dry. Those that are unable to transition to a staff run operation or are unable to fund sufficient staffing levels will certainly struggle and some will ultimately close.

B. Staffing: Staffing is always a problem with volunteer-run museums and museums can apply to the AMA Grants Programme for a project grant every four months. This does not provide long-term employment for a museum professional and hence it is very difficult for volunteer-run museums to hire a professional museologist. The AMA wants to move toward annual staffing grants that carry with them significant amounts of money; this will bring stability to what is becoming a crisis in the small museums. To achieve this, the AMA's Grants Programme will have to reallocate funding from current grant categories.

C. Arts Council Funding: Most AMA members are not eligible for AFA funding even though that organization is perceived by politicians and the public to have a heritage component to its mandate. But the AFA does not include a heritage component, and hence museums cannot apply for any of its grants. HEW, for example, should be eligible for Arts Council festival funding; how is it different from Heritage Days or any other cultural festival for which the city is known? Any future city funding for museums will help build capacity.

D. Museums Network: It is quite clear that within the city, there are too many organizations competing for the same pot of money. And the list grows as Edmonton Power, Edmonton Transit, the Edmonton Radial Society and the sports community look to develop their own museums. They are entering into an already struggling sphere. Little wonder that the reaction amongst a number of the city's museums to recent talks on a civic museum was viewed with some reservation.

Interestingly, Edmonton and Calgary have roughly the same number of museums yet there are stark differences between them. In general, the museums in Calgary tend larger operations, with considerable budgets, staffing levels and activity in the community. The museums in Edmonton

tend to be more diverse but they are smaller, volunteer-run facilities. This means that their level of capacity is diminished and this impacts everything from staffing to programming.

Yes, there are different levels of capacity within Edmonton's museums but this should not be a hindrance to forming a museum network that works for all institutions. A network has been tried in the past. In 1998, the AMA attempted to create an Edmonton area network and so long as the AMA organized the meetings and set the agenda, the network functioned. However, the AMA's role was simply to launch such a network, not run it long-term. As soon as the AMA backed out, the network folded.

Perhaps that model didn't work because it was too bureaucratic, too onerous. A looser structure might be more appealing yet some level of organization and a mechanism are needed to make it work. How the funding pot is divided could be an issue.

The Arts Council is not viewed within the museum community as being able to speak for heritage organizations. Yet, an expanded Arts Council that included heritage might work. It would have to be more than just lip service. Even the name would have to become something like the Edmonton Arts and Heritage Council to reflect its changed mandate. If checks and balances that recognized the differences between heritage and the arts were put into place, such an expansion of the Edmonton Arts Council could work. In that case, such a scenario would be better than establishing a separate Heritage Council. The Arts Council is an established, well-respected body with the city administration and with the arts community. Heritage organizations could piggyback onto the organization and its lobbying abilities.

Perhaps a model that Edmonton's Cultural Plan could adopt is that used in Ottawa. The city asked the question: What are the indicators that make a city a good place to live? One very important indicator was a healthy arts and heritage scene. Even though the national museums are located in Ottawa and are funded through the federal government, the City of Ottawa did not see that as a reason to divest itself of the responsibility to encourage the local heritage community. Ottawa's cultural plan provides more than \$6 million for capital and operating monies to the museum network on the condition that resources are shared and that the museums speak with one voice as a cohesive community when talking to the city. Now, the 11 local museums in Ottawa are no longer competing with each other, but working with each other. There are challenges, of course. Funding still comes up to council every year and it is possible that the vision that the current council has will be overthrown by another administration in the future. But for now Ottawa's plan might be a good model for Edmonton to follow. Timing for a museum /heritage network is right.

E. Edmonton Tourism: Certainly, there is a role to be played by Edmonton Tourism. While some city-run facilities such as FEP get good publicity through Edmonton Tourism, more could be done. Gerry Osmond, Executive Director of the AMA, cautions that tourism will not save the city's small museums especially those that do not or cannot charge admission. Edmonton Tourism potentially could be part of a museum or cultural network.

F. Other Issues:

Awareness: Heritage simply is not on the horizons of any of the three levels of government, or even the media. *The Edmonton Journal*, for example, has a Culture section but

carries very few heritage-related stories. To the newspapers and to governments, culture means the arts, and heritage issues consistently fall through the cracks when it comes to funding.

The Museum Community: Vision is everything. Due to an ongoing lack of funding and the diversity in terms of size and scope, the local, provincial and even national museum community has become insular, insecure, and in constant competition. Even though the museum community has shared goals and objectives not enough partnerships are being formed so that the museums can combine resources to achieve what should be achievable goals. The museum community needs to recognize that they need each other. City museums do not know what is happening in the rest of Edmonton's museums. How aware are they, for example, of the issues and programming at the RAM or UCAMA? There is a huge disconnect within the city museums.

AMA's Role: The AMA recognizes that it, too, needs to connect more with Edmonton's museum community. Perhaps because the AMA is in the city there is a perception on both the part of the AMA and on the part of the individual museums that access to the AMA is easier for the city museums than it is for a facility in, say, Peace River. Ironically, the AMA finds that there is greater interaction with members outside of Edmonton than with any within the city. Even the AMA conferences are attended only sporadically by Edmonton's museums even though there are grants to encourage participation. There are exceptions to this. The University of Alberta Museum and Collections Services and the Telephone Historical Centre have become very active in the AMA.

Consultation: There appeared to be a lack of consultation with local museums when the city was developing its Heritage Plan last fall. Glad to see that heritage is being included in the Cultural Plan!!

Museums

Alberta Railway Museum

Mandate:

The Alberta Railway Museum collects, preserves, restores, exhibits and interprets artifacts, which show the history and social impact of Canadian National Railways and Northern Alberta Railways and their predecessors in Northern and Central Alberta. The Museum's mission statement was written in 1993 and needs no revisions.

Governance:

The Museum is operated by the Alberta Pioneer Railway Association, a registered non-profit society formed in 1968. The Museum's by-laws establish a volunteer board of up to 15 directors; currently, 11 people serve on the Board. The by-laws state that every board member has to donate a minimum of ten hours a month to Museum activities, and to ensure an active Board, hours are logged each month. Any Board member who misses three meetings in a row is removed. This ensures a dedicated, active Board. The by-laws state that a quorum constitutes whoever attends the annual general meeting.

Funding:

The Museum receives funding from several sources: 1. The single largest injection of hard cash comes from a casino which it runs once every 18 months; the approximate \$82,000 that the Museum makes in a casino basically has to fund Museum activities until its next casino; 2. While the Museum does not engage in fund raising projects, in-kind donations – equipment, rolling stock and materials from railway companies – are made to the Museum on a regular basis; 3. AMA grants have funded restoration, preservation, and repair projects (the Museum is able to match the \$5000 grant with in-kind donations such as labour); 4. The Canadian Museums Association, which receives, funding from Heritage Canada, funds seasonal staff up to \$15,000; the grant covers 75 per cent of salaries of \$11.00/hr. for 15 weeks; 5. AHRF grants help fund seasonal staff as well although these grants only pay the minimum wage. For three staff this means \$4250.

Major expenses include track maintenance, insurance and propane.

The Museum felt that it could survive if it had a constant \$50,000/year base funding.

Facility:

The Alberta Railway Museum is located on eight acres in the extreme north-eastern part of the city, just inside the city limits, beyond bus and LRT lines, water/sewer and natural gas lines. The facility presents a replica of a small railway yard, complete with shops, water tank, station, trackage, cars and locomotives. The Museum is open during the summer season when it operates small self-propelled motorcars and a steam or diesel powered train on holiday long weekends.

In addition to 2.5 miles of track, there are: two workshops that have a total of 35,000 square feet where artifacts are restored and worked on; the St. Albert railway station which houses a small museum display and gift shop; the water tank from Gibbons; a railway bunkhouse from Roslyn that serves as the office; and a fire hall that was retrieved from the now abandoned City Yard on 104 Avenue and 116 street where CN had a roundhouse and locomotive servicing facilities. The fire hall serves as a commissary for Solicitor General work crews that provide grounds maintenance, painting and general repairs throughout the summer. The museum provides lunch for the crew. Displays are inside some of the 65 pieces of rolling stock. Propane heats the locomotive shop.

Plans for the future include: an exhibition hall and improvement in the track, washrooms and city utilities.

Issues:

A. Land: In order to adequately interpret and display its collection the Museum requires a total of 30 acres. Discussions have begun with a neighbouring farmer regarding the extra 22 needed acres.

B. Environmental Controls: There are no environmental controls.

C. Utilities and Zoning: A big issue with the Museum is the need for public transportation to the site as well city utilities. Since the Museum is within city limits, the question becomes one of zoning and where the city feels the Museum fits in with its plans for development. Light industrial zoning would probably be best for the Museum.

Staffing:

The Museum has 75 volunteers, 20 of whom are active in the organization. Seasonal staff interpreters are hired through STEP grants.

Issue:

A. Volunteer Base: The volunteer base is dwindling. Burn out among the active members is a problem.

Collections:

The Museum is cataloguing 14,000 photographs, 12,000 slides, 8 and 16 mm film, drawings, diagrams, and maps.

The rolling stock collection of 65 pieces needs to be covered. National significant artifacts need to be addressed at the national level to ensure an awareness of Alberta's and Canada's railway heritage. The appraised value of the rolling stock is approximately \$4 million and the buildings, track and property were appraised at approximately \$2 million.

Issues:

A. Environmental Controls: The collection is stored in the train station, which has no environmental controls.

B. Maintenance: A major issue and cost is maintenance: every 10 years or so the Museum needs to refurbish its rolling stock.

C. Funding: Funding for maintenance too unpredictable.

Collection Policies:

The Museum has a collection and a deaccession policy, but no disaster preparedness policy. However, its operations manual devotes several chapters on how members are to deal with certain “disasters” such as spills and accidents with equipment when people are on a train. Fire extinguishers are around the site and the Museum is inspected regularly by the fire department. Inventories of the collection have been done; the collection is, accessioned, catalogued and entered into a database (INMAGIC). Archival material has been donated to the Provincial Archives.

Programming:**Issue:****A. Transfer of Knowledge:**

A major issue facing the future operation of the Museum is the reluctance of older members to transfer knowledge of older technologies to younger members.

Visitorship:

Some 4,500 people visit the Museum each year.

Heritage Network:

The Alberta Railway Museum is keen on any form of network, informal or formal, because any exchange of information is better than the current lack of communication amongst the museum and heritage community. Even a smaller network of transportation museums – the Reynolds-Alberta Museum, Edmonton Transit, the Aviation Museum - might be useful.

The Museum sees the role of the AMA as advisory and consultative; perhaps the AMA could create a database of consultants in a number of areas needed by museums. Such a network could act as a clearinghouse for information; it could be a forum to exchange information. However, the Museum is leery of another level of bureaucracy and would probably prefer a loose form of networking. The Museum agrees that the trick would be to figure out ways in which the various organizations can cooperate in areas such as grant writing as it feels that the various organizations would stand a better chance of funding if all applications were screened by one agency.

Role of Provincial Government Bodies:

The Alberta Railway Museum sees the role of provincial government bodies being that of a partnership, one in which resources and experience in collection conservation could be shared with smaller museums.

Edmonton Tourism:

The Alberta Railway Museum brochures are currently being disseminated by Edmonton Tourism and it buys into an *Edmonton Journal* insert that covers the province from the eastern slopes to western Saskatchewan. Edmonton Tourism could be a member-at-large in any network that might come together.

Other Issues:

A. Future Issues: The Museum has become too large for volunteers to handle acceptably. The Museum, the only one of its kind in Alberta, must plan ahead to fulfill its mandate as an attraction for the Province of Alberta.

Museums

City Artifact Centre

Mandate:

The Artifact Centre is to supply Fort Edmonton Park and the John Walter site with a collection of acceptable artifacts to represent the appropriate era as displayed at those facilities (1846-1929) and to collect artifacts significant to the history of Edmonton.

Issues:

A. Political Pressures: Many artifacts that have been taken in do not fit the mandate and are, therefore, superfluous. Political pressure from a variety of areas accounts for the superfluous intake. There have been donors who have been refused by the Artifact Centre staff because their donation was outside of the Centre's mandate, so they have gone to elected officials and insisted that the City accept the item or items. An example of this is the recent decision to accept Mr. John's hat shop material. Mr. John's hat shop is outside the time frame of Fort Edmonton Park, and the donor insisted that the only way this collection could be displayed would be as Mr. John's Hat Shop. This collection presently sits in storage taking up a great deal of space at the Centre.

B. Approved Manual: In the 1960s when the Fort was being planned, the city was accepting all offered artifacts. By 1991, it became clear that this was bad practice so a procedures manual that imbedded the Centre's mandate was drawn up but never signed off (see below).

Governance:

The Artifact Centre is part of Recreation Facilities, Community Services Department. Functionally, it is lumped with rinks and swimming pools. There is a functional set of directors, one each for programmes, operations, and partnership and development. In addition, each director has facility responsibilities.

Issues:

A. Responsibility, not Authority: The reporting structure is confusing. There is a dedicated director for the Artifact Centre who is also responsible for a functional stream as well as having facility director responsibilities for Fort Edmonton Park, John Walter Museum and the City Artifact Center. This director relies heavily on supervisors and line staff to make a lot of the day-to-day decisions, and is consulted on decisions of greater significance. This present supervision model spreads staff at all levels thinly and leaves little time to focus on long-term planning in regards to the Artifact Centre and its future mandate. Requests for decisions of a significant nature can go through eight directors who give their input but, ultimately, the facility director has the final authority to make decisions. Some of the frustrations due to this structure may be alleviated with the new process manager who is developing ways to move things forward. Staff, too, has found ways to work within the present structure. Because there is no executive director for the Centre, issues are not dealt with in as timely matter as required.

B. The Foundation: The Foundation is comprised of well-meaning, enthusiastic volunteers. None, however, is a historian. So, without an appreciation for the historical rigor that

a theme park ought to work under, the Foundation does not always adhere to its own mandate, and occasionally involves itself with artifact collection, which lies outside its mandate. The Foundation has a list of 33 projects for which it is to fund raise to help complete these projects. The Foundation should concentrate on raising funds for those projects that have been identified in the Master Plan. The encumbrances that were tied to the LaFlèche Brothers' donation may create issues for the Artifact Centre and the Park if these items are not displayed in a manner that is acceptable to the donor.

Funding:

Community Services pays for staff; maintenance of the building is funded through another department. The only direct operational budget for the Centre is \$5000 that has to cover: toilet paper, cleaning supplies, restoration materials such as sandpaper and paint, coreplast and vinyl for signs for the zoo. Special projects can be funded outside the budget but granting requests have to be coordinated within Community Services, which is limited to three applications. As all grant requests are prioritized, it is rare that the Artifact Centre receives a grant. It did receive one AMA grant in 1996 for a laptop computer that staff could use while on-site at Fort Edmonton Park.

Issues:

A. Operational budget: A \$5000 budget that is far too little for the demands. Sharing this with other facilities means that little restoration/stabilization work can proceed on the artifacts.

B. Support Staff: The City no longer has a grants officer to help coordinate requests.

Facility:

In 1977, the City decided that the 1894 Ochsner brewery was to be used, in part, as the City's Artifact Centre and in that year, an addition was built onto the old brewery. It is a large, three-floor facility. The basement has a dirt floor; the upstairs floor was never finished and requires two more inches of concrete on part of the floor; a small part of the upstairs has a wood floor. Large artifacts are placed directly on the floor; in the basement, they are palletized. Small artifacts are on open shelves. There are no storage cabinets. Only the basement has a sprinkler system.

The City does a risk management audit on the facility each year for insurance purposes.

Issues:

A. Space: The Artifact Centre is quickly running out of storage space. However, this could be alleviated by a) providing compact storage units that increase storage space by 40 percent b) deaccessioning duplicate, incomplete artifacts and c) deaccessioning those artifacts that do not fit its mandate.

B. Equipment: The Artifact Centre has high ceilings but shelving can only be built so high and remain stable. A variety of material handling equipment would be advantageous to the operation of the Centre. There is only one rolling stepladder for the entire facility and more are needed.

C. Environmental Controls: There are none. Flooding in the basement is an annual problem. The Ochsners built their brewery in this location because there were natural springs.

These springs flood the basement each year. Two years ago the flood was worse than usual. The City has such a large collection that everybody borrows from but it and Fort Edmonton cannot borrow because professional institutions will not lend to facilities that have poor security and no environmental controls.

D. Fire Control: The main and second floors have no overhead fire suppression systems. There are fire extinguishers located on both floors at strategic area. This, of course, places the collection at risk.

Staffing:

There is three staff on site to handle the collection. In addition, the same three staff handles the artifacts at Fort Edmonton Park and the John Walter site. Those collections remain on site because of year- round educational programming and special events. They ensure that the displays are secured; artifacts catalogued and stored, and support educational programming needs.

Issues:

A. Professional Staff: There is no professionally trained staff with a Museologist diploma/degree. Staff all has at least one university degree in the Humanities coupled with numerous courses/workshops in museum standards, textile/metal conservation, display work etc. At one time, there was a Curator and then a museologist but these positions have either been eliminated or shunted into research only.

B. Collections Management: The current level of staffing is adequate only if collections management was their sole responsibility.

Collections:

There are 45,000 artifacts stored at the Artifact Centre and another 50,000 at Fort Edmonton Park. The collection, including the artifacts at Fort Edmonton Park is fully accessioned, catalogued and on ACCESS database.

Issues, Artifact Centre:

A. Dirty Files: There are duplicate files, and files that need cleaning up in order to make the database useful. There is no staff that can dedicate time to clean up the files.

B. Dirty Artifacts: There is no custodial support and dust is a *huge* issue. Open shelving with no dust covers exasperates the dust problem. Only the textiles are stored to museum standards because they were done by University of Alberta, Clothing and Textiles intern programme. Artifacts need to be cleaned, stored on coreplast-lined shelves (the plywood shelving off-gases) and drop sheets applied to all open shelving. The old plastic bags need to be scrapped for zip-lock bags.

Issues, Fort Edmonton Park

A. Rolling Stock: It needs to be stored. Decisions have to be made on inappropriate artifacts on site. The rolling stock committee reviews the inventory on site and makes decisions on new offers to the acquisitions committee, which is composed of the Artifact Centre staff.

B. Care of Collections: At the end of the season, the window displays are removed and stored in same building. None of the buildings has environmental controls. There is UV shielding film on some of the windows but deterioration of textiles due to excessive UV means that there

are few textiles on site and no textiles in windows. It is staff who has to field complaints on deterioration of artifacts.

Collection Policies:

There is a collections policy but it has not been signed off. Nevertheless, the staff follows it. The collection policy includes a deaccession policy, so it, too, has not been approved. There is a disaster preparedness policy.

Issues:

A. Provenance Questions: At the Fort, rolling stock ownership is an issue as previous poor records management means that ownership is in question. Provenance is questionable on some artifacts. These items have been assigned a zero number, indicating that original ownership is unknown.

Programming:

No public tours are offered due to safety issues. However, staff does give tours to Fort volunteers and some special-interest groups.

Heritage Network:

The Artifact Centre staff participated in the Edmonton Heritage Network of 15 years ago. They met once a month in various locations throughout the city. It only lasted a couple of years because for most of the participants it was a social club only that had no clear agenda. A heritage network would work if placed on a professional level. It would be useful for sharing artifacts as many organizations and institutions approach the Artifact Centre to borrow material.

Other Issues;

A. Civic Museum: It could complement Fort Edmonton Park if it dealt with Edmonton's post-1920 history. All post-1920 artifacts could be removed to the civic museum leaving the Artifact Centre to deal with the Fort and John Walter sites.

Museums

Edmonton Power Historical Foundation

Mandate:

Last summer, the Foundation applied to the AMA for museum certification and, to be approved, the Foundation had to develop a written mandate. The Foundation's purpose is to preserve and interpret the history of the electrical power business in Alberta in general and more particularly in Edmonton and to educate people about the industry.

Governance:

The Foundation is run by a volunteer board.

Funding:

Its principal source of funding is a casino once every 18-24 months. It has not applied for any AMA grants because the casino money has been adequate. The Foundation applied to CHIN to set up a website but its application was turned down. However, the Foundation partnered with NAIT where one of its classes built the website. Architectural students at NAIT also built a model of a power plant for display. At the beginning, the Foundation got support from Edmonton Power but when it was sold to EPCOR there is less interest and support.

Facility:

The collection is split between the Rossdale power plant and the Leduc West Antique Society's site. Archival material is held at Rossdale, displays and artifacts are at the Leduc site in a 40-x50 sq ft. building.

Issues:

A. Space: At the Leduc site, the Foundation is running out of space and they are hoping to be able to expand either in the current building where they are located or in another building. Archival storage and an office are in the Rossdale Power Plant but not for long as EPCOR wishes to establish a water treatment research and training centre in that space within a year.

B. Environmental Controls: There are no environmental controls in Leduc and no full environmental controls at Rossdale.

Staffing:

There is no paid or permanent staff. The Foundation has a membership of 40, a dozen of whom are active members.

Issue:

A. Volunteers: The members of the board are aging with no new members being recruited. Despite this, the Foundation has not had trouble recruiting Board members from its overall membership. Members are essentially retired Edmonton Power and some EPCOR employees.

Collections:

There is a small collection of 100-200 artifacts, the largest artifact being a 300-lb functional steam engine at Leduc. The Foundation has a good collection of drawings, correspondence and annual reports that are stored in Rosedale in four or five filing cabinets.

Collection Policies:

The Foundation has a written collection policy as part of its application to AMA.

Issue:

A. Collections Management: Most of the artifacts are not inventoried or catalogued.

Programming:

The Foundation has been in existence since 1989 and until five years ago its primary function was to provide tours of the power plant at Genesee. Following 2001, security was at Genesee was tightened, curtailing visits. Then, five or six years ago, the Foundation developed a working relationship with the Leduc West Antique Society, which has a site five miles west of Leduc. The Society's focus is agriculture with displays of farm equipment, and some buildings such as a school and a railway station. The Foundation was able to lease one half of one of the Society's building. This is where the Foundation has its displays. A popular display with children is bicycle that when driven powers a generator that shows how much power is being generated.

Four years ago the Foundation funded and published a centennial history of electrical utilities in Edmonton. No grant monies were sought as the money accrued through its tours paid for the \$150,000 bill. EPCOR did not help. The book was distributed to EPCOR employees, school, and museums.

In the future, the Foundation would like to build a portable display about how power is generated which it could then take to local fairs, schools etc.

Issue:

A. Displays: The Foundation recognizes that its static, unchanging display will only attract visitors for so long and that it needs to change its displays to keep them fresh.

Visitorship:

The Leduc West Antique Society is open to the public the long weekends in May, July and September. Of the approximate 6000 people who visit the Society's functions, approximately 1500 people take in the Foundation's displays. The Society charges admission of \$5.00 but none accrues back to the Foundation.

Heritage Network:

Members of the Edmonton Power Historical Foundation have attended several recent meetings this past winter regarding a museums network. At several of the meetings, there was concern raised that such a network would be all talk and no action. The Foundation has little interaction with other Edmonton museums yet some of the Foundation's Board is lukewarm at best to the idea.

Edmonton Tourism:

A few years ago, the Foundation produced a pamphlet for distribution by Edmonton Tourism but the relationship fell apart because the Foundation did not pursue the relationship. It has no brochures right now due to time restraints of its limited volunteer base.

Museums

Fort Edmonton Park

Mandate:

In 1968 City Council approved a Master Plan for FEP. The overriding mandate for the development of the Park was as an unconventional museum, eschewing traditional showcases and making use of more active programming. It was also noted that FEP would engage in activities that would draw revenue to subsidize core functions. This statement of purpose was reaffirmed in 1988 when the original Master Plan was revised and re-adopted by Council. In 1995, a mission statement was added which reads: “Fort Edmonton Park provides Edmontonians and their guests diverse opportunities to learn, grow and enjoy themselves through the animation, conservation and experience of Edmonton’s history.”

Governance:

There are two entities involved in governance.

Fort Edmonton Foundation: The Fort Edmonton Foundation (formerly the Fort Edmonton Historical Foundation) was created in 1969 to act as capital fundraisers for the facility. It also owns one major operating asset, the steam train, which operation is paid for through an agreement with the City. This provides the Foundation operating monies for its office function. It currently has approximately 100 voting members from which a 15-member Board is drawn. The Board has an executive of six or seven. In the 1980s, the Foundation first-generation member volunteers were aging and it wasn’t until the mid-1990s that the membership underwent major renewal. At various times the Foundation’s role has been proposed to be directly involved in the day-to-day operation of the Park. In the mid-1980s it was proposed that the City and Foundation jointly operate the Park through a management committee, but the Foundation soon reverted to its more circumscribed role. At present, the Foundation is negotiating with City regarding an enhanced role in some specific Park operations, such as marketing, in addition to its traditional fundraising mandate.

City of Edmonton: The facility is run through the Recreation Facility Branch of Community Services of the City of Edmonton. The RFS Branch operates the City pools, recreation facilities, and arenas as well as the City cemeteries, and the unique facilities, including the City of Edmonton Archives, the Valley Zoo, the Muttart Conservatory and Fort Edmonton Park. The Branch is organized according to several functional outcomes (e.g. programming, business), each headed by a Director. Thus, while some functions of Fort Edmonton Park are singular to the facility, many are part of Branch wide operating sections not centred in any single facility.

The Director whose office is on-site at Fort Edmonton Park wears the hat of Director of Facility Development and Partnerships. This functional area, while being involved in the on-going physical development of Fort Edmonton Park has also major facility planning projects throughout the city (e.g. South West Recreation Centre). The organization, then, is structured by function, not by facility.

Issues:

A. Reporting Structure: Only the line staff is aware of the issues that they have to deal with on a day-to-day basis.

B. What is a Theme Park? Line staff has to work within a structure that does not appreciate heritage and museum concerns. The city has never understood what Fort Edmonton Park should be, and there have been, almost from inception, a conflict between a city administration that wants to reduce the overhead and the staff who do not want to cheapen the site or the visitor experience.

C. The Foundation: The Foundation has taken on an expanded role when it spearheaded the acquisition of the carousel. The Park's decision-making process was compromised by the Foundation's direct interference in the placement of the carousel.

Funding:

Fort Edmonton Park is fully funded by the City through an annual tax levy, with a revenue expectation through admissions, programme fees and private rentals. The Fort is part of what is called the Enterprise Facilities, where better than budgeted financial performance (revenue excesses) may be retained by those facilities in an "Enterprise Fund". The Fort applies for STEP and Young Canada Works grants for seasonal staff, in very limited areas (pony rides, costume department assistant).

Issues:

A. Structure: A new, three-year old outcomes model is designed not by facility but by function.

B. Fee Structure: It costs \$3 million a year to operate but revenue from all sources – gate, rentals, gift shop - brings in only half that amount. Admission funds are set by City Council, and it feels that the Fort's admission charges should mirror those at other like facilities. Therefore, admission to FEP has been raised to \$13.00 for an individual, a 40 percent increase. There are two levels of passes that can be purchased, a single facility pass and an all-sites pass. The city sites, especially the Fort, though, are seasonal operations so a yearly pass is not perceived to be financially practical for families.

Facility:

The Fort has 12 restored historic structures and 50 period constructed buildings. The Edmonton Radial Streetcar Society provides streetcar service for the Park but is not part of the Park administrative structure. There are no environmental controls. The UV film used on the building windows has not been renewed. Because doors are always open, dust and grit are a constant. Despite many challenges, the staff feel that the site could still be the model theme park that it was conceived to be.

Issues:

A. Environmental Controls: There is the lack of even basic environmental controls.

B. Static Displays: The number of interpretive staff dropped in the 1980s and only in 2005 did staff numbers return to previous levels. However, the staff is now manning twice as many buildings. This means, of course, that most of the buildings on site have no live interpretation and are static displays only.

C. Development Plan: In 2006, a development plan was adopted which was to address certain major issues facing the Park, including marketing, staffing levels, programming and events. However, the plan lacked detail, and was to be developed and functioning within a two year window. This leads to some skepticism as to the long-term availability of the money to restore staffing levels, for example

Staffing:

Within the functional outcome model, multiple managers experience overlapping mandates, and there is no mechanism for dealing with this ambiguity. Different managers supervise different portions of the programming, for example. There is, however, a single manager supervisor for buildings, the artifacts, and the animals. There is about eight full time year-round line staff at the Fort, and a varying number of part-time staff. These part-time positions are boosted during the summer months to 60 – 75 with summer hirings through STEP and other programmes. These numbers do not include staff hired by contractors (mainly food services).

Issues:

A. Investment in Staff: The City has under-invested in professional line staff for decades.

Collections and Collection Policies:

See “City Artifact Centre”

Programming:

Six years ago, management, the line staff and the Foundation created a process by which the parameters of the park could be determined in order to identify all remaining building projects to the completion of the Park. In accordance with the 1988 Master Plan Revision, the Park interprets Edmonton’s history between 1840 and 1929.

Issues:

A. Attendance: Management perceives programming as too dull blaming it for plateaued attendance. Attendance was up last year but it was also the first year in more than a decade and a half that significant marketing dollars were spent. The 40 percent increase and bad weather might bring down the numbers of visitors. Sunday shopping is the biggest reason for the drop in Visitorship. Prior to Sunday shopping, the Fort was used heavily by families.

Heritage Network:

This would be a good initiative. Fort Edmonton Park had a very successful, informal “Métis Heritage network” with the Métis Nation of Alberta and other museums and historic sites including Musée Heritage in St. Albert, Jasper National Park, and Provincial Historic Sites Services. Monthly meetings were held to share information for eight years. The Métis were particularly pleased with the partnership. A brochure advertising the three sites was produced. Some networks can work. A Heritage Network would only work if it were not run by the City administration but by means of another structure.

A cautionary note in that all networks have a shelf life unless they are renewed.

Edmonton Tourism:

Fort Edmonton Park lost its dedicated City PR person in 1997. This year, due to the “Fort Development Plan”, additional marketing money was available. Edmonton Tourism has worked with the Park for many years with varying degrees of collaboration. Edmonton Tourism has a role to play but not sure how the partnership would work.

Museums

Loyal Edmonton Regiment Military Museum

The Museum began through the efforts and vision of a former service member of the regiment who wanted to bring all memorabilia and artifacts together of behalf of the unit.

Mandate:

A written constitution, by-laws and a procedures manual were last updated in 1993.

Governance:

The Museum is a separate entity entirely from the regiment and is run by a volunteer Board.

Funding:

The regiment offers no support at all to the Museum. As part of its lease agreement with the City, the Museum cannot charge admission but can solicit donations. Tour groups pay at their discretion. Most of the Museum's cash flow comes from casinos, which the Museum gets every 18-24 months. They apply for a STEP grant each summer. AMA grants have paid for special projects in collections management, professional development, and exhibits.

Facility:

The Loyal Edmonton Regiment Museum was one of the first tenants in the Prince of Wales Heritage Centre and was able to negotiate a minimal rental agreement. The Collections Manager, Kathleen Haggarty, feels that the both the exhibit and storage spaces are adequate for the foreseeable future. The Museum is able to accommodate a small number of researchers and has full environmental controls and endeavours to follow standard conservation criteria.

Staffing:

The only professional museologist at the Museum is the Collections Manager who is on contract three days a week. The Curator position, vacant since the autumn of 2006, was a volunteer position; there does not appear to be any plans to bring on another curator. In the summer, there is a full time STEP student who does all the office work.

Issue:

A. Volunteers: The regiment is a militia unit so its members hold full-time jobs, usually, in the community and are "weekend warriors" only. This means that the volunteer roster is not drawn from the active members of the regiment. The volunteers are very elderly. Burnout is a serious issue.

Collections:

The collections deal with the history of the Loyal Edmonton Regiment and contain archival holdings, archival photographs, uniforms, accessories, firearms, edged weapons, and accoutrements. There are 12,000 records in the database, 10,000 of which are "clean". Since the

1998 flood, there has been a backlog of reconciliation records but this has been whittled down to just a few hundred records. The Museum averages 40-50 new acquisitions each to year; the Collections Manager has been able to keep up with the cataloguing and storage so that there is no backlog in this area. Takes everything offered, excess go into programming.

Collection Policies:

The Museum has both a collection and a deaccession policy in place. The Museum takes in to the collection everything that is offered; however, duplicates etc. are channeled into programming. Using FilePro, the Museum has approximately 10,000 clean records, of the 12,000-catalogued artifacts. The Museum follows standard museum practices for storage, handling and collections management. A procedures manual is being drawn up. A disastrous flood in 1998 prompted the Museum to draw up a disaster preparedness plan.

Programming:

The Museum had a dynamic interpretation and education programme up to three years ago but the retirement of the Curator has impacted the operations of the Museum. No new exhibits have been mounted and none are planned.

Programming has been minimal, except for tours and specialized groups. There have no changes in the temporary exhibit gallery in four years. All exhibits are static.

Visitorship:

The Museum appeals to a specialized interest group, and to seniors. There were no known numbers of visitors.

Heritage Network:

What could a museum network offer to individual museums that the AMA does not provide? was the question asked. There might be some value in a network as a clearinghouse for information.

Role of Provincial Government Bodies:

The relationship with the RAM is very good as the two institutions borrow and loan to each other. The same holds for the Museum of the Regiments in Calgary. Any new museum network should include the provincial institutions.

Edmonton Tourism:

Yes, it definitely has a role to play. Unfortunately, the Museum has no brochures or lure cards at present. "The Fortyniner", the regiment's newsletter is the only handout to visitors. So, without this, the Museum cannot take advantage of the distribution service that Edmonton Tourism currently offers.

Museums

Royal Alberta Museum

Mandate:

The Royal Alberta Museum is undergoing a renewal that will see a modest expansion to the present building. There are vision and mission statements approved and goals established. Each curatorial programme has its mandate to collect, preserve, provide access to and interpret its collection within the context of Alberta, western Canada, Canada and the world.

Governance:

As part of the Department of Tourism, Parks, Recreation and Culture of the Alberta Government, the museum is bound by the Historical Resources Act. The Director reports to the Assistant Deputy Minister for Tourism, Parks, Recreation and Culture.

Funding:

The museum is funded directly by the Alberta Government. The Museum also raises sponsorship dollars directly.

The Friends of RAM were founded in 1982 to raise money for the Museum. Over the years these activities have included operating, on behalf of the Museum, the Museum shop, collecting Museum admission fees, operating the café, assisting with the rental of the Museum's auditorium, collecting donations and operating a membership programme. The Friends raise project-related monies to support the projects and programmes of the museum by applying to agencies for which the Museum is not eligible. The Friends have also provided assistance in funding portions of exhibits, funding out-of-province travel and providing/funding the hosting for Museum-related functions. Currently, some contract staff are paid through the gate, others through Alberta Infrastructure for renewal-based projects. Most educational programming is paid for through the gate.

Facility:

The Royal Alberta Museum is the largest museum in Edmonton, with an on-site square metreage of 23,300 (250,807 square feet). This does not include the old Provincial Archives ell. There are 4,387 square metres (47,223 square feet) of off-site storage space.

Issue:

A. Upgrades: The museum was built in 1967, Canada's centennial year. Although a state-of-the-art facility at the time, the building envelope needs to be brought to current code, the HVAC system needs replacing. The Museum out-grew its current building nearly 20 years ago and is showing its age. The new extension will not affect the issues that the current building has.

Staffing:

As the largest museum in terms of square footage, the RAM is also the largest in the city in terms of permanent, full-time paid staff – 65.5 FTEs. The Friends employ, on a temporary basis, about

40 people who assist the Museum in the collections, café, and gift shop. Even with the help from the Friends, the Museum is severely understaffed in relation to the size and diversity of the collection and its programming demands. No new FTEs are anticipated for the expansion, placing a further strain on resources.

The museum currently has a roster of 50 active volunteers. Recruiting is passive as there has not been a large international exhibition in the last few years and our appetite for volunteers is limited. The Museum has the number of volunteers that staff desire in some areas (curatorial programs for the most part), but is short in other high volume and high volunteer dependency areas such as the Bug Room and Education. Overall, our expectations of volunteers are high; they must be reasonably well trained before they arrive, and thus the number we accept is quite small.

Issues:

A. Service: Although the museum will be expanding, no new FTEs will be allotted to the RAM by the provincial government so that, ultimately, service to the public in terms of programming and collection management will not improve.

B. New Museums: Adding two more museums (a civic and a sports museum) to the ten or more already in the Edmonton area could have an impact on the availability of volunteers for some areas of the RAM but not all, given the breadth of our curatorial programs and the Museum's mandate.

Collections:

The Museum has 12 active curatorial programmes that cover natural and human histories. The collections, which number 1,327,137 stored at the museum, range from ethnographic material, military collection, to minerals and ornithology specimens. In the off-site storage, there are 10,199,200 archaeological artifacts, 13,619 Cultural Studies and some Biodiversity studies' artifacts for a total of 11,539,956.

Renewal initiatives are resulting in upgraded collections storage to among the best in the country. The more environmentally sensitive collections will be moved to the new extension when it opens.

Collection Policies:

An all inclusive collection policy following recognized museum practices is in draft form only and has never been approved. Nevertheless, the staff follows the draft policy. The Business Contingency Plan (disaster preparedness) was written separately and has been signed off; it deals with the entire building and not just the curatorial collections. In progress is a divisional collection policy which deals with broader issues like the rationalization of provincial collections while the institutional policy deals with facility-specific issues like human remains.

Programming:

The RAM has a full range of curriculum-based school programs for Grades pre-school to 12 plus some initiatives aimed at post-secondary students. The Museum's main focus is on Social Studies and Science curricula. Elementary school students constitute the majority of the 40,000 to 50,000 students we deliver programs to each school year. Types of programs offered: 22

different school programs; 6 Edukits that are rented out to schools for a week at a time; tours for junior high and high school students; self-guided programs; by special arrangement we also do modified programs for home schoolers and special needs classes. The Museum has an active museum school programme.

Much of our public programming is designed around traveling and in-house exhibitions that includes presentations in galleries, lecture series, films, guest lecturers and visiting scientists, programmes run in conjunction with cultural groups, artists and musicians. We also have a number of partnerships that are ongoing and that result in annual events. Time Travelers has run for 13 consecutive years. The Bug Fair has run for three years. Spring Break programming has run for over eight years consecutively. National Aboriginal Day has been celebrated at the Museum for at least the same period and probably longer.

Visitorship:

The annual number of school children who visit the RAM is approximately 50,000; another 127,000 visitors are general admission and another 50,000 use the museum's facilities for special functions. The Director would like to see a return to free admission other than feature exhibits.

The museum has a marketing department with a budget that varies between \$100,000 and \$150,000 a year. There is also a Divisional marketing budget for the museum and historic sites. Sponsorship is sought for permanent and feature exhibits; this can range from \$25,000 to \$75,000.

Heritage Network:

This is an interesting notion but not one that is sustainable. Museums should definitely be seen as community assets and should be talking to one another professionally as a matter of course. The formation of partnerships to address specific topics, themes or to organize celebrations is possible without the existence of a formal network. Sharing common concerns is fine but to expect that member institutions would speak with one voice on topics more specific than "the value of Museums" or "the role of museums in the community" would be asking too much.

The Alberta Museums Association does this on a much larger scale and has spent a lot of time getting it right. The City of Edmonton could make suggestions about the creation of such a filtering mechanism or perhaps sharing the guidelines for grants juries with the city. It would probably be going too far to seek the incorporation of a review of requests for funding as part of Museums Alberta's grants adjudication process, even if the reviews were passed on as recommendations only from a jury of peers. However, the administrative framework would need to be similar and on a scale comparable to that of the Alberta Museums Association if it were to work effectively.

Role of Provincial Government Bodies:

RAM is not a stand-alone operation in the city. The city needs to be smarter in its support of museums so as to avoid duplication of operational monies. The RAM is looking to build partnerships both physically and administratively with the city and other groups. Forming partnerships with other museums is a way to save and to build collections; an agreement with the Telephone Historical Centre in 2003 could lay the groundwork for other partnerships. RAM has

experts in many fields and can be of help to other organizations in the city. The RAM has worked with the Alberta Aviation Museum, the City Artifact Centre, the University of Alberta Museum and Collections, to name a few, for its displays. It also encourages the loan of its material to institutions that can provide proper security and environmental controls.

Edmonton Tourism:

One of RAM's pet peeves is Edmonton Tourism, which has consistently ignored the Royal Alberta Museum in its promotional literature. RAM is an asset to the city, which ought to be celebrated and promoted. Visitors have to have a reason besides West Edmonton Mall to visit Edmonton and RAM is one very good reason why people should visit and live here. Edmonton Tourism does not promote any of the city's museums, including RAM, as a destination point for visitors. Now that the RAM is aligned with Alberta Tourism in the same ministry, it is hoped that the Museum will receive more attention from Tourism.

Museums

Telephone Historical Centre

Mandate:

The Telephone Historical Centre has a written mandate. The Centre updated its mandate and procedures policy while participating in the AMA affirmation programme.

Governance:

The Telephone Historical Centre is governed by a 12-member Board of Directors. The Board meets monthly and has an AGM in April of each year. The AGM was held on April 27th of this year (2007) with 33 members attending; this was out 22nd AGM. The Executive Director reports to the Board each month. The Board follows a policy approach and allows the Executive Director to look after the operation of the Centre.

Funding:

The Centre was forced to downsize from its Old Strathcona site to the Prince of Wales Heritage Centre in 2003 because TELUS wanted its space back. The move did not alleviate the Centre's financial problems, and in 2005 the Centre lobbied City Council, which swung a \$50,000 grant for the telephone centre. This was to tide over the Centre for three years but it will not be enough. A major source of funding (since the Centre cannot charge admission because no one else does in the Prince of Wales armouries) is casinos once every two years. The Centre also applies for a city operations grant, which tops out at \$15,000. Conducted tours are charged.

The provincial government has no interest in financially supporting The Centre but the Executive Director, Bert Yeudall feels encouraged by the city. However, city sympathy and cooperation has not resulted in stable funding.

Issue:

A. Rent: Although The Centre is a non-profit organization the lease agreement states that it pays almost \$1200/monthly rent. The amount is based on the square footage, including the basement storage. This constitutes the second largest drain on The Centre's finances.

B. Operational Monies: Casino money fluctuates, and so far The Centre has taken in \$7000 less this year than it made in 2005. This year the city operations grant was clawed back due to the earlier \$50,000 one-time grant.

Facility:

The Centre is located along the west wall of the Prince of Wales Heritage Centre. All tenants in the armouries are aware of severe structural problems on the entire outside perimeter of the building.

The Centre has a copy of the AMA emergency plan book. The Prince of Wales Heritage Centre building is looked after by the city, which has a disaster preparedness policy for city-owned buildings.

Issues:

A. Impacts on Visitorship: The Centre has been advised to limit its numbers of visitors due to concerns about the floor weight load and this has to be considered in planning operations.

B. Environmental Controls: Another issue is the lack of environmental controls along the outside perimeter walls.

Staffing:

There is only one paid full time staff at The Centre, the Executive Director, who is retained on six-month contracts. There is also an accountant who is paid part-time. Restoration of artifacts, exhibits and collections management are undertaken by a core of eight to 12 active volunteers who go in to The Centre every Wednesday.

Issue:

A. Volunteers: The Centre began with a group of interested Edmonton Telephone employees. These people are now quite elderly. The Centre has not been able to attract new volunteers so its dwindling numbers of volunteers is a major issue for the future.

Collections:

Seventy-five percent of the original collection was donated to the now Royal Alberta Museum in 2003. The Centre retained a number of the best pieces for its own use. The museum still has over 1,200 artifacts and archival items. Most are irreplaceable and the collection today is in the \$1million+ range. Tax receipts are issued for valuable collection items.

Issue:

A. Space: The museum continues to collect new artifacts and archival material on a very selective scale due to space limitations.

Visitorship:

The move to the Armouries hurt attendance and programming. Visitorship of 25-30,000 enjoyed at its facility in Old Strathcona dropped off to 6-7,000 people. New programming and school groups are adding to the number of visitors so that the numbers are expected to grow substantially.

Programming:

The Centre recently hired a part-time retired schoolteacher who goes in to the Centre once a week and for any booked programmes. New social and science programming is being introduced. The Centre takes part in a City Hall school programme. Most visitors now are people coming into the Prince of Wales Heritage Centre on other business, to visit the City Archives or another organization.

Heritage Network:

The Telephone Historical Centre and The Edmonton Aviation Museum are pushing for a network, either loose or more formal, to be formed. Bert Yeudall would prefer to have a loose organization at the outset although he recognizes the need for some level of organization. Years ago, Edmonton Tourism held meetings in a different facility each month. This might be a model for a new museum network. A network is an excellent way that various museums can help each

other. Yeudall feels that the network be restricted to heritage organizations and institutions and not include other facilities such as the science centre as their mandates are not heritage-oriented. Who will coordinate this effort?

Role of Provincial Government Bodies:

Yeudall could not see any problem with including the city and provincial museums and archives in the network. He doubts whether the City would consider any level of funding for the provincial institutions.

Edmonton Tourism:

Yeudall feels that there is not a lot of advantage to The Centre to belong to Edmonton Tourism as no money flows from Tourism to the museums. Edmonton Tourism provides distribution of brochures. It is an area that a museum network would actively explore.

Other Issues:

Civic Museum: If a civic museum were to go ahead, The Centre would like to be part of the initiative. Yeudall makes the distinction between a city museum and a civic museum, which could be an umbrella for museums such as the telephone centre. However, Yeudall recognizes that not all museums in the city want to be or physically cannot be rolled in under a civic museum.

Museums

Ukrainian Canadian Archives & Museum of Alberta

Mandate:

UCAMA's 2001 updated mission statement: Our mission is to enrich the appreciation of the Alberta experience by collecting, preserving, displaying, and promoting the region's Ukrainian heritage in a creative and engaging museum environment: -by developing and maintaining a collection of artifacts, archival materials, and books that focus on the Ukrainian experience in Edmonton within the broader context of the city, Albert, Canada, Ukraine, and the world and by providing a public service, educational opportunities, and cultural resources to the local community and visitors to Edmonton through exhibits, school programs, special events, and research facilities.

Governance:

There is a volunteer Board of nine members. Relative to many other volunteer-run organizations, UCAMA's Board has relatively young members. The youngest member of the Board is 27 years of age and the Board realizes that it is this generation that it must target to keep the volunteer core vibrant.

Funding:

Current Location: Most of the organization's funding comes through casinos, last one being held mid-March 2007. UCAMA has applied for and received STEP and AMA grants as well as the Alberta Society of Archivists for computers. The archives and museum has also received special grants from Ukrainian organizations for smaller projects such as the purchase of conservation materials.

Jasper Avenue Properties: UCAMA has an aggressive vision for a new facility and in March 2003 purchased the Brighton Block and the Lodge Hotel on Jasper Avenue East. Some monies have been raised towards refurbishing the interiors of these municipally listed properties; the museum has received \$3 million from Lotteries and they were able to convince City Council that their project would be an integral part of the cultural fabric of downtown so that Council gave \$3 million. There is an application for a matching grant with the federal government but reaction to their application has been very slow. They will be pursuing a Western Economic Diversification grant and they are hoping that individual donors will take advantage of naming opportunities in the new facility. They hope to move into their new facility in the autumn of 2009.

Issue:

- A. Capital Costs:** The main issue with UCAMA now is raising the remaining funds to see the Jasper Avenue properties developed into its new museum and archives. Hand-in-hand with this is the concern and current cost escalation that has seen other infrastructure programmes either scaled back or put on hold. They find that the public does not understand fully the impact that escalation is having on the project.

Facility:

The current facility on 110 Avenue which is owned outright by the museum is approximately 6000 sq ft over two floors. UCAMA boasts of an ethnographic and fine art collection housed on the main floor, and a library and archives. The facility is normally open to the public Tuesday to Friday 10:00 a.m.-6:00 p.m., and on Saturdays from noon until 5:00 p.m. They are closed Sundays and Mondays.

The two Jasper Avenue properties currently have no rooming house tenants. HIP Architects with David Murray, architect, were retained to plan the renovation of the buildings and won an award for excellence for his design.

Staffing:

There is no paid staff. The volunteer core is quite small but very active. Last year, five members of the Board put in a total of 1200 volunteer hours, or .75 years. UCAMA hopes to attract new volunteers when it moves into its Jasper Avenue properties in the autumn of 2009, as this will be a finite, but exciting project. Some conservationists at a recent ICOM meeting in Jasper said that they would volunteer to help with the move. One or two STEP positions are filled to accomplish special projects such as a recent digitization project that saw the ethnographic collection photographed.

In the Jasper Avenue properties, seven full-time paid staffing positions have been identified: an Executive Director, an administrative assistant, a curator, an archivist/librarian, an education/public programmes officer, a communication/marketing office and a maintenance/janitorial position. There will still be a need for volunteers and seasonal staff.

Issue:**A. Volunteers.**

A current issue is the small number of volunteers. Burn out is a very real threat especially as the organizations gears up for the move to Jasper Avenue.

Collections:

In the ethnographic and fine arts collection there are 2000 textiles and other artifacts such as musical instruments. The library houses 40,000 books, magazines, newspapers, and calendars. There are at least 120 linear metres of archival material that includes 6000 photographs, maps and posters. The ethnographic collection has been digitized and this summer the STEP position will digitize the photographs.

Issue:

A. Space: Due to the current lack of space, UCAMA has not been able to take in other archival collections that have been donated to them. There is concern that some collections may be lost to UCAMA because of this.

Collection Policies:

Between 2001 and 2002 UCAMA updated and developed policies for the museum. There are 15 policies and procedure manuals for: professional standards, acquisition, conflict of interest, registration, cataloguing, use of and access to the collections, loans, care and preservation,

deaccessioning, conservation, research and exhibit and communication policies. In 2005, the museum adopted The Ethical Fundraising and Financial Accountability Code (Canadian Centre for Philanthropy) and the Policy on Disposition of Museum Collections and Objects (Government of Alberta).

Issue:

A. New Policy: With the change on the Board, it needs to update its disaster preparedness plan.

Heritage Network:

Co-operation is always beneficial through shared expertise, ideas experience and collections. The museum wonders about the structure of such a network. Given Museums Alberta's mandate the museum is not sure what additional benefits a new body would have.

Issue:

A. Fears: There is a fear of being forced to move away from its mandate to suit the mandate of the network. There is a fear that a network would undermine its existence. Also, there is the question of time commitments when so much volunteer time is given to its current challenges. To attend another meeting or take on other duties is too much for such an overstretched, small Board.

Role of Provincial Government Bodies:

One of the greatest things that RAM can do is work with smaller museums with their exhibits by lending smaller museum artifacts that RAM cannot. UCAMA has partnered with the Ukrainian Cultural Heritage Village on several UCHV exhibits.

Edmonton Tourism:

Edmonton Tourism distributes UCAMA brochures at its outlets and has profiled the museum in *Where* magazine. The museum seems satisfied with the level of service that Edmonton Tourism offers.

Museums

University of Alberta Museums

There are 35 university museums on campus including Museums and Collections Services and the Friends of the University of Alberta Museums.

Mandate:

University of Alberta Museum has a written mandate, which is being followed. Revisions have occurred in the past, most recently in 2004. Currently, the Museums are making revisions to its mandate as they plan for a new facility. A strategic plan for the period 2004 – 2008 was completed in 2004. Revision will be considered with the business plan draft for the facility that is being worked on. Completion date target is October 1, 2007.

Governance:

The University of Alberta Museums is ultimately governed by the university's Board of Governors as per the U. of A. governance structure and our U. of A. Museums policy (see below). The Board of Governors is a volunteer board. The university museums have no problems with this structure as the Board primarily only approves our policy, reviews our annual report for information and will approve our business plan for a new facility. Operationally, our policies are governed by the U. of A Museums Policy and Planning Committee, a committee of the Provost and the General Faculties Council (Terms of Reference attached). This committee sets the policy for the Museums and the planning direction including setting the vision and strategic direction.

Funding:

Operationally, the budgets for the museums are set by each faculty/department as per the University's strategic vision and plans. The budget for Museums and Collections Services is set by the Provost/Vice-Provost and then managed by the unit.

Issues:

A. Operational vs. Project Funding: If museums are developed and managed properly, hopefully the funding is stable. However, the funding is never enough and sometimes inappropriate. Invariably, (generally for museums) our boards, the public and government agencies want to fund our ends and our end products (i.e., exhibitions that are widely popular and bring in significant revenue and that deliver new knowledge – or books and websites that develop and thrive like mass media sites that change instantly based on other peoples years of research and writing rather than their own staff work) rather than the *development of our ends* which involves research, field work, acquisition of the collections, community consultations, etc. This leaves us (museums) all scrambling for project grant funding- that seems to develop projects for the granting agencies goals – but often leaves the museum struggling without operating funds for the basics, which leads to the popular ends and glamorous products.

The U of A Museums are no different. It has always lacked enough funding for the basics – cataloguing/on-line cataloguing (it can always get funding for web-exhibits and other exhibitions).

Operational grants for museums would be fabulous – through the AMA, or through a council like the Arts Council – but geared to the museums’ long-term needs and burden of managing appreciating assets (the collections).

Facility:

The U of A Museums space is inadequate. They recently failed a review by the Department of Canadian Heritage concerning facilities and our Category A designation under the Cultural Property Act. To this end, the University is working with the museums to improve their facilities by making some changes to environmental and security conditions of a few of our 120 museum spaces that contain certified cultural property (e.g., a new 6,000 sq foot facility will open in Oct 2007 for the Mactaggart Art Collection; HVAC systems have been upgraded for the Print Study Centre and for the Ethnographic Storage area).

The U of A has also endorsed the development of a business case to build a new 350,000 sq foot Curatorial Research Facility to house all of the 35 collections including research, digitization, teaching, exhibition, school programs and staff from 15 academic departments. Some of our research facilities are not adequate; however, since we are a University and since we focus on research with the collections, this type of space often receives funding sooner than the actual processing of the collections. See the attached Summaries of the Program plan for the building.

Staffing:

The U of A Museums has the following staff: Museums and Collections Services has ten permanent positions, six of which are professional positions; two new permanent professional positions will be added this year. There are two soft (long-time contract) funded positions that will continue for two more years.

Each of the 35 museums and collections has an academic curator appointed from among the continuing academic staff; their responsibilities are first and foremost teaching and research. Some have technical staff with other assigned duties (e.g., labs, teaching)

A lot of students volunteer in individual collections or for events. The Friends of the U. of A. Museums provide community volunteers.

Issues:

A. Lack of Staff: Despite what appears to be adequate numbers of staff, the U. of A. Museums are understaffed especially considering the size of the museum system. The U. of A. Museum has no volunteer coordinator so the numbers of student volunteers and those provided by the Friends is limited and cannot grow.

Collections:

U. of A. Museum has 20 million objects and specimens ranging from Anthropology to Zoology. Ninety percent of the collections are in the sciences (entomology, paleontology, pathology, etc.). However, many believe that our main collections are collections like the Clothing and Textile collection or the Mactaggart Asian Art Collection or our “mummy”. Our collections are used in research, teaching, community outreach; and some tell the history of the University of Alberta.

Issues:

A. Popular misconception. Many Edmontonians think that the University collections are primarily disposable/consumable teaching specimens and not museum specimens or artifacts. In fact, the majority of their collections are the latter. In most cases they do not distinguish between the two.

Collection Policies: (see attached)

The U. of A. Museums has a draft Museums and Collections Policy. Currently, the staff is working on a disaster preparedness policy but this must be integrated into the overall U. of A. strategy. The U. of A. collections are catalogued and entered into a database. A digitization centre that would allow for integration of technology and research-based collections is envisioned for the new curatorial facility. This could be available to the community at large.

Heritage Network:

Museums in other cities do a great job of organizing/coordinating themselves for the greater benefit of their region, and Edmonton museums have not. Edmonton museums operate independently of each other when, in fact, they should be building together. Who might be members would depend on the definition of a “museum”. If the Network were to recognize the AMA definition then there would be standards met within the network. Archives could be part of the network as many museums have archives integrated into their facilities; the U. of A. Archives is part of the U. of A. Museums. Members would need to understand what the common outcomes should be. For example, tourism is not the only goal and probably not the most important; however, education, research and answering life’s questions could be taken a long way to building the Edmonton region.

Perhaps, the network would begin as an informal group or committee, which would establish a mandate and outcomes. There should only be a formalized network if there was sufficient funding attached to it. There are benefits to museums being part of a broader cultural community.

Once the network is established then the lead should be taken through an election process. In the creation stage, an organization that is passionate about the development of a network with the best interests of the entire network (Edmonton and area) should take the lead. This organization should have the capacity, the desire and the confidence of the other network players to take on this challenge. The AMA should be a part of the City museums network but it should **not** take the lead as it has a different role in the province. And, besides, it does not take on this role in any other community.

As an international institution within the City of Edmonton, the U. of A. Museums would be delighted to participate as they feel an obligation to help in what ever way is needed. There are many activities such as research, K-12 programmes, digitization, etc. that the Museums have developed as a research-intensive organization that other local museums cannot do within the confines of their systems. On the other hand, there are many outreach activities that it cannot engage in due to its limitations with exhibition space. Edmonton’s museums could partner and capitalize on each other’s strengths for the greater good of the region. The U. of A. Museums

would be interested in taking a lead hand if the rest of the network is interested and once the Museums can ascertain its capacity to do so.

Role of Provincial Government Bodies:

As with the AMA, these organizations have a provincial mandate and unless they are prepared to take a leading role in all towns and cities with a civic museum network, they should **not** take the lead, but they should be part of the network. They should be active participants.

Edmonton Tourism:

From both a University perspective and from a museum perspective, University Museums do not see themselves as “tourism”. They see themselves first as an educational and research institution contributing to the development and understanding of the natural and cultural society around us. Tourism can be a tool to help promote museums but tourism cannot be an end. If there were a museums or heritage network, Edmonton Tourism could be part of the network.

Go to:	[Overview]	[Purpose]	[POLICY]	[DEFINITIONS]	[RELATED LINKS]
This document is the parent policy for any associated procedures or appendices. Questions regarding this policy should be addressed to the Office of Administrative Responsibility.					

Museums and Collections Policy

Office of Accountability:	Provost and Vice-President (Academic)
Office of Administrative Responsibility:	Museums and Collections Services
Approver:	Board of Governors

Overview

Museums and **collections** have been integral to the University of Alberta’s teaching, research and community service programs since it was founded in 1908. The University maintains museums and collections in a range of disciplines in the humanities and sciences. The museums and collections are also integral to the faculties and departments that use them in support of their academic programs. The museums and collections are coordinated as the University of Alberta Museums with an institution-wide administrative framework, and in accordance with applicable laws, agreements, conventions, treaties and Tri-Council requirements.

Purpose

To define the University’s responsibilities and accountabilities related to museum issues and **museum objects and collections**.

To ensure that faculty, staff, students, researchers and all others acquiring, using or responsible for museum objects and collections for research, teaching and other university-related purposes, know the expectations of the University of Alberta.

POLICY

Compliance with University policy extends to all members of the University community.

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1. COMPLIANCE

The University of Alberta’s museums and collections will be compliant with applicable professional museum standards of practice and ethical guidelines; provincial and federal laws; and international agreements, conventions and treaties which the university is a

party to or is otherwise bound by, including but not limited to the Tri-Council Framework for Researchers Working with University-based Collections, Government of Alberta “Disposition of Museum Collections and Objects” (1996), and the Canadian Cultural Property Export and Import Act.

As with all University policy and associated procedure, non-compliance constitutes misconduct, and may be pursued under the applicable collective agreement or University Policy. The University reserves the right to recover, in accordance with the appropriate University procedure, any profit or financial benefit achieved by a person or to recover fines assessed against the University as a result of non-compliance.

2. ESTABLISHMENT OF COLLECTIONS

Proposed establishment of new collections, by individuals or **units**, must be approved in advance by the **University of Alberta Museums Policy and Planning Committee**.

Individuals who are required to collect or have collected museum objects on behalf of the University of Alberta must, in consultation with their unit head and **Museums and Collections Services**, identify an existing registered collection or establish a new registered collection as a permanent repository for museum objects and/or museum collections.

3. ACQUISITION OF COLLECTIONS

Only units that are registered with Museums and Collections Services as part of the University of Alberta Museums and that have an approved **Acquisition and Management Strategy** may acquire museum objects and operate museum facilities that contain museum objects and collections.

Unless otherwise specified in a registered collection’s approved Acquisition and Management Strategy, before negotiations are undertaken with potential donors of museum objects or collections, the Executive Director, Museums and Collections Services or designate, must be notified. The potential donation will be assessed against established criteria to determine whether approval to proceed will be granted.

Unless otherwise specified in a registered collection’s approved Acquisition and Management Strategy, before undertaking transactions to purchase museum objects or collections, the Executive Director, Museums and Collections Services or designate, must be notified. The potential purchase will be assessed against established criteria to determine whether approval to proceed will be granted.

4. OWNERSHIP

Museum objects and collections collected on behalf of the University, by individuals or units, are the exclusive property of the University. Alternative **public trust** arrangements must be first approved by the University of Alberta Museums Policy and Planning Committee, and then by the Board of Governors or designate which are currently the Provost and Vice-President (Academic).

Museum objects and collections collected by Centres or Institutes of the University of Alberta are the property of the University of Alberta, and the collections will be governed by the policies and procedures of the University of Alberta. If a Centre or Institute terminates or closes, its collection becomes the responsibility of the unit to which the Centre or Institute reported.

5. ETHICS

University staff will comply with ethical standards relating to collecting and those specific to their disciplines, in order to maintain the integrity of the collection and to warrant public confidence in the University's collecting activities.

In their personal collecting, University staff will comply with the University's Conflict Policy specifically but not limited to their unit's collection.

6. ACCREDITATION REQUIREMENTS

The University will comply with the conditions required by the Department of Canadian Heritage to maintain the University of Alberta Museum's **Category "A" designation**.

All applications for **certification of cultural property** for income tax purposes, Moveable Cultural Property Grants, and CITES permits (Convention on International Trade in Endangered Species of Wild Fauna and Flora) must be coordinated and submitted by Museums and Collections Services on behalf of the University of Alberta.

7. LOANS

Units will lend museum objects and/or collections material only to other universities, museums, or similar educational non-profit institutions or to government agencies. Loans must be for purposes relating to research, display, education, conservation or restoration, authentication, or photography. Loans to individuals will be approved on a case-by-case basis according to criteria identified in a registered museum collection's approved Acquisition and Management Strategy.

Units may borrow objects from other units, individuals or institutions for specific periods of time, for purposes relating to research, display, education, conservation or restoration, authentication, or photography.

8. DEACCESSIONING OF COLLECTIONS

The University recognizes that there must always be a strong presumption against the permanent removal of objects for which the University of Alberta has assumed title. The University of Alberta will permit **deaccessioning** of a single object or a collection of objects subject to the approval of the University of Alberta Museums Policy and Planning Committee and the Board of Governors or designate, which is currently the Provost and Vice-President (Academic), and in compliance with Provincial and Federal government policy and legislation.

9. RETURN OF CULTURAL PROPERTY

All claims for the return of **cultural property** or **repatriation** of cultural property from the collections of the University will be reviewed and considered on a case-by-case basis, guided by

the policies of the University and applicable laws. Although the University may have obtained the objects in good faith, it respects the legitimate interests of others.

10. ACCESS

Where appropriate and feasible, and where not restricted by legislation, **access** to the University’s collections and associated documentation will be provided to students, faculty and staff of the University, visiting scholars, and communities beyond the University.

DEFINITIONS

Any definitions listed in the following table apply to this document only with no implied or intended institution-wide use. [▲ Top](#)

<p>Museums</p>	<p>A museum is a non-profit making, permanent institution in the service of society and of its development, and open to the public, which acquires, conserves, researches, communicates and exhibits, for purposes of study, education and enjoyment, material evidence of people and their environment.</p>
<p>Collections</p>	<p>Related objects may be designated as a collection. A unit may have one or more collections of museum objects within its jurisdiction.</p>
<p>Museum objects and collections</p>	<p>Museum objects and collections are rare and unique, and hence irreplaceable, or represent declining or limited resources. The museum objects and collections governed by this policy shall include, but may not be limited to:</p> <ul style="list-style-type: none"> - objects acquired by University staff and students, current and past, as part of their teaching, research or curatorial activities at the University, and for which the University holds title; - objects acquired by the University that relate to its mission, history, and teaching and research programs, and for which the University holds title; - objects acquired by University staff and students, but which are the property of the Crown and are held at the University. <p>Exceptions to the above include:</p> <ul style="list-style-type: none"> - library or archival material such as books, maps and documents, except those that provide documentation for an object or collection;

	<ul style="list-style-type: none"> - living material; and - objects that may normally require replacement after study or research.
Unit	A designation used to denote academic and non-academic Departments, Faculties, Schools, Institutes and Centres at the University of Alberta.
University of Alberta Museums Policy and Planning Committee	A standing committee of the Provost and Vice-President (Academic) with campus-wide representation, that advises on matters relating to the University of Alberta museums and collections.
Museums and Collections Services	The unit charged with the responsibility of ensuring that the University of Alberta is in compliance with this policy and associated procedures.
Acquisition and Management Strategy	A document required of each registered collection at the University of Alberta that describes the scope and uses of the collection, principles for acquiring museum objects, and management strategies to ensure the collection complies with University policy.
Acquisition	The appropriately documented transfer of title (that is, legal ownership and responsibility) that accompanies any object acquired by the University of Alberta, whether through field collection, donation, purchase, transfer, exchange or any other method.

Public Trust	The obligation placed on trustees to maintain and preserve cultural and natural resources and to ensure that these resources remain in the public domain for the benefit of current and future generations.
Category “A” Designation	Designation of institutions and public authorities under the <i>Cultural Property Export and Import Act</i> is a means of ensuring that institutions applying for cultural property grants and loans, or for Cultural Property Income Tax Certificates (T871s), meet certain legal, curatorial and environmental requirements. Category 'A' designation is granted for an indefinite period of time to institutions and public authorities that are well established and meet all of the criteria for designation. They are eligible to make applications to the Canadian Cultural Property Export Review Board to have cultural property acquisitions certified for income tax purposes and to apply for Movable Cultural Property Grants to assist with the acquisition of cultural property objects that exist outside Canada or that are threatened with export.
Certification of / Certified Cultural Property	Objects determined by the Canadian Cultural Property Export Review Board to be of outstanding significance and national importance.
Deaccession	An object that has been permanently removed from the collection; or the process of formally removing an object from the permanent collection. The first stage, “deaccessioning,” is the formal review and decision-making process that leads to the removal of objects from the collection and to the formal adjustment of registration records. The second stage, “disposition,” is the actual discard or transfer of ownership and possession of deaccessioned objects.
Cultural Property	Any item that, regardless of its place of origin, may be considered important from an archaeological, prehistorical, historical, artistic or scientific perspective, can be considered "cultural property."
Repatriation	The process of restoring or returning objects to the culture, nationality or country of origin. Repatriation can be requested by representatives of the object’s culture, nationality or country or it can be initiated by the museum. The process can be undertaken on legal and/or moral grounds.

Access	A fundamental responsibility of museums, requiring them to make their resources available to all potential users. Access provision can be considered in both physical and intellectual terms.
Object	An artifact or specimen. Artifacts are objects created, manufactured or produced by humans; a product of human art, craft or workmanship. A specimen is an individual or part that serves as an example of a class or whole; refers to an individual plant or animal or piece or a mineral, etc. collected and used for scientific or educational purposes.
Accession	Any object or collection of objects acquired by the University of Alberta at one time from a single source as a permanent addition to its collections; or the process of formally accepting an object into the University's permanent collections.

UNIVERSITY OF ALBERTA MUSEUMS POLICY AND PLANNING COMMITTEE

TERMS OF REFERENCE

1. PURPOSE

- a) A committee of the Provost and Vice-President (Academic), reporting to the Vice-Provost (Learning Services), to advise University administration and governance bodies, as appropriate or required, on matters relating to the University of Alberta Museums.
- b) To provide reports to the Vice-President (Research) and other administrative bodies relevant to museums and collections, as required.
- c) To support the vision, values and objectives of the University of Alberta Museums.

2. TERMS OF REFERENCE

- a) To advise and make recommendations to the appropriate Vice-President(s) and other bodies, on any matters affecting teaching and research collections, including the acquisition/disposition, registration, cataloguing, preservation and exhibition of the University of Alberta Museums collections in order to ensure compliance with appropriate provincial, national and international standards of practice and legislation.
- b) To assess and recommend strategic and business plans related to the University of Alberta Museums.
- c) In conjunction with Museums and Collections Services, to be an advocate for the University of Alberta Museums.
- d) To assess and recommend funding strategies required to support the University of Alberta Museums.
- e) To study and recommend on the physical facilities provided and needed for the University's teaching and research collections.
- f) To review and recommend on policies related to the University of Alberta Museums.
- g) To support the Executive Director, Museums and Collections Services with compliance issues related to the policies governing the University of Alberta Museums.

- h) To receive, publicize and communicate annual reports from the Executive Director, Museums and Collections Services.
- i) To submit to the General Faculties Council an annual report dealing with the discharge of its responsibilities.
- j) To periodically review the composition of the committee and its terms of reference.
- k) To strike sub-committees and appoint their members.

3. COMPOSITION

Voting Members

The Executive Director of Museums and Collections Services.

Two members from either Continuing Academic Staff or Continuing Non-Academic Staff, elected by the General Faculties Council.

Five members from Continuing Academic Staff or Continuing Non-Academic Staff who are actively responsible for the curation and care of collections, elected by the University of Alberta Museums Curators Committee. One of these members shall also be the Chair of the University of Alberta Museums Curators Committee. There shall be no more than one representative from any one collection, and no more than two from any one traditional discipline within a department.

One undergraduate student

One graduate student nominated by the Graduate Students' Association.

One representative from the Friends of the University of Alberta Museums.

4. QUORUM

The quorum for the Committee shall be one-half the voting members (where there is an even number of voting members) or one-half plus one member (where there is an odd number of voting members).

Vacancies (but not absences) on the Committee are excluded when counting the voting members in order to establish the quorum, and the Committee Chair is counted as a voting member.

Article II.

Article III. 5. VOTING PROCEDURE

It is standard practice for Committee decision-making and voting to take place in person during a meeting. However, from time to time it may be necessary to facilitate decision-making and voting by electronic means (e.g., electronic mail, voice mail, tele-conference).

6. CONDITIONS OF MEMBERSHIP

- a) Each member will serve for a 3-year period (staggered) beginning 1 July and ending 30 June.
- b) Members elected by the Graduate Students' Association or representing undergraduate students will serve a term of one year, beginning 1 July and ending the following 30 June. Undergraduate students may serve to a maximum of two consecutive terms. Graduate students may serve to a maximum of three consecutive terms.
- c) Members on Study Leave will have the option of retaining membership on the Committee if they so desire, but must remain active.
- d) Members must maintain an active role on the Committee; absence from more than two successive meetings without just cause may result in the Chair requesting a replacement.
- e) Membership will be terminated prior to the end of the elected term, if the member is no longer eligible to represent the body that nominated him/her.
- f) Members elected by the Curators Committee can serve a maximum of two

consecutive three-year terms, but must be re-nominated and re-elected for the second term.

- g) A curator who has completed two consecutive, three-year terms must wait a period of two years prior to standing again for election

7. ELECTION OF CHAIR

- a) The Chair shall be elected by the members of the Committee from the continuing academic or non-academic members of the Committee.
- b) The Chair will serve a two-year term of office, to a maximum of two consecutive terms.
- c) Minutes of meetings will be recorded by a Museums and Collections Services staff member and will be posted to the Museums and Collections Services website within two weeks after meetings.

Amended 20 September 2006

10.4 Hardcopy Information

During the course of meetings with various players in Edmonton's heritage community, the contractor was given some promotional materials. These were handed in to the Edmonton Arts Council at the completion of the contract.

The materials are:

1. Catalogue of Citizens Contributions: Stories, Photographs and Interviews
The *Edmonton: A City Called Home* Collection
2. Leaflet, "The Story That Brought Me Here"
3. Leaflet, "Historical Tours in Olde Towne Beverly"
4. Booklet, "101 Years Old 1906-2007: A Guide to the Historic Locations & Places of Olde Towne Beverly"
4. The Alberta Railway Museum Statement of Purpose and 2005 Financial Statement
5. Booklet, *The Highlands: Edmonton Historical Walking and Driving Tour*
6. Newsletter, Highlands Historical Foundation.